

MUSEUM QUARTER AS AN URBAN FORMATIVE CORE THE URBAN PLANNING ASPECTS OF ITS DEVELOPMENT AND POSITION IN THE CITY GRID (A CASE STUDY OF BERLIN, VIENNA AND BUDAPEST SPATIAL MODELS)

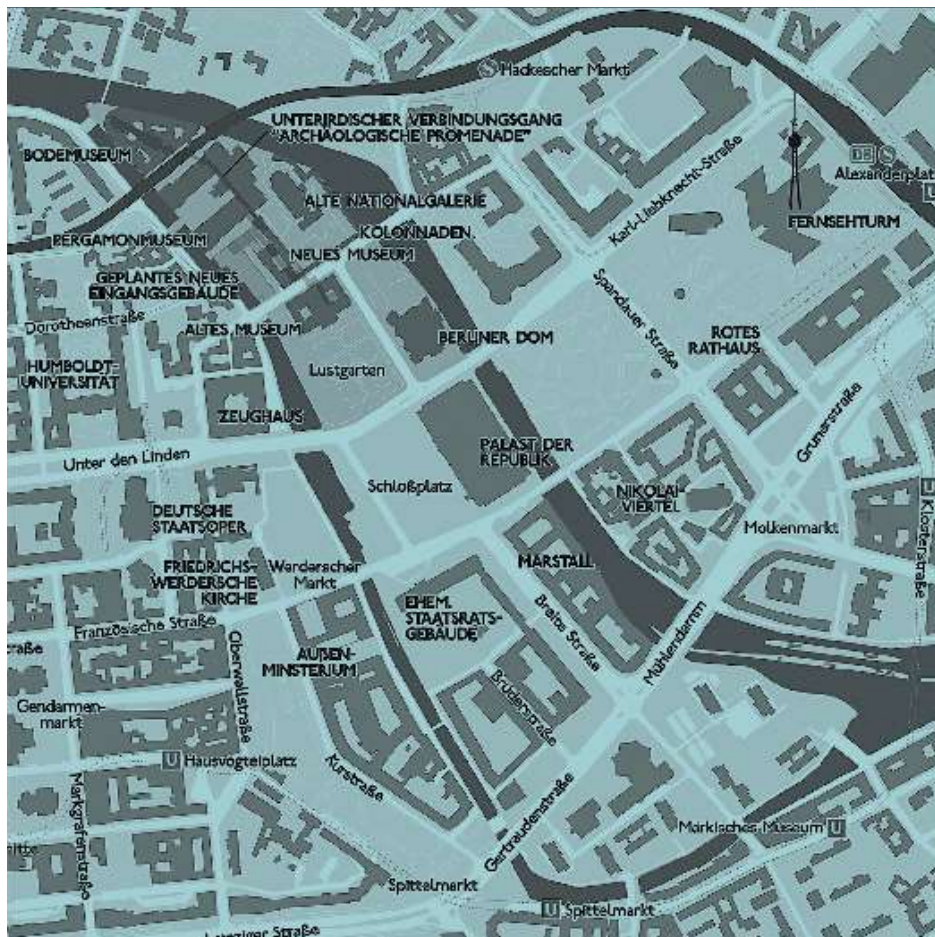
Ekaterina Kochergina

*"In a contemporary world which attempts to integrate all means of development, Museology should strive to broaden its traditional attributions and functions of identification, preservation and education to encompass wider practices than these objectives so as to better include in its action those related to the human and physical environment."*¹

This statement was announced in 1984 as a part of the "Quebec Declaration – Basic Principles of New Museology" and nowadays it has incredibly versatile influence considering the worldwide spread of the concept of Museum Quarters. The urban planning features of such quarters and their possible socio-cultural and economic impact will be discussed in this article based on the overview of the current situation, historical prerequisites and the requirements of vibrant cultural landscape.

As an additional proof, those principles of new museology today receive a strong support by the specific tendency of the "museumification" of urban environment, which took place particularly in the last third of the 20th century. Thus, the process of "museumification" requires significant expansion of the museum, as an institution, and quantified changes of the character of its social activity. "Being for

a long time considered as elitist and conservative, museums nowadays became accessible for a wide range of society, presenting development of innovations in architecture, creating vivid expositions and memorable exhibitions, developing system of communication, consistently implementing social mission. The museum world is evolving, steadily becoming more open to society and focused on the visitor".² And further: "The definition of postmodernism of the 20th century as a "museumificative" type of culture based not only on the unprecedented expansion of the area of real museumification³, expressed in fast increase of the number of new museums, in museumification of big cultural landscapes, in restoration of old cities, in systematic collection and representation of all and any components of culture etc. Much more such a definition is based on the phenomena and approval of "museumificative psycho-gestur" of the



1 Berlin. Museum Island. Map with the Palace of the Republic, 2006. Electronic resource: <http://mapsof.net/berlin/karte-berlin-museumsinsel>. Request from 01.02.2016

culture, some kind of “museum models” of perception and interpretation of the world. The very postmodernism culture becomes a museum.”⁴

This new type of cultural thinking results in creation of some kind of virtual-spatial museum or an artistic medium, which usually doesn't fit in a box of traditional museum buildings and requires new principles of organization and functionality of museum institution. Exactly such principles lead to appearance of Museum Quarters as new types of socio-cultural environment. Here should be also mentioned, not considered previously, the playful, eventful character of contemporary museum activity, with frequently changed expositions, offers a high level of openness and necessity of interaction – all factors which demand absolutely new spatial concept.

Consequently, analysis of the status and prospects of modern museums suggests the allocation of certain urban development trend. This trend is expressed in the union of several museums into one spatial structure and in the appearance of specific cultural clusters as big urban complexes of intensive artistic environment.

