



**THE DEVELOPMENT AREA OF
BALATONFÜRED AS SEEN FROM
THE PROTECTED LANDSCAPE AREA
OF THE TIHANY PENINSULA, 2021**

OBLASŤ ROZVOJA BALATONFÜRED
Z POHLADU CHRÁNENEJ
KRAJINNEJ OBLASTI POLOSTROVA
TIHANY, 2021

Photo Foto: Domonkos Wettstein

Modern Landscape Concepts in the Early Perspectives of Protection: The Professional Positions of the Architect Tibor Farkas and the Landscape Architect Mihály Mőcsényi

Koncepcie modernej krajiny v raných
perspektívach ochrany:
Profesionálne pozície architekta Tibora Farkasa
a krajinného architekta Mihályho Mőcsényiho

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Krajinný aspekt získal síce na dôležitosti v rámci ochrany pamiatok, no v pamiatkovej ochrane moderného dedičstva sa zatiaľ nerozvinul. Cieľom tejto štúdie je preskúmať dejiny myslenia o interpretácii krajiny v modernej architektúre. Analýza porovnáva perspektívy dvoch priekopníckych osobností maďarskej profesionálnej histórie, architekta Tibora Farkasa a krajinného architekta Mihályho Mőcsényiho. Načrtnutím genealógie dejín plánovania je možné preskúmať genézu odborných perspektív, rozvetvenie do architektúry a krajinnej architektúry a porovnať rôzne interpretácie krajiny.

Cieľom tohto výskumu je preskúmať a porovnať rôzne interpretácie krajiny, a to načrtnutím genealógie ich koncepcií. Príspevok sa zameriava predovšetkým na plánovanie krajiny určenej na trávenie voľného času. Táto špecifická krajinárska úloha slúžila ako experimentálna oblasť pre vývin profesií. Výsostný význam krajiny si pomerne skoro vyžiadala veľkoplošné plánovanie, ktoré spočiatku koordinovali architekti. Neskôr získali na dôležitosti aj roly urbanistov a krajinných architektov. Tento výskum sa snaží odpovedať na nasledujúcu otázku: Ako spolu súvisia interpretácie krajiny v rámci rôznych disciplín? Výskum predpokladá, že problém interpretácie krajiny v modernej architektúre zohrával dôležitú úlohu aj pri rozvetvení metodológie plánovania a že pomocou modelovej analýzy možno načrtnúť konceptuálnu genealógiu dejín plánovania. Štúdia má dva ciele: na jednej strane analyzovať problémy interpretácie a ochrany vychádzajúce z koncepcií krajiny, a tým posilniť medziodborový dialóg, a na druhej strane podporiť interdisciplinárny výskum a plánovanie v riešení súčasných výziev.

Problematiky modernej „ochrany krajiny“ a ochrany „moderných krajinných“ útvarov sa objavili súčasne, hoci tieto dve koncepcie kladú iný dôraz na hodnoty. Vyplýva to aj z perspektív disciplín. V tomto období sa regionálne plánovanie vychádzajúce z architektúry a krajinná architektúra vyvíjajúca sa z hortikultúry začali stávať samostatnými odbormi v dejinách profesií v Maďarsku. V jednotnej ochrane komplexnej mestskej

a prírodnej krajiny sa v každom z týchto odborov objavuje priekopnícka postava. Tibor Farkas, tvorca maďarskej architektonickej praxe a koordinátor rozvoja rekreačných oblastí, zohral kľúčovú úlohu v oblasti architektúry a urbanizmu a Mihály Mőcsényi, zakladateľ profesie krajinného plánovania v Maďarsku, zohral kľúčovú úlohu v oblasti krajinnej architektúry. Zatiaľ čo sa moderná ochrana krajiny vyvinula z ekologického ctenia krajinnej architektúry a základy tejto disciplíny položil Mihály Mőcsényi, Tibor Farkas zohral rozhodujúcu úlohu v koncepcii modernej krajiny v architektonickej praxi. Paralelná tvorba Tibora Farkasa a Mihályho Mőcsényiho je zároveň príkladom, ako sa aktívna rozvojová a dizajnová prax obracia k ochrane na úrovni krajiny v dôsledku narastajúcej ekologickej krízy v sedemdesiatych a osemdesiatych rokoch 20. storočia.

Analýza porovnáva odborné pozície a perspektívy disciplín oboch tvorcov, ktorí artikulujú základné aspekty ochrany na úrovni krajiny. Na začiatku kariéry oboch zohrala rozhodujúcu úlohu myšlienka moderny. Oba sa aktívne podieľali na modernom formovaní krajiny a ich tvorba bola ocenená významnými medzinárodnými oceneniami. Tibor Farkas získal v roku 1965 cenu Sira Patricka Abercrombieho udeľovanú Medzinárodnou úniou architektov UIA (International Union of Architects), Mihály Mőcsényi dostal v roku 2012 cenu Sira Geoffreya Jellicoea od Medzinárodnej federácie krajinných architektov IFLA (International Federation of Landscape Architects). Ich mená sa na jednej strane spájajú s pragmatickým formulovaním moderných koncepcií krajiny a rozvojom postupov regionálneho plánovania, na druhej strane zohrali kľúčovú úlohu v ochrane hodnôt na úrovni krajiny. V ich dielach nešlo primárne o ochranu krajiny v zmysle ochrany prírody, ich moderné vízie krajiny od začiatku stelesňovali rovnováhu medzi prírodou a zástavbou.

