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## Museum Landscape: Landscape Architecture as a Strategy for Urbanizing Budapest's City Park

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### Abstract

The global phenomenon of environmental movement is reflected on the architecture trend, leading a creation of an urban fabric to be more integrated to the city, being energy efficient and environmentally friendly. The development of an urban tissue becomes a reflection of the city's works, linking the whole nation as the part of the mother earth. Budapest as the capital city of Hungary seeks for a solution in revitalizing its city parks, linking the existing green field to its surrounding mature fabrics, conserving its role as a truly public space while at the same time applying greener design for its museums. An urban design approach is needed to integrate their grains and stitching its fragmentation by combining the marriage between building and its nature. A landscape architecture is offered as an alternative, a hybrid between solid and void as a representation between architecture and its city. However, a new redefinition of landscape architecture needs to be questioned in order to achieve profound development of landscape architecture as a concept. A typological investigation is used as a method to reveal qualitative value by comparing historical investigation and study cases. Through history, museum transformation is presented as a reference for museum landscape, revealing the naked truth where its hybridity has been implemented for extending the boundaries of architecture.

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## 1. Introduction

Museum has never been more sacred and divine as its primordial prototype, reflected on temple and palace, where both were the closest fabrics interpreted from the modest form of an elaborated nature. The ‘theater concept’ has never played a role as a truly theatrical stage where human should have performed together with man-made nature. The existence of a diorama only posed in freeze, framing a moment in a lifetime, capturing the monumental evidence about the history yet human curiosity. Until the liberation era comes when the museum formally opens the door for tremendous opportunities. It finally establishes possible connection between museum and the city to interact, bringing public participation to engage and even affecting the city from within by re-defining the new meaning of linkage though its civiness is still being questioned. Since then, the relationships located in between become more important as the world has more concerned with the void as city’s lung that need to be preserved at the most (Marrota, 2013).

As one of the most prominent capital city in Eastern Europe, Budapest has announced a new development of museum quarter in accordance with reviving the role of its city’s park. As a strategy to synergize and urbanize the city, one of the most prime museums to be built is The National Gallery and Ludwig Museum; representing the national treasure of Hungary. The building will be sat on a corner of the City’s park, situated at a mature development of old city’s fabric like museums, zoo, botanical garden, Szechenyi Spa, other commercial facilities and housings. Dominated by green field, the dilemmatic consideration was to focus on a strategy of urbanizing the green park without losing the ecological value of its site; At the same time, being environmentally friendly is one of the most fundamental aspects as stated by the museum institution.

Majority of architectural design always seeks for the site’s potential; land in this sense offers natural resources to be developed. Mean while, landscape as a field related with building design has always been associated with architecture as one of its primary elements. Through time, as the relationship between architecture and landscape becomes closer, a new jargon has been invented to describe a mutated fields, a combination between architecture and landscape. It is illustrated as collaboration between the two, to what extent sharing equal capabilities to form a mutual symbiosis. Landscape architecture is designed as a strategy to embrace the land and human habitation; they are combined to be synergized with nature as the context. In order to investigate landscape architecture as a type, the transformation of museum landscape will be presented by revisiting museum typology, further more comparing the most updated study cases to reveal symbiosis between the two. The research will be focused on the role of museum landscape that consists of two basic elements: architecture and landscape, revealing its hybridity while sharing equal contributions to their contexts.

## 2. Typology Revisit

Museums capture the evolution of the world by displaying moments through particular timeline. The audiences are guided by sensing a series of experienced spaces according to the changing way we see it.

The Proto – museums began through the existence of temple, palace and library of Mesopotamia in 3<sup>rd</sup> and 2<sup>nd</sup> BC where the intention was linked to preservation and communication of knowledge. The word ‘*mouseion*’ in Alexandria 3<sup>rd</sup> BC is related to an enormous library, housing a collection of works of art, technical and scientific artifact. The awakened interest in the golden past leads to the renaissance desire, a retrospection of miscellaneous knowledge and artifacts, stimulating a formation of a place for scholar to scrutinize relics. In 16<sup>th</sup> century, when the scientific revelation began to indoctrinate intellectuals to classify all knowledge according to mnemonic principles, the museum transformed a memory and nature into a ‘theater’. Baroque elaborated this ‘theatre’ concept as ‘eccentric cabinets of curiosities’, culminated by German room, showing off the bond between nature, man and instrument. In fact, this theater concept presents strong connection between creativity, instrument, nature and manmade, regardless lacking sense of order. Through Enlightenment era in 18<sup>th</sup> century, ‘*Encyclopedia*’ catalogued all the knowledge and presenting it in a systematic framework. Museum rejuvenated the charisma of antiquity by providing visual evidence from the past, formulating the discipline of ‘scientific art history’. French Revolution opened the museum to a wider public, presenting all the beautiful things to everyone for the notion of ‘the good’, believing through institution of the city, a model of moral virtue could support the capability of building a new

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