MUSEUM QUARTER FENOMENA

Since the last decade of the 20th century the creation of Museum Quarter (MQ) became an official issue and one of the most popular tendencies in the cultural policy of modern cities

around the whole world and, especially, in the USA and Western Europe. Presenting a huge scale of cultural area and combining usually the most popular and valuable city museums, MQ affects different branches of social, cultural and urban development. The overview of pre-requirements of MQ shows that such a process is not an accident. The necessity of creation of Museum Quarter is a logical result of several parallel tendencies:

- An outcome of long-term museum development,
- The result of the development of modern society,
- The result of the development of art and culture,
- Finally, MQ is, definitely, a modern response to the current requirements for the urban structure and infrastructure, local socio-cultural climate and needs of tourist and economic city development

Such complexes have the potential of becoming independent multi-level systems. However, located in the already existing urban fabric, these systems work like a kind of “city within a city”, which requires the fundamental decision for development – soft interpenetration or conscious confrontation. In this case, the principles of spatial organization, the planning structure, semiotic and hermeneutic interpretation of space become the first issue.



2 Berlin. Museum Island. Visualization of the site with Humboldt-Forum (place of former Palace of the Republic and Schlossplatz). Electronic resource: <https://www.museumsinsel-berlin.de/en/masterplan/projection-into-the-future/>. Request from 01.02.2016



3 Berlin. Museum Island. View from the Palace of the Republic to the Unter den Linden as the main urban axis. Electronic resource: https://commons.wikimedia.org/wiki/File:Bundesarchiv_Bild_183-R0821-400,_Berlin,_Palast_der_Republik_cropped.jpg. Request from 01.02.2016

URBAN PLANNING ASPECTS

Combining different levels of development and physical placing on the big territories, MQ becomes the challenge not only of cultural policy, but also of spatial planning and complex urban strategy. It has an incredibly high socio-cultural influence and strong tourist attractiveness, providing sustainability in the cultural sector and boosting economic rise both for the territory of the MQ and the surrounding districts. The high quality level of events and exhibitions, contemporary architecture and individually landscaped public spaces provide the citizens the best place for rest and free time activities. For tourists such areas are incredibly favorable as the most intensive, complex and compact cultural destination with an easy transport access – “everything in one”. For local people – a cheap and easy way to discover advanced events, the cultural face of the city (or even country) in one package (e.g. “a year tickets pass”). For institutions – an offer of one common ticket for several museums helps to invite more visitors and get relative financial independence. For cities – a strong cultural centre with a well-known branded identity.

Geographically covering several quarters it creates a socially prestigious area to live or work in, under the intangible but valuable wing of special cultural environment. Being a magnet for other cultural institutions, private galleries, best restaurants and cafés, design shops and other services, such areas initiate two urban scenarios:

- Complementing the neighboring city center, providing comprehensive spread of urban development into different areas;
- Construction of absolutely new separate city center as an independent urban core.

However, the common feature of these two variants is that MQ always tends to the main

transport arteries, important urban axis or cores. Very often it is due to the presence on the particular site of one or few historical museums, which were consciously placed on important urban planning spots in the beginning of the city grid formation. In such case, advantageous position of the MQ from the point of urban planning is historically caused and accepted as natural. At the same time, Museum Quarters, created during last few decades from “zero” tend to the same urban behavior. The most typical urban trend in placement MQ in the city planning structure will be discussed further in examples of three European capitals: Berlin Museum Island, Vienna Museums-Quartier, and Budapest Museum Quarter in the City Park - “Liget Budapest Project”.

Just prior the beginning, the used methodology of the current research should be described. For the purposes of the practical and theoretical study were used: qualitative research methods with onsite observation, a questionnaire and interviews with current employers and MQ creators; the quantitative research was made both by collecting theoretical data and by own author’s calculation providing exact numbers for 3 compared objects; materials discovered during the work in local MQ archives and libraries provide historical proofs for the set hypothesis. With the aim to understand the whole city structure was made an analysis and comparison of the current city maps, study of night space photo of 3 cities, mapping of cultural objects on the city grid and of the links between them. Due to the complexity of the research objects and their multi-level relationships with the whole urban structure, the methods of systemic-structural analysis has also been implemented.

BERLIN

The creation of the Museum Island started in the 19th century with the construction of the first museum institution on the site - The Altes Museum (Old Museum), 1830. Located in the Spree Island (originally an residential area), this museum became the first strong and encouraging reason for transformation of the North-West part of the island into the official cultural area in 1841, gratefully to the King of Prussia Frederick William IV. (→1)

Institutionally the quarter was finally formed and has got its official status after 1918 and currently it is a part of the big organization - Berlin State Museums, under the Prussian Cultural Heritage Foundation. Today, Berliner Museum Quarter consists of one of the strongest world’s museums such as Neues Museum (New Museum), 2009 (constructed in 1859 and almost totally destroyed during the World War II with reconstruction in the 2000s by David Chipperfield); Alte Nationalgalerie (Old National Gallery), 1876; The Bode Museum, 1904, which mark the island on its north arrow; and The Pergamon Museum, 1930. Furthermore, the site includes an open square and public garden Lustgarten in front of the Berliner Dom (The Cathedral of Berlin – institutionally doesn’t belong to the Museum Island). One of the main German Protestant churches, which history began in 1465, and the last classicistic conversion was completed in 1822 by Karl Friedrich Schinkel (the architect of Alte Museum), who together with Friedrich August Stüler (Neues Museum, Alte Nationalgalerie) successfully constructed the strongest architectural ensemble in the very heart of the city Berlin. In conclusion, the new construction of a huge complex of Humboldt-Forum (the former Berlin City Palace, the residence of the king and later a museum building which was destroyed during the World War II and finally demolished in 1950)⁵



is aimed to complete the whole historical site. (→ 2)

Geographically the Museum Island located on the central part of Berlin - district Mitte, in gaps of Monbijoubrücke in the North, Schlossplatz on the south and both banks of the river Spree embankment.