Projekty krajiny určenej na voľnočasové aktivity sa stali experimentálnou oblasťou urbanistického plánovania a nové profesionálne pozície sa neskôr stali štandardnými postupmi v maďarskom aj medzinárodnom vývoji. V analýze môžeme

vidieť bod genézy profesií na rôznych úrovniach. V päťdesiatych rokoch sa objavili úlohy regionálneho rozsahu, ktoré sa už pokúšali formovať krajinu v nadväznosti na tvorbu architektonických koncepcií. V genealógii profesijných dejín sa urbánne a regionálne plánovanie odštiepilo od architektonickej profesie. V dôsledku toho sa vizuálna krajinná interpretácia architektúry objavuje predovšetkým v prístupe urbanistov. Krajina sa interpretuje ako kompozícia, kde sa vo formálnom dizajne oceňuje estetický vzťah medzi prírodnými a stavebnými prvkami.

Objavuje sa aj úzke prepojenie medzi architektúrou, urbanizmom a krajinnou architektúrou. Uznatie ekologických problémov však prinieslo aj prehodnotenie koncepcie krajiny a prispôbenie odborných pozícií. Krajinná architektúra vychádzajúca z budovania záhrad sa zapojila aj do tvorby regionálnych koncepcií. Táto reorganizácia profesijných rolí poukazuje na prechod od primárne vizuálneho estetického prístupu architektúry ku komplexnému hľadaniu ekologických riešení v podaní krajinej architektúry. Tento proces zároveň načrtáva krízu moderny. Moderné dedičstvo stále plasticky stelesňuje skúsenosti tohto procesu. Interpretácie krajiny z rôznych profesionálnych hľadísk môžu poskytnúť komplexný obraz pri hodnotení dedičstva. Ambivalentný vzťah medzi ekológiou a estetikou je nutné prehodnotiť s ohľadom na naše súčasné perspektívy.

V poslednom desaťročí sa koncept krajiny objavil aj v ochrane stavebných pamiatok zo strany medzinárodných hnutí, pričom, ako sme videli, disciplína ochrany krajiny je prítomná od osemdesiatych rokov. Táto dualita ukazuje posuny v dôraze na ekologické a estetické aspekty. Vznik krajinej perspektívy v pamiatkovej ochrane by sa však dal aplikovať aj na situáciu moderného dedičstva, ktoré má viacero úrovní. Moderná

architektúra sa prejavuje nielen v budovách, ale aj vo vízií krajiny a túto perspektívu možno uplatniť pri ochrane moderného dedičstva. Koncepcia modernej krajiny znamená kombináciu stavebného a krajinnno-ekologického dizajnu, čo si vyžaduje aj integráciu perspektív rôznych profesií v oblasti ochrany. Ako možno vidieť v snahách Tibora Farkasa a Mihályho Mócsényiho, citlivá koncepcia modernej krajiny sa rýchlo stala prvým výdobytkom moderny, ktorý bolo potrebné chrániť. Je paradoxné, že ochrana sa spočiatku vyvinula ako ochrana proti nadmernej modernizácii a rozvoju. Modernita sa obrátila proti sebe a viedla k ekologickej kríze.

Odkaz boja proti prehnanému rozvoju sa prejavuje aj v súčasných výzvach, ktorým čelí dedičstvo modernej krajiny. Priekopnícke postavy Mihályho Mócsényiho a Tibora Farkasa tu môžu aj naďalej slúžiť ako príklad. Problematika ochrany koncepcie modernej krajiny sa prejavuje vo viacerých rovinách. Balatonský región je priestorom komunít rôznych veľkostí: okrem miestnych komunít dominujú v turistických destináciách aj sezónne dovolenkové spoločenstvá a národné rozvojové záujmy. Príspevok skúma výzvy súčasnej situácie moderného dedičstva na viacerých úrovniach. Pojednáva o urbanizácii dediny Paloznak, o komunitnej identite pobrežia a modernistického dedičstva rezortu Aliga, ako aj o protestoch proti zbúraní jachtárskeho klubu v Balatonfürede. Celkový roztrieštený obraz prezentovaných prípadov poukazuje na nedostatočnú interpretáciu a ochranu krajiny na viacerých úrovniach a v rôznych rozsahoch. Otázka duality ekologického a estetického ponímania krajiny sa objavuje aj v súčasnej pamiatkovej ochrane. Krajinná perspektíva ponúka nové interpretácie historického prostredia vrátane moderného dedičstva.