The main urban axis – Unter den Linden – is crossing the MQ directly between Lustgarten and Humboldt-Forum on the Schlossplatz and goes through the whole city, Brandenburger Tor and Tiergarten to the west and through Alexanderplatz and Bahnhof to the north-east, transforming into the main suburban highways. (→ 3) Along this formative axis are situated several urban cores such as: Theodor-Heuss-Platz in the Westend, Ernst-Reuter-Platz, Grosser Stern in Tiergarten and Pariser Platz with Brandenburger Tor. This line continues further to the north by Karl-Liebknecht-Strasse with Alexanderplatz, Calogaryplatz, etc. (→ 4, 5)

Radial circular urban structure and the line of cores form the basis of the Berlin planning composition. Additionally, along this axis (in 10-15 minutes walking distance) are located also another popular city museums, constructing linear map of urban cultural landscape.

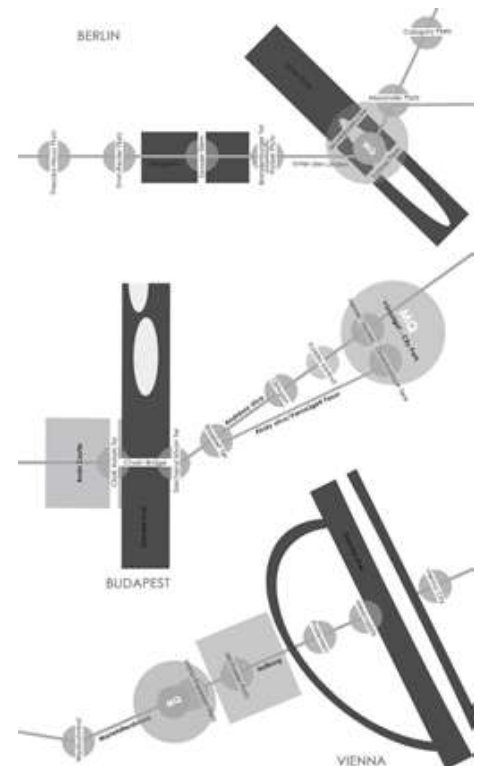
The interesting aspect here is that Museum Island (during the period of existence GDR, from 1950s, and gratefully to the existence of the Palace of the Republic) was also planned and time by time implemented as one of the most important points in the chain of urban planning cores, by the influence comparable with the Pariser Platz (with its Brandenburger Tor).

According to the list of Sixteen Basic Principles of Urban Planning in GDR new monumental urban scenario was announced for this area – “a wide demonstrative boulevard was planned to be built from Alexanderplatz through MQ to the Brandenburg Tor: On the

squares in the city centre one might find political demonstrations, marches and popular celebrations held on festival day. Squares and plazas shall serve as the structural basis for the planning of the city and for its overall architectural composition.”⁶ Literally following this idea, Walter Ulbricht (German Communist Leader) in summer 1950s proclaimed: “The center of our capital, the Lustgarten and the area around the Palace ruins, must become a grand demonstration square where the people’s will to fight and to develop can find expression.”⁷ The implementation of socialistic attitude for urban planning resulted in immediate dismantling of the historical City Palace complex, which free field together with Lustgarten provided the hugest open space in the city for public demonstration and mass events. Such forced conversion was aimed to replace urban core into the territory of the Museum Island and sometimes, during huge meetings, it really worked, which can be clearly seen in pictures of that time events. (→ 6)

It should be mentioned, that by itself the idea of creating the main parade urban square on the site of the most vital cultural core could be quite positive. However, the way of its artificial and even rude implementation affected the city in an absolutely opposite negative way. Thus, during holidays or several political dates, during all the year remaining, it is presented as a totally empty useless territory with the only adopted function of a car parking for the court or for beach sports tournaments. The architectural ensemble of such a crucial city cultural point and consciously formed urban corridor of the main streets was totally destroyed.

The decision to revive the former City Palace on the site of Schlossplatz (construction of Humboldt-Forum), made in the middle of 1990s, brought new hope that urban-cultural core will be recovered in the nearest future.

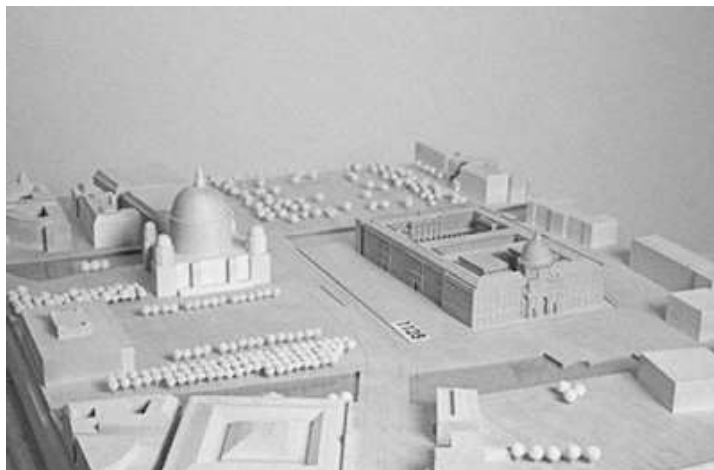


4 Berlin. Vienna. Budapest. Graphic schemes of Museum Quarter (MQ) position in the city. Author: Ekaterina Kochergina

5 Berlin. Budapest. Vienna. Graphic schemes of the Museum Quarters (MQ) position on the main urban axis. Author: Ekaterina Kochergina



6 **Berlin. Museum Island. Chronology.** Berliner Morgenpost 25.09.1999. The Staatliche Museen zu Berlin's Zentralarchiv (Central Archive). Request from 02.03.2015



7 **Berlin. Competition for the Humboldt-Forum, 1st Preis, Francesco Stella, Vicenza.** Electronic resource: <http://www.bbr.bund.de/BBR/DE/Bauprojekte/Berlin/Kultur/HUF/3preis2.html;jsessionid=56AE0F95FEE5354D4F7E019C46F499A.live2052?nn=547724>, Request from 02.03.2015

However, it predicted a total destruction of the Palace of the Republic – an architectural symbol of the period of GDR. After big public and political discussions, based on the recommendation of the International Expert Commission “Berlin Historical Centre”, the Federal Parliament in 2002 accepted the demolition. The construction of the Humboldt-Forum (historical model) will definitely support and frame the line of Unter den Linden Boulevard. However, the main entrance square of the new complex will be oriented to the river. An additional square, marked by the former Neptune fountain, is situated on the opposite side of the complex – on the way to Rathaus (City Hall). Thus, the left-side facade of the forum will hold street line, but its openness and orientation on the Lustgarten and the whole MQ is under the question. According to the competition there were attempts to somehow frame the open space, trying to make it closer or chambered, by adding a protruding small rectangular element to the left. This act seems questionable due to the symmetrical composition of the building, but it could help to avoid transit movement through the square along the monotone facade of the Forum, pushing visitors to linger in the territory. However, the final project left the forum without any lateral extensions. (→ 7)

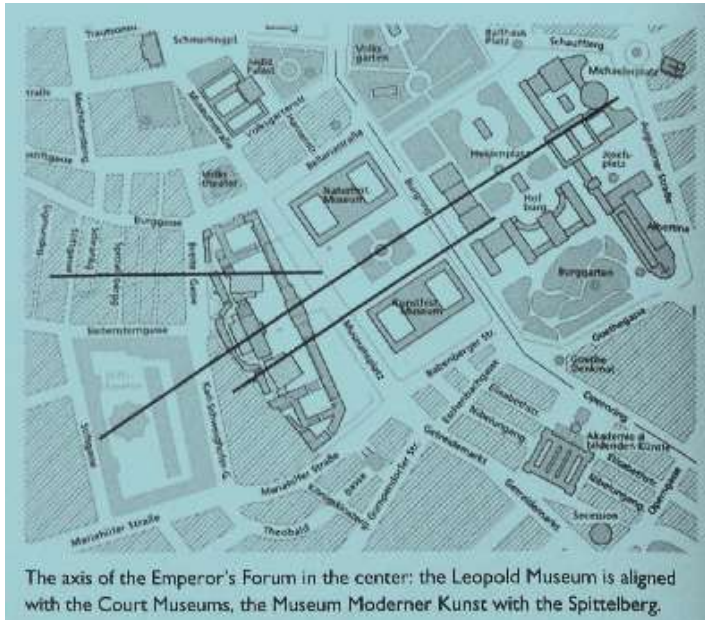
Will the site become an important urban core (as potentially it could) or will it have more a transit role, with the meaning of a big and green, but more “cœur d’honneur” place, then the main city square – it probably depends on the functional content of the future building, its event programme, intensity of processes and, which is very important, the regulation of transport passing through the square.

In conclusion some quantitative aspects should be mentioned. The site includes the world most popular museums. Thus, the number of visitors only of The Pergamon Museum in 2012 reached 1.406.810 people.⁸ Public and tourist interest in the site is constantly growing, and in total with other 4 museums and The Berliner Dom the number of visitors of the Berlin Museum Island exceeds 3.8 million every year. With the completion of Humboldt-Forum this amount will rise significantly. Everything happens on the side of approximately 19.6 ha, with the area of open space (on the island) of 12.3 ha. Public transport is currently present in the form of a one-site bus stop for the central city bus lines. Two tram lines have their stops close (5 minutes walk from the site), the nearest metro stations are located in a distance of about 1 km (about 15 minutes walk).

VIENNA

The first idea for creating a complex cultural site in Vienna dates back to 1977 when the ensemble of several buildings and courtyards of the former stables were firstly considered as the possible location for the Ludwig Collection. During 1980s the discussions and concept development of the cultural forum were supported by few first cultural events on the site (e.g. the first Vienna Festival in 1895). The following year a series of architectural competitions started. The obligatory requirement called for new buildings for an exhibition hall and a museum of Modern Art.⁹ The name MuseumsQuartier was originally used by the Minister of Science Erhard Busek in 1989, when the official non-historical, but contemporary art and a new cultural orientation were declared. The grand opening of the Wien MQ took place in June 2001.

Territorially, MuseumQuartier is situated right in the heart of the city, in front of the main entrance to the Hofburg, on the MuseumPlatz. (→ 8) The quarter is facing a great ensemble of two world famous museums on Maria-Theresien Platz: Kunsthistorisches Museum, 1891, and Naturhistorisches Museum Wien, 1889. Volkstheater neighboring with MQ on the north and it marks the beginning of one of the most popular shopping pedestrian streets – Mariahilferstrasse – on



8 **Vienna. MuseumsQuartier Map.** Catalog: Museum Quartier Wien. The History-The Buildings-The Institutions. Material of the library of Architectural center (MQ Architekturzentrum), p.28. Request from 19.11.2014



9 **Paris. La Defense. The Arch as completeness for an urban axis.** Electronic resource: <http://www.altareacogedim.com/sites/altarea/local/cache-vignettes/L1189xH840/first7-a9957.jpg>. Request from 30.01.2016



10 **Milano. Sforzesco Castel Tower in a middle of the Arco della Pace.** Electronic resource: <http://s1053.photobucket.com/user/evaristo2000/media/CorsoSempioneAnni50-1.jpg.html>. Request from 30.01.2016

11 **Milano. Uruguay Consulate on the Piazza Armando Diaz.** Photo: Ekaterina Kochergina