Protecting modern heritage requires new perspectives to understand the broader visions and ideas that have shaped the era beyond its individual buildings. The dimension of the landscape has now emerged in the protection field not only in application to cultural landscapes but also urban areas, yet in the management of modern heritage, this aspect has not yet been developed. In parallel, the aesthetic and ecological problems of landscape interpretation also shape the academic research fields. Even today, conceptual mixing and unclear meanings cause many problems in the inter-professional discourse and make it difficult to develop a toolbox of modern architecture for heritage protection. It is important to reconstruct and present the conceptual genealogy in a structured way by a model-based study in the Hungarian planning history, while, at the same time, we can also set up interpretive frameworks and conceptual models for the dialogue between scale levels.

Introduction: The Appearance of the Landscape Scale in the Emerging Professional Positions

The aim of the research is a comparative examination of the interpretations of landscape, by outlining the genealogy of the history of concepts. The focus of the paper is on leiscapescape planning. This special landscape task served as a kind of experimental territory for the development of its associated professions. At an early stage, the paramount importance of the landscape necessitated large-scale planning, in which coordination was initially led by architects.¹ Later, the role of urban planners and landscape architects also became increasingly important.² The research seeks to answer the following question: what are the links between the interpretations of landscape in the different disciplines? The research hypothesizes that the problem of landscape interpretation in modern architecture also played an important role in the branching of the planning methodology, and the model-based analysis can be used to draw the conceptual genealogy of

planning history. The aim of the study is twofold: on the one hand, to analyse the interpretation and protection problems of landscape concepts, thus strengthening the interprofessional dialogue, and on the other hand, to support interdisciplinary research and planning that can address the contemporary challenges.

The issue of modern “landscape protection” and the protection of “modern landscape” formations arose at the same time, although the two concepts involve a different emphasis on values. This state of coincidence and dichotomy also stems from disciplinary perspectives. During this period, regional planning growing out of architecture and landscape architecture emerging from horticulture began to converge as an independent field in Hungarian professional history. In the unified protection of the complex urban and natural landscape, a single pioneering character appears in each of the two fields. Tibor Farkas,³ a major figure in Hungarian architectural practice and the coordinator of the development of recreation areas, played a key role in the field of architecture and urban planning, and Mihály Mőcsényi,⁴ the founder of landscape planning as a profession in Hungary, played a key role in landscape architecture. While modern landscape protection developed from the ecological perception of landscape architecture and its disciplinary foundations were laid by Mihály Mőcsényi, at the same time Tibor Farkas held a decisive role in the modern landscape conception of architectural practice. The parallel oeuvre of Tibor Farkas and Mihály Mőcsényi is also an example of how active development and design practice underwent a shift toward landscape-scale protection as a result of the growing ecological crisis of the 1970s and 1980s.

The analysis compares the professional positions and disciplinary perspectives of the two creators, who articulated the basic aspects of landscape-scale protection. The idea of modernity is decisive in the start of the careers of both creators, and they also took an active part in the modern design of the landscape. And for both individuals, their creative work was recognized with an international grand prize. Tibor Farkas received the UIA (International Union of Architects) Sir Patrick Abercrombie Award in 1965, Mihály Mőcsényi the IFLA (International Federation of Landscape Architects) Sir Geoffrey Jellicoe Award in 2012. On the one hand, their names are associated with the pragmatic formulation of modern landscape concepts and the development of regional planning practices, and on the other hand, they played a key role in protection of landscape-scale values. Their works were not primarily about landscape conservation in the sense of nature conservation: their modernist visions of the landscape invariably sought a balance between nature and the built environment from the beginning.

The concept of the modern landscape emerged as an intermediary idea between architecture and larger-scale design, and the development of the concept played an important role in the differentiation of architecture, urban architecture, and landscape architecture. In Hungarian professional history, urban design and regional planning evolved from architectural design in the first half of the twentieth century. Urban design, which became increasingly independent in the era, created a link between architectural and landscape-scale conceptualization. At this stage, it is not yet possible to talk about complex urban spatial interpretation, let alone complex landscape interpretation. The principles of planning derived from two sources: on the one hand from CIAM’s functional urban idea, which strengthened the zoning character of urban design, and on the other hand, from the attraction to formal compositions in alternative trends. Similarly, this visual point of view, which also views the city as a landscape, had an impact on the approach of later generations of university professors,⁵ as can be seen in the work of Frigyes Pogány.⁶ As a university lecturer, Pogány approached the analysis of architecture as part of the urban environment from the perspective of the method of visual analysis. Although its theory was slow in taking shape, the practice of urban design became an increasingly independent profession in the 1940s.⁷ By studying both western and eastern patterns, Károly Perczel, Gábor Preisich, Imre Perényi and Pál Granasztói began to lay the foundations of urban design.⁸ The term “landscape composition” also appears in this genre of design, where the landscape as a whole was viewed as a visual composition.

In the 1950s, landscape architecture had not yet emerged as a separate discipline. Horticultural engineers worked on landscape tasks also on a broader scale. Imre Ormos, one of the founders of the Hungarian horticultural architecture profession, prepared the first green space plans on a regional scale.⁹ Even on the international level, this methodology was innovative.¹⁰ Further attesting to the close connection between architecture and landscape architecture during this period is how Ormos based his perspective on the concepts of CIAM.¹¹ His theoretical and university teaching work was continued by his student Mihály Mőcsényi.



TIBOR FARKAS, THE CHIEF ARCHITECT OF THE DANUBE BEND AND THE SHORES OF LAKE BALATON

TIBOR FARKAS, HLAVNÝ ARCHITEKT OHYBU DUNAJA A BREHOV BALATONSKÉHO JAZERA

Photo Foto: Tibor Farkas

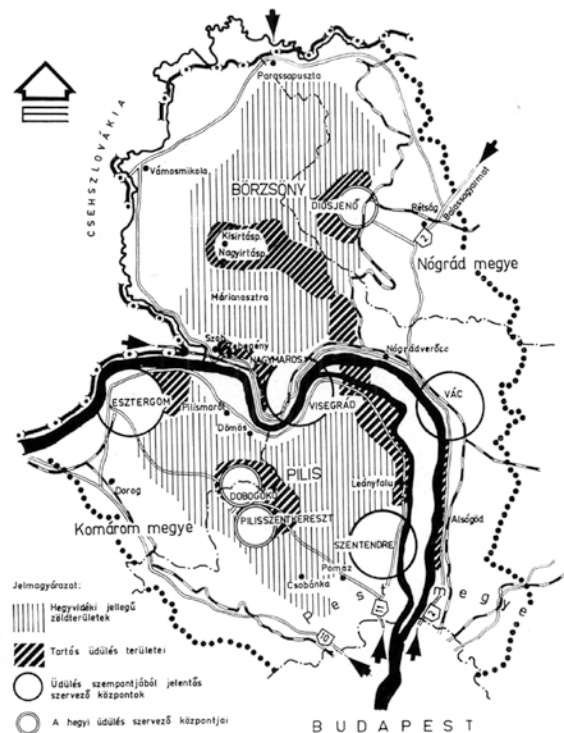


THE DANUBE BEND, VIŠEGRÁD, 1969. VIEW FROM THE SOLOMON TOWER, AN EMBLEMATIC STRUCTURE OF MODERN MONUMENT PROTECTION

OHYB DUNAJA, VYŠEHRAD, 1969. POHLAD ZO ŠALAMÚNOVEJ VEŽE, SYMBOLU OCHRANY MODERNÝCH PAMIAŤOK

Source Zdroj: Fortepan 24995 / Tóth Károly dr.

A Dunakanyar üdülőtérületének jellemző terület-felhasználási sémája



THE CONCEPT FOR THE DANUBE BEND REGIONAL PLAN

NÁVRH REGIONÁLNEHO PLÁNU OHYBU DUNAJA

Source Zdroj: BALLA, Tibor, 1971. Városcépítés.

Landscape Perspectives of Architects: Searching for a Balance between Modernization and Protection

"The whole landscape of Lake Balaton could be compared to a great work of art, a monumental sculpture of lasting value. In the development process, we aim to ensure that the new buildings do not detract from it, but enhance its existing values. Therefore, in architectural solutions, we seek to enforce modernity, modesty and integration into the existing environment."¹² Tibor Farkas was the chief architect of the Lake Balaton and the Danube Bend regions in one person.¹³ Assigned the preparation of the plan for the area around the largest lake in Central Europe, he created one that won the UIA Abercrombie Prize in 1965. In parallel with Lake Balaton, he also headed the chief architect's office of the Danube Bend, though in this case the regional plan of the Danube Bend was prepared by Gábor Preisich in 1960 – 1961.¹⁴ Although the two plans were made for regions with different geographical features, the methodology drew upon each other's findings. The foundations were laid by Tibor Farkas within the framework of the Balaton Plan, which continues to play a pioneering role in both Hungarian and international professional history.

The issue of protection appeared in the modern conception of the landscape already in the planning and development phase in the late 1950s. For Tibor Farkas as an architect-urban designer,



AERIAL PHOTO OF THE NORTHERN SHORE OF LAKE BALATON, TIHANY PENINSULA, 1967. THE MODERNIST BUILDINGS OF THE TIHANY YACHT CLUB AND HOTEL TIHANY ARE IN FOCUS.

LETECKÁ SNÍMKA SEVERNÉHO BREHU BALATONSKÉHO JAZERA, POLOSTROV TIHANY, 1967. NA SNÍMKE VIDNO MODERNISTICKÉ BUDOVY JACHTÁRSKEHO KLUBU TIHANY A HOTELU TIHANY.