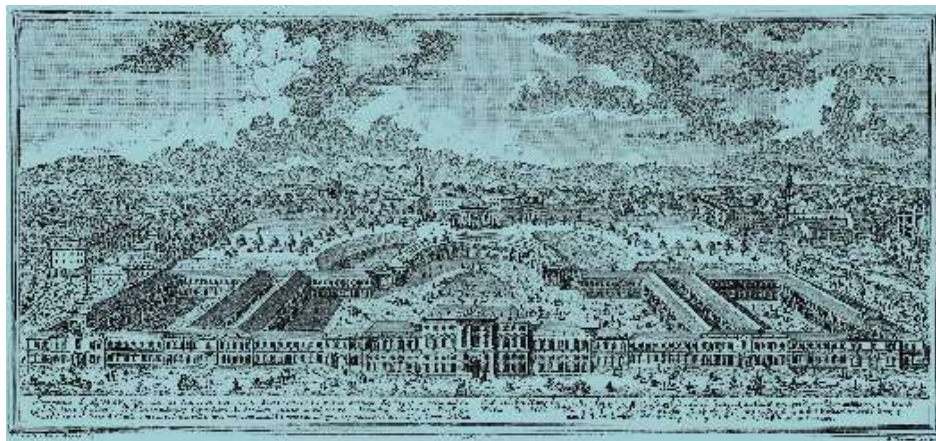
the south. This promenade directly connects the Old City Hofburg with the west train station Westbahnhof. The appearance of the MQ boosted the cultural development in the neighborhoods incredibly. The districts around the street were gradually filled up by dozens of private galleries and public art objects, creating thus an addition cultural area around the official MQ.

Significantly important is that the MuseumsQuartier main entrance and even symmetrical signboard are oriented directly to the main urban axis. Passing through the central Hofburg arch this line - Hofburg's Leopoldinische Trakt - goes across the whole old town (Inner city) from Michaelerplatz to Donaukanal and then a little bit to the south, through several urban cores as Praterstern and Mexicoplatz crossing the Danube, it becomes the strongest urban pin - which connect the historical part with the modern district of International Business center (Vienna City), and then goes to the north-east end of the country and to Brno direction (→4,5). Going back from the east to the city center, the this urban needle finds its logical completeness on the point of Maria-Theresien Platz, flanked by a symmetrical composition of two museums with their colonnade facades and a central cupola, and finishing in the main entrance into the MuseumsQuartier - a rather modest

three-storey classicist building with simple side wings. No towers, no loud verticals, no significant monuments or huge arches.

From the point of view of urban planning such places - the end of the main axis - always become the subject for big discussions. We all remember the active debates on the issue of completing the main Parisian axis in district La Defense which took almost thirty years, with its ingenious solution of the Grand Arch (→9); or the architectural decision of completing the Milan urban grid with its Sforzesco Castel Tower in the middle of the Arco della Pace (→10); or a much smaller scale line between Piazza della Scala, with arches and a parade hall of Galleria Vittorio Emanuele II, through the Duomo square ending in the vertical, radically plane designed, modernistic concrete-glass tower of the Uruguay Consulate and contrasted with the horizontal sculptural fountain on the Piazza Armando Diaz (→11). These examples show that completeness of the main axis is always an incredibly important topic for urban planning and requires a conscious, usually parade, big scale and significant architectural decision.

The Austrian capital also had historically such a planning culmination in the former empire stables (→12). However, in 1922 it was reconstructed and transformed for another function of fairs - "Messepalast". After the



12 Vienna. View of the stables around 1720. Engraving by Corvinus after Salomon Kleiner. Electronic resource: http://www.wien-tourist.info/index.php/Datei:Hofstallungen_um_1720.jpg. Request from 30.01.2016

13 Vienna. Competition of the MuseumsQuartier, 1987. Fachjournal Wettbewerbe 68/69, Nov./Dez. 1987, p. 25-81 // Projects:



Nr.36, Arch.: Heimit Schultmeier, Heinz Leinberger, etc.



Nr.40, Arch.: Andreas Fellerer, Wolfgang Mistelbauer, etc.



Nr.45, Arch.: Otmar Edelbacher, Peter Hartmann, etc.



Nr.56, Arch.: Karl Mang, etc.



Nr.63, Arch.: Mithael A.Hein, etc.



Nr.67, Arch.: Pfranc Pfeil, etc.



Nr.69, Arch.: Andreas Egger, etc.



Nr.74, Arch.: Reinhold Bösch, etc.



Nr.77, Arch.: Rudolf Scheiber, Horst Lechner, etc.



Nr.79, Arch.: Baurat h.c. Hubert, etc.



of the quarter, following the central direction, and finally ending it by a semi-circular arena. Such a huge scale structure was comparable with the surrounding and could truly serve as an urban final point, sensible, even despite the hidden position inside no other perimeter structure. Others performed with the idea to expose all end parts of the site with a “colonade” or rhythmic fan of towers, locking the central axis in a scale of the whole quarter. No doubts, understanding of responsibility for the main axis played its role. Giving the projects a fantastical imperial scope, by intention and disconnection with the surrounding, some concepts did not yield the spirit of Stalin’s architecture of “Palace of Soviets”. Even Zikkurat was considered. Documentation of the competition clearly illustrates the main ideas. (→ 13)