Source Zdroj: Fortepan 65558 / Magyar Rendőr



BALATONBOGLÁR, DEVELOPMENT SITE, 1972

LOKALITA ROZVOJA
BALATONBOGLÁR, 1972

Photo Foto: Tibor Farkas



FONYÓD-BÉLATELEP, PORT AND BEACH AREA, 1972

PRÍSTAV A PLÁŽOVÁ OBLAŠŤ
FONYÓD-BÉLATELEP, 1972

Photo Foto: Tibor Farkas



BADACSONY, HARBOR AREA, 1972

PRÍSTAVNÁ OBLAŠŤ BADACSONY,
1972

Photo Foto: Tibor Farkas

the interpretation of the landscape was essentially a question of reconciling two contradictory ambitions. On the one hand, the development plan reflected a very strong intention of modernization, as an unprecedented network of infrastructure and accommodation capacity had to be built into the landscape.¹⁵ On the other hand, recreation is based on the natural values of the landscape, which is why the plan, compared to other contemporary plans, was very sensitive to the protection of natural assets, with the remaining cohesive green areas placed under strict protection and building not allowed on the outskirts of settlements.¹⁶ This duality led to a contradictory overall picture in Tibor Farkas's system of ideas.¹⁷ To create "harmony", Farkas drew on the ideas of modernist architecture. His statement that settlements should float in the large cohesive green space of the landscape is reminiscent of Corbusier's concept of green space, magnified to the urban scale. At the same time, Tibor Farkas used the vision of modern architecture also on the scale of buildings, with sculptural building masses embedded plastically in a contiguous green area.

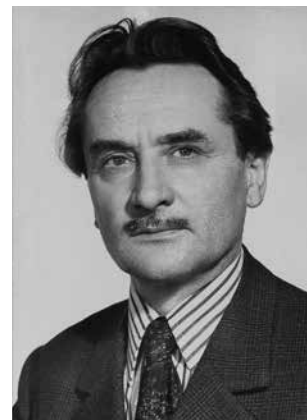
According to Farkas, "the landscape is a monumental sculpture", which also recalls Corbusier's urban compositions. This phrasing, however, also works with nature as a sculptural material. The words reflect the power of humanity to shape the landscape, and that nature is not primarily an organic system, but a compositional element that shapes the visual quality of the landscape.¹⁸



A WORK OF MODERN LANDSCAPE ARCHITECTURE BY MIHÁLY MÖCSÉNYI. AERIAL PHOTO OF THE FENEKETLEN LAKE AREA IN BUDAPEST, 1966. ON THE SHORE OF THE LAKE ARE MODERN ELEMENTS: THE PARK RESTAURANT, ABOVE IT THE BUDA PARK STAGE AND THE SPORT HOTEL.

DIELO MODERNEJ KRAJINNEJ ARCHITEKTÚRY MIHÁLYHO MÖCSÉNYIHO. LETECKÁ SNÍMKA OBLASTI JAZERA FENEKETLEN V BUDAPEŠTI, 1966. NA BREHU JAZERA SÚ MODERNISTICKÉ STAVBY, REŠTAURÁCIA PARK, NAD ŇOU AMFITEÁTER BUDA PARK A HOTEL ŠPORT.

Source Zdroj: Fortepan 46768



MIHÁLY MÖCSÉNYI, THE HEAD OF THE DEPARTMENT OF GARDEN DESIGN, IN A PHOTO TAKEN IN THE 1970S

MIHÁLY MÖCSÉNYI, VEDÚCI ODDELENIA ZÁHRADNÉHO DIZAJNU, FOTOGRAFIA ZO SEDEMDESIATYCH ROKOV

Source Zdroj: Wikipedia / By Imre Jámbor — own work (archive), CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=84925715>

There is no concept of ecology and ecosystem yet, no systematized theoretical background. The totality of the spectacle as visual aesthetic value is the only interpretation framework. This material conception of nature, however, seems problematic primarily with our ecological perception today. In the '50s, during the postwar reconstruction and modernization fever, the artificial shaping of the landscape was a phenomenon of the times. In comparison, Farkas's plan was designed to preserve the existing natural state using a complex set of tools. Despite all professional intentions, the erosion of the modern landscape concept based on a delicate balance was caused by the politically overstretched excessive modernization in the 1970s.¹⁹ Hence, the protection of the results of the modern landscape concept became a task already in the late modern period, which directs attention to the analysis of Tibor Farkas' post-defense struggles and necessitates a reinterpretation of his position.

The Ecological Turn and The New Approach of Landscape Architecture

The problem of the resort landscape also appeared in the emerging discipline of landscape architecture. As lecturers in the Department of Garden Design, Imre Ormos and Mihály Möcsényi took part in the planning tasks of the green area on the shores of Lake Balaton in the early 1960s. Under the coordination of the chief architect Tibor Farkas, nearly 71 hectares of green space were arranged between 1958 and 1964.²⁰ The work covered several levels, from the creation of the regional concept to the planning of settlements, and then to the environmental planning of the individual settlement districts and architectural developments. The unified approach to landscape-scale design can be considered an achievement of modernity and developed primarily from the regional planning tasks of modern architecture. Participation in the development presumably also contributed to the change in the attitude of Mihály Möcsényi, which is also notably divergent from Tibor Farkas' architectural landscape perception.