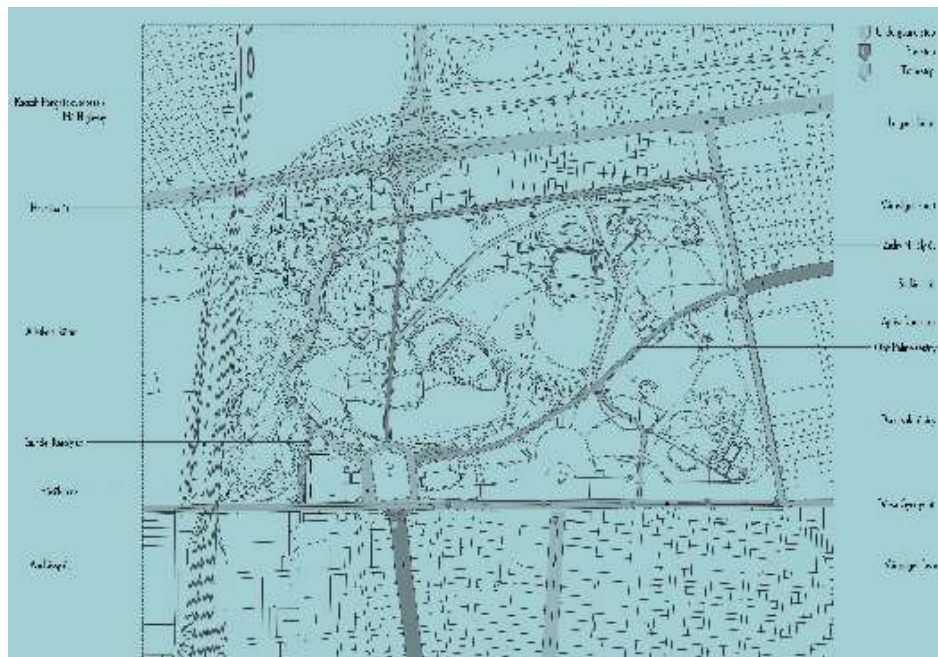
After the second phase and final acceptance of non-historical concept with orientation on contemporary art and culture, in 1990s all jury unanimously voted for the project of Laurids and Manfred Ortner. It predicted a construction of two towers right inside of the central courtyard – an elliptical office’s tower on the left and a library on the right side from the main entrance (near the current positions of the Leopold Museum and MUMOK respectively).¹¹ The interesting and quite paradoxical detail is that invisible from the outside the buildings of museums (Leopold and MUMOK) have slightly turned position to the main entrance axis – a decision, which is explained as a support for the planning grid of the Kunsthistorisches Museum and Spittelberg.¹² At the same time, the two modern designed towers rose up directly behind the main classicistic entrance wall of the MQ, becoming an architectural symbol of the site and, due to their height, aiming to emphasize the central-axis orientation of the main urban line, in practice absolutely ignored its symmetrical composition. (→ 14, 15)

However, after the huge public resonance and longtime debates, high rise buildings were rejected; built-up area of museum boxes was reduced, height was cut down according to the 24m altitude, in respect to the historical ensemble, and they were transformed in two similar cubic volumes as they exist now.¹³ More “soft” revitalization principles have won. Two new buildings are invisible from the outside of the quarter. The main urban

¹⁴ Vienna. Competition winner Ortner+Ortner, the first proposal

¹⁵ Vienna. Competition winner Ortner+Ortner, the first proposal, view from Hofburg. Ortner Architekten. MuseumsQuartier Wien, 1990. Project presentation. Material of the library of Architectural center (MQ Architekturzentrum). Request from 19.11.2014

World War II, for a long time this area stayed without any permanent function and became a big question for the government, urban and cultural planners. Answering this challenge Vienna found its own composition model. During the above mentioned first phase of architectural competitions, in 1987, in total 88 design proposals were submitted, seven projects got prizes. Due to the Mission Statement, MQ was announced as one of the four most important city cultural parts or directions (“Stadtviertel” – Hofburg and historical centre, pedestrian shopping street Mariahilferstrasse and Spittelberg (as cultural forum and “old village in a city”) - in the 7th district).¹⁰ The majority of all participants of the competition clearly understood the importance of the design not only in gaps of the quarter, but in a scale of the entire urban plan. Thus, for instance, many architects shared the idea of creating some kind of Roman Theater inside



16 Budapest. City Park Site (VarosLiget). Liget Budapest, New National Gallery and Ludwig Museum – Competition Program. 27 October 2014, p.24. Electronic resource: <http://ligetbudapest.eu/competition/index.php?page=pageGrid=106>. Request from 01.02.2016

axis consciously got its conclusion in a very restrained and modest urban manner. The Austrian style – maybe this is it.

Nowadays, Wien MuseumsQuartier, has the territory of approx. 7,9 ha (more than twice smaller than Berlin Museum Island), about 3,45ha of open space, underground parking, two subway stations directly on the north and south corners of the quarter, one of which – “MuseumsQuartier” (originally “Mariahilfer Strasse”, 1966) – was renamed in 2000, a year before the official opening of the quarter. For comparison with other cultural sites in 2012 MuseumsQuartier counted 4 million visitors¹⁴. The interesting detail of this calculation is that no more than half of the people visited cultural facilities; others came because of public services, creative institutions, or just for the atmosphere of this special urban design, which became an identical face both for the MQ and the whole city of Vienna.

BUDAPEST

The Museum Quarter in Hungarian capital is currently in process of development. The first attempts of its creation date back to the 2008, when the director of the Museum of Fine Arts came up with the idea to combine its collection with the Hungarian National Gallery. It was actively accepted by the government in 2010 and it started one of the loudest processes in current Hungarian cultural life. Several sites were proposed for the new museum buildings: from the Nyugati railway station (Budapest-Nyugati pályaudvar), through the creation of a special pedestrian zone along Andrassy Avenue (Andrássy útca) and, finally, to the common cultural site in the frame of the city park – Liget Budapest Project.