The escalating ecological crisis since the late 1960s gradually drew attention to the importance of landscape arrangement and landscape protection.²¹ Möcsényi published his landscape theory in 1968, stating: "Landscape is nothing else but the controversial and therefore dialectic unit of natural and social interactions. On the one hand, landscape is the material life condition of the society; on



**LANDSCAPE DESIGN OF THE
WATERFRONT, 1972**

TVORBA KRAJINY NÁBREŽIA, 1972

Photo Foto: Tibor Farkas

the other hand, it carries visual and aesthetic qualities of the highest order. It is the objectified history of the human-nature interactions manifested in the material world formed by man. Landscape is an anthropo-sociocentric concept. Nature and society are a dichotomy mutually permeating each other and forming an inseparable unit. That is to say, landscape is humanized nature, human environment transformed from biosphere into noosphere to meet the needs of the society.”²²

Already, the new conceptual approach revealed the crisis of modernity. The “spatial turns” taking place in different disciplines can also be interpreted as “landscape turns” due to the appreciation of ecological issues. Mőcsényi’s perspective had already transcended the positivist and objective conception of landscape of the modern idea. He also brought the subjective observer into the interpretation and thus made the previously absolute perception of landscape relative. This can be linked to the transformation of spatial interpretations after 1968. The parallel spatial turn in the disciplines can in fact be interpreted as a landscape turn by magnifying the scale. The development-oriented perspective of modernity became replaced by a more complex approach, introducing not only the human role in shaping the landscape but also nature’s ecological system.

Mőcsényi conveyed his landscape-scale theory into practice primarily through his school-creating work. Together with Ormos, they developed a curriculum of landscape-architecture education in the field of horticultural engineering, which started in 1963, while a concept of landscape arrangement was introduced into the study program in 1969. Although he did not take part in the preparation of a comprehensive landscape arrangement plan, Mőcsényi had a significant influence on the development of new landscape design genres in Hungarian professional history from the 1970s onwards, by developing landscape theory and distinguishing between regional development and landscape arrangement.²³ Landscape arrangement plans for landscape protection areas were first developed in Tihany and Badacsony in the early 1980s. Through his work as a university curriculum-shaper, large-scale regional and landscape arrangement tasks could be carried out by landscape architects, hence ensuring his theoretical work was indirectly put into practice.

At the same time, not only the natural environment but also the human-built elements appeared in Mőcsényi’s idea of landscape protection. In 1983, he developed a study together with Attila Csemez entitled *Landscape Assessment Method, as the basis of general landscape protection*.²⁴ He



STONE QUARRIES ON THE EDGE OF BALATONGYÖRÖK (1972), WHERE MIHÁLY MÓCSÉNYI DESIGNED HIS OWN HOLIDAY HOME.

KAMEŇOLOM NA HRANICI OBCE BALATONGYÖRÖK (1972), KDE SI MIHÁLY MÓCSÉNYI NAVRHOVĚL VLASTNÍ REKREAČNÍ DŮM.

Photo Foto: Tibor Farkas



THE SUMMER HOUSE OF MIHÁLY MÓCSÉNYI, WHICH WAS DESIGNED AS THE RECULTIVATION OF A FORMER QUARRY

LETNÉ SÍDLO MIHÁLYHO MÓCSÉNYIHO NAVRHNUTÉ AKO REKULTIVÁCIA BÝVALÉHO KAMEŇOLOMU

Photo Foto: Domonkos Wettstein

thus defined the values to be protected: “the unique landscape values created in the course of specific cultural and historical activities”.²³ In this approach, however, only “historical” elements were included, and he did not yet consider the results of his own age as landscape values, so the formations of modern landscape architecture did not appear as a category to be protected. All this shows that although the modern conception of the landscape had a strong influence on the development of a complex, balance-seeking landscape protection, modern landscape architectural compositions were not yet formulated as a value to be protected.

Rearranging Professional Positions Between Development and Defense

The emergence of ecological problems and landscape protection issues gradually rearranged the professional positions of both Tibor Farkas and Mihály Mócsényi. On the one hand, this process formed a significant reorganization in the history of the professions, which led to the prominence of the landscape-architect profession in regional planning, while the development-oriented approach of architecture was pushed into the background. However, Tibor Farkas had previously retreated into the background, as he strongly criticized the politically motivated over-modernization of the landscape and did not undertake further coordination. The role of Tibor Farkas gradually shifted from active landscape-forming activities to critical positions in environmental and

landscape defense.²⁶ Moreover, the offices of the chief architect for the Lake Balaton and Danube Bend regions were closed in 1967. As there was no new organization for the coordination of the landscape at the regional level, developments on an increasing scale began, while construction of enclosed gardens also began in the previously protected green areas in the background. Due to this increasingly problematic picture, Tibor Farkas found the situation unacceptable. In protest against the disregard shown to the intention of the 1958 Regional Plan, he resigned from his positions in the Balaton Management Committee in 1972. His resignation letter states: "What is unfolding in this area on the shores of Lake Balaton will, in my opinion, sooner or later turn into a cultural scandal."²⁷

The ecological crisis necessitated the development of a new regional plan in 1978, and landscape architects already took an active part in this.²⁸ Although Möcsényi did not participate directly in the work, the indirect effect of his work as a university lecturer also appeared in the rehabilitation approach of the plan. However, even with his professorial status, his further educational aspirations for landscape arrangement could not be fulfilled either: the ministry rejected his curriculum development plans on purely political grounds, and in the face of constant professional discouragement, he withdrew from university education in 1979, serving as vice president and then president of the International Federation of Landscape Architects.²⁹ In 1984, he organized the XXII. International Congress of IFLA in Siófok, at Lake Balaton³⁰ and also invited the conference participants to his own holiday home in Balatongyörök. Created through rehabilitating an abandoned quarry, this recultivation of a former industrial site is, indeed, well reflective of his creative-ecological approach.³¹ Architecture integrated into the topography of the landscape, it not only shows the symbiosis of the two disciplines, landscape architecture and architecture, but also highlights the new challenge of rehabilitation.

The ecological approach also affected the perspective of Tibor Farkas, who in 1979 was given a new position to address the Balaton region's environmental problems.³² As Ministerial Commissioner, he sought a complex solution to problems in the built and natural environment. Due to the eutrophication of water and increasing ecological problems, a strong shift in emphasis emerged in his approach. He launched a research program in Badacsonytomaj, where he studied the self-purification of water, realizing that the excessive modernization of recent decades had caused a steady decline in water quality. Concreting the creek beds deprived them of the opportunity for natural self-cleaning, so the water quality of the lake deteriorated. However, the development policy leadership did not want to take note of the results of the research. He assessed the transformation of professional fields as an architect as follows: "the architect shapes the narrower and wider human environment. (...) It soon became apparent that the field of biology, and even more so of ecology, had the closest connection."³³ The process also shows the transformation of the modern landscape perception, where instead of the previous mainly visual and aesthetic compositions, ecological systems have come to the fore.

Conclusion: The Issue of Multi-Scale Protection on the Horizon of the Present

In the last decade, the concept of landscape has also appeared in the built heritage protection by international movements, while, as we have seen, the discipline of landscape protection has been present since the 1980s. The duality reveals shifts in emphasis in ecological and aesthetic aspects. However, the emergence of the landscape perspective in heritage protection could also be applied to the situation of multi-scale modern heritage. Modern architecture is manifested not only in buildings but also in its vision of the landscape, a perspective that can be applied to the protection of modern heritage. The concept of the modern landscape means a combination of building and landscape environmental design, which also requires the integration of perspectives from different professions in the defense. As could be seen in the struggles of Tibor Farkas and Mihály Möcsényi, the sensitive concept of modern landscape soon became the first achievement of modernity that had to be protected. The contradiction is shown by the fact that the protection aspect first had to develop in reaction against excessive modernization and overdevelopment. Modernity turned against itself and led to an ecological crisis.

No less, the legacy of the struggle against overdevelopment appears as well in the present challenges of modern landscapes heritage. The pioneering characters of Mihály Möcsényi and Tibor Farkas can still serve as examples. However, the professional positions of landscape architecture and architecture are separated, the ecological and aesthetic aspects are not brought together. The

**THE HOLIDAY HOME OF JÁNOS
KÁDÁR, COMMUNIST LEADER, IN
ALIGA, 2020**

REKREAČNÝ DOM
KOMUNISTICKÉHO VODCU JÁNOSA
KÁDÁRA V ALIGE, 2020

Photo Foto: Domonkos Wettstein



**STUDENT WORKSHOP AT THE
OPEN-AIR CINEMA OF THE FORMER
PARTY RESORT ALIGA, 2020**

ŠTUDENTSKÝ WORKSHOP VO
VONKAJŠOM KINE BÝVALÉHO
STRÁNÍCKEHO STREDISKA ALIGA,
2020

Photo Foto: Domonkos Wettstein

landscape as a unified regional perspective was an achievement of modernity, but this complex point of view no longer appears in today's defense. In addition to protecting the traditional historical vernacular landscape, there is still no means to protect the results of the modern landscape visions. Although the regional-level architectural concept of the 1960s was awarded the UIA Abercrombie Prize for its landscape relations and has now become a historic layer of the region, it has no comprehensive protection. With the demolition of modern buildings, not only are the details of the internationally recognized regional plan disappearing, but the wider situation is also drawing attention to the issue of complex landscape-scale protection of the conceptual heritage of modernity.

The issue of the protection of the modern landscape concept appears on several levels. The Balaton Region is a multi-scale community space, where in addition to local communities, seasonal holiday communities and national development interests are also dominant in tourist destinations, and the landscape-scale concepts remain threatened by overdevelopment and suburbanization. The case of a small village in the Balaton Uplands, Pálozsnak, is an example of the community aspect. Due to the increasingly intensive construction by settlers and investors, the management of the settlement introduced a construction ban.³⁴ This decision is also in line with the regional landscape and settlement principles developed by Tibor Farkas in the sixties.