The territory of the Liget Budapest is more than 126 ha, with 54% of greenery (which are planned to be increased up to 65%). Number of visitors of cultural institutions, located in

the park, is expected to rise from the current 4 millions to more than 5.9 millions. People can reach the site by the subway (one station right on the central Heroes' Square plus one deeper in the park) or by bus (all lines to the city centre go along Andrassy Avenue), several bus lines are crossing the park territory, but not connecting to the city centre (→16). After the reconstruction of the park and the creation of the MQ, new electric bus services, underground parking places on the edges of the park, limited traffic inside of the territory with increased amount of bicycles tracks are announced.

According to the first intentions, a new building should be constructed for merging two big institutions (mentioned above). Additionally, it is planned to build a centre of Architecture and Photography (to flank the small right square - Ötvenhatosok Tere) (→17), the Museum of Ethnography, storages and to reconstruct several buildings that already exist on the site. Later institutional composition has been changed. The site constantly challenges intensive discussion and planning reorganizations. The officially announced time for opening of the renewed park is 2018, for the new museums 2019. Among the latest news from January 2016 the preparation of a referendum with the question “Do you agree that the Városliget (City Park) construction regulations should not allow for new museums to be built in Városliget?” has started¹⁵, which literally put under the question the very implementation of the whole project. However, despite different social and political attitudes to this question and distancing from the sharp institutional confrontation, for the point of the urban planning strategy the Hungarian example is extremely interesting and worth to be considered.

Budapest Museum Quarter is going to be placed in the current city park – a territory

in the eastern part of the city, Pest side. Besides big massive green area it includes lakes, zoo, thermal bath and opens to the city by two squares: the small one - Ötvenhatosok Tere, with its Memorial to the 1956 Revolution; and the big and famous one - Heroes' Square (Hősök Tere), with Millennium Monument, arcades and two important museum buildings, symmetrically flanking the square – Kunsthalle and Museum of Fine Arts. The whole composition is a parade and logical completeness of the formative urban line – Andrassy Avenue. Being a rod for several planning cores and connecting many other cultural institutions, this street itself is an object of UNESCO World Heritage Site and is providing citizens and guests by quite intensive cultural opportunities and architectural sightseeing. Going to the west it connects such cores as Kodály körönd; comes through the Budapest Puppet Theater and The House of Terror to the Oktogon square and the nearest city oasis - Liszt Ferenc Ter – the district of many art galleries and cultural institutions, Academy of Music, dozens of cafes and specific artistic environment; then this avenue continues to the Opera and the favorite place of citizens' rest - Erzsébet Ter (North-East corner) with its greenery, lake and Ferris wheel nearby. A little bit to the right, this axis finally reaches the river Danube and the world famous Budapest Chain Bridge - Széchenyi, which leads directly to the Castle Buda. (→ 4, 5)

Geographically it could be prolonged even further and results into the Western suburban highway M1, however specific hilly landscape of the area brings its own natural rules in the perfectionistic work of urban planners. Coming back to the Heroes' Square – beginning of MQ area, on the east the Andrassy axis is passing the park territory and after a residential area of pre-fabricated buildings it is gradually transforming into M3 suburban highway, which goes to the whole Eastern Hungary.

Besides the main line of Andrassy Avenue, ending in the Heroes' Square, a head point of the urban axis, the territory of the park gives options also for other straight direction. Thus, the above mentioned Ötvenhatosok tere - the small square of the park/MQ should be flanked (due to the project) by two new museums, and will become an ending for the axis Varosligeti Fásor/ Kiraly utca – two one-line streets, which end in the pedestrian zone of

Deak Ferenc utca – on the south-east corner of the Erzsébet Ter, creating both a urban structure and socio-cultural life of some kind of "slingshot... with bullet of Museum Quarter". Speaking metaphorically, the output of such urban-cultural shot can, however, make an absolutely real and incredibly important bang in economic, social, cultural and planning system of the city, affecting the its whole strategy of development. However, critics fear is sufficiently justified, because nobody can give total guaranty of just positive influence of such a bang, only time will show the result.

What can be done during the pre-phase is the analysis of possible urban scenario after the construction of Museum Quarter. Among the first proposals of MQ development, one predicted a creation of the common collection for the Museum of Fine Arts and the Hungarian National Gallery spreading it across the city. Obviously it would instant museums along the city and the aim of strong cultural core wouldn't be reached. At the same time the City Park, particularly its south-eastern part, is currently not well-developed and has all potential to host new museum institutions to intensify park's functionality and eventfulness. In this case, combination of Museum Quarter and City Park looks quite logical, offering new discoveries for tourists and helping to keep sustainable development of the area. The issue is that today the territory of the park is in fact seriously distanced from the city center with the main tourist concentration. Even though they have straight and easy connection to Andrassy Avenue, this line is not attractive enough to pass through and many visitors of the park and Heroes' Square prefer to pass this distance by subway, which makes some kind of abyss between the central part of the city and new MQ. Exactly this time-consuming distance (approx. 2,5 km) make the scenario of a successful connection of MQ with the city centre questionable. Looking closer, however, we can say that not entire Andrassy Avenue is a challenge. From Erzsébet square up to Oktogon square it is developed quite well with an appropriate intensity of cultural environment. The difficulties are starting after Oktogon, where despite few cultural institutions, the intensity significantly falls and the area becomes a simple residential district with "nothing to do". Therefore, much better is to pass it by metro.

Meanwhile, in reality the distance here is not so long. For example, from the last important sightseeing around Oktogon - the House of Terror - to the Heroes' Square walking distance is approx. 20 minutes (1.5 km), whereas to cover the same distance by subway (taking in account a short walk to/out of the station plus interval of trains) will take up to 15 minutes¹⁶. Thereby, not the distance itself, but the intensity of its eventfulness, services, character of urban design and presence of additional sightseeing, interesting cafes and shops – these are that factors which make an area attractive or not attractive to pass through, both for tourists and locals.

Coming back to Vienna, one interesting aspect should be reminded. The opening of the MuseumsQuartier led to spreading of cultural institutions around, which made the whole area of Mariahilfer strasse from the Westbahnhof to the MQ a specific cultural environment, with many historical and contemporary galleries and attractions to discover. Additional renovation of Mariahilferstrasse (1990-2015) with its pedestrian zone, traffic limits and bicycle routes, dozens interesting shops, cafes with summer terraces, free relax spaces and fountains, constructing the status of the main Vienna shopping street, finished a significant push in economic development of the whole area (6th and 7th districts) surrounded MQ. This model clearly shows big advantages of the creation of Museum Quarter. However, its development should be focused not only on construction of exact buildings for institutions, but should take in account a bigger scale, considering not only site of MQ but all nearest territories (noteworthy in Budapest these are also the 6th and 7th districts plus partly district 14th), transport facilities, economic features, potential for tourism and many other factors, which in complex combine the requirements of the entire city (and if it is capital – further needs of the whole national culture, economic and image). This wider picture should be looked over, instead of concentrating only on questions of museology or political preference for national cultural programme. Understanding of such big scale city needs can be analyzed and clarified only by the conscious creation of special and common Urban-Cultural Strategy with long-time vision. Unfortunately, in Budapest such strategy still doesn't exist.



17 Budapest. Competition winner- Középülettervező Zrt. Museums of Architecture and Photography on the Ótvenhatosok Tere. Competition's materials. Summary of Entries. Presentation. p.13. Electronic resource: <http://ligetbudapest.eu/competition/index.php?page=page&id=106>. Request from 01.02.2016

CONCLUSION

The current article is based on material of research made within the PhD thesis. The mentioned Museum Quarters present a model of urban attitude for creating such complexes. Additionally, based on the developing of classification, these three quarters relate to the one spatial model – “Independent core”, which, as we saw, influences very intensively the urban structure, but also affects the internal MQ composition. This model of MQ’s placement on the main urban axis is common for many cities, but it’s not the only one. Currently developed typology of different MQ urban models includes other typical examples of positioning Museum Quarters in city planning structure (“Neighborhoods”, “Urban Network”, etc.). They will be discussed in more details in the other following articles.

Understanding of ongoing evolution of museology and urban museumification, the particular processes of museum construction and functioning, their value for cultural heritage and conscious attitude for urban planning is an incredibly actual issue for city planners around the world. Each city has different planning structure: located on the river bank, but without well-maintained embankment; covered by panel residential districts, but without appropriate cultural life in them; rich on famous museums, but without well-organized public spaces and urban designed surroundings, etc. All types - linear, radial-ring and regular grid cities - have high potential for creation of such cultural clusters as Museum Quarters, but still experience the lack of development, underestimation of positive impact of socio-cultural process on economic rise. As a result, public spaces suffer from low level urban design, absent of artistic and cultural environment. At the same time, historical preconditions and location of many museums in the city center already made half of task, preparing a stable basis for a successful solution.

Strong cultural institutions, with a big territory and a flexible programme of development always positively influenced the urban environment. Obvious physical impact includes vivid architectural proposals, unusual landscape design, and enrichment of urban space by public art and social activity. In parallel, more hidden, but no less important, educational influence takes part, lifting the

whole society up to the new steps of cultural evolution. Economic rise, boost of tourist and investment attractiveness of the districts, the entire city and the whole region, follow the process.

Thereby, the best summarization can become from citation of the outstanding Russian urban planner, architect, culturologist and philosopher Prof. Glazichev V.L.: “An increasing number of specialists in economics could not avoid the conclusion that the basement for well-being or ill-being of each exact city consists in its unsteady, uncertain, hardly perceptible content – individual cultural potential.”¹⁷

The creation of Museum Quarters, in this case, presents the best example for realization and implementation of such potential.

- 1 Sociomuseology IV, *Cadernos de Sociomuseologia*, Nr. 38-2010 / Declaration of Quebec – Basic Principles of a New Museology 1984, Lisbon, 2010, p.23
- 2 Mastenitsa E.A. Museumification of urban environment: approaches and methods. Historical, philosophical, political and legal sciences, cultural studies and art history. Questions of theory and practice. -Tambov, Gramota, No. 10 (36): in 2 p./ p. I, 2013. p.137
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- 5 Electronic resource: http://www.stadtentwicklung.berlin.de/bauen/palast_rueckbau/en/becomingamuseum.shtml. Request from 25/01/2016
- 6 Leonie Glabau: Plätze in einem geteilten Land: Stadtplatzgestaltungen in der Bundesrepublik Deutschland und der Deutschen Demokratischen Republik von 1945 bis 1990., Frankfurt am Main: Peter Lang, 2010, p.124-133
- 7 Electronic resource: http://www.stadtentwicklung.berlin.de/bauen/palast_rueckbau/en/finaldownfall.shtml. Request from 25/01/2016
- 8 Electronic resource: <https://www.berlin.de/sen/kultur/aktuelles/pressemitteilungen/2013/pressemitteilung.94192.php> Request from 25/01/2016
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- 14 Electronic resource: <http://www.mqw.at/en/about/chronology/>. Request from 25/01/2016
- 15 Electronic resource: <http://budapestbeacon.com/public-policy/referendum-would-challenge-varosliget-museum-quarter-and-budapest-olympics/30678>. Request from 25/01/2016
- 16 Electronic resource: <http://futar.bkk.hu/?fromCoord=47.505221%2C19.062786&fromName=Oktogon&toCoord=47.48961%2C19.259596&toName=H%C5%91s%C3%B6k%20tere&map=12/47.49742/19.09596&layers=SVB>. Request from 25/01/2016
- 17 Glazichev V.L., Yegorov M.M., Iljina T.V. Urban environment. Technology of development. Desk book. – M.: Ladjia, 1995, p.12-13