The local struggles over land use also determine the fate of modern architectural works. For example, the development of the Aliga shore is a striking illustration of the complex community aspect of Lake Balaton. Built in the 1940s and designed by Aladár Olgyay and Viktor Olgyay, brothers who later became known in America, the resort was nationalized after the war and became

DUNAI VASMŰ RESORT (DESIGNER: CSABA VIRÁG), BALATONSZÉPLAK, UNDER DEMOLITION, 2021

STREDISKO DUNAI VASMŰ
(ARCHITEKT: CSABA VIRÁG),
BALATONSZÉPLAK, V DEMOLÁCIÍ,
2021

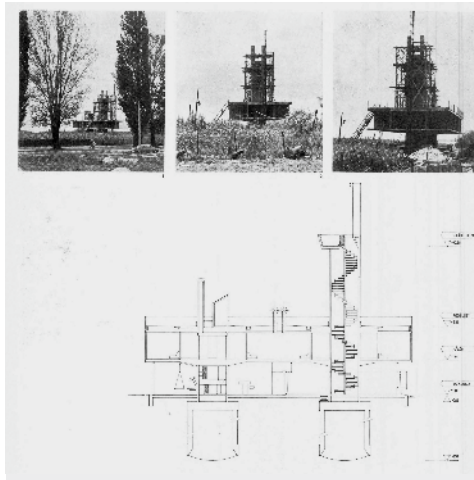
Photo Foto: Domonkos Wettstein



a closed retreat for the Communist party leadership. The famous summer residence of the communist leader János Kádár was built in this area in the seventies. After the change of regime, the shores of Lake Balaton became accessible to the local community again, while the modern buildings in the area also became part of the social identity. However, a new development being planned at present threatens to curtail the communal use of the shoreline and endangers the positions of the modern buildings. The struggle of the local community has also appeared in the wider public. The College of Architecture Students and the European Architecture Students Assembly (EASA) organized a creative camp called “Landing” to draw attention to the communal use of the area and the role of modern buildings in collective memory.³⁵ The place preserves several layers of modern architecture, while its role in community identity is also multi-scale from the local level to national historical memory.

Currently, the struggle to protect the modern heritage has emerged as one of the key topics of Hungarian architectural discourse, although these dialogues rarely reach the level of wider publicity. However, the intensive tourism developments of recent years in Hungary, focusing on Budapest and the shores of Lake Balaton, have also called into question the position of the modern heritage. The theme of the Hungarian pavilion at the Venice Biennale in 2021 was itself marked by the after-life of modern heritage.³⁶ The curators asked young architects from Central and Eastern Europe to reinterpret a modern building in Budapest, although by the time the exhibition opened in Venice, several buildings had been demolished. Among the exhibited buildings, the biggest controversy surrounded the demolition of the transformer station in Buda Castle designed by Csaba Virág, one of the most famous late-modern architects. At the same time, two other buildings of the experimental creator of the seventies on the shores of Lake Balaton were demolished almost simultaneously: the yacht club in Balatonfüred and the Dunai Vasmű resort in Balatonszéplak, which also reflected the seasonal character of the resort landscape with their inventive structural application.³⁷

Specifically, the demolition of the Balatonfüred yacht club moved not only the architects' professional circles, but also the local community and the general public. The clubhouse of the National Technical Development Committee (OMFB), designed by Csaba Virág in 1978, stood on the shore of Balatonfüred and its scale and position reflected the concept of modern landscape interpretations.³⁸ A lookout tower suspended from masts formed the central element of the building. On the one hand, looking out of the building, a circular panorama was revealed, and on the other hand, the building appeared as a characteristic orientation element in the wider environment. In the struggle to save the building, the building, attention was drawn to how this modern structure used pioneering ecological solutions for natural lighting and ventilation.³⁹ The local community and architects attached to the city also stood up for the building, also seeking protection from the municipality.⁴⁰ Although the local government has carried out an exemplary renovation program to rehabilitate the historic city center, modern architectural heritage is no longer covered by the protection. A telling illustration of the limits of protection for the municipal heritage is the lack of any modernist layer in the interpretation of the historic urban landscape. The small-scale, lightweight



THE OMFB SAILING CLUB IN BALATONFÜRED, 1976

JACHTÁRSKY KLUB OMFB
V BALATONFÜREDE, 1976

Source Zdroj: VIRÁG, Csaba, 1976.
OMFB vitorlásklub Balatonfüred. Magyar
Építőművészet. 25(1), pp. 30 – 39



DEMOLITION OF THE OMFB SAILING CLUB IN BALATONFÜRED, 2020

DEMOLÁCIA JACHTÁRSKEHO
KLUBU OMFB V BALATONFÜREDE,
2020

Photo Foto: Domonkos Wettstein

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seasonal building has been demolished and dense construction is planned in its place, significantly transforming the ecological and aesthetic relations of the 20th century leiscap concept. The fragmented overall picture of the cases presented points to a lack of multi-scale landscape interpretation and protection.

The issue of the duality of the ecological and aesthetic conception of the landscape also appears in today's heritage protection. The landscape perspective offers new interpretations of historical environment including modern heritage. The dilemma of building-oriented approaches and larger-scale landscape conceptualizations has already appeared in the toolbox of heritage protection. UNESCO's Vienna Memorandum introduced the concept of the historic urban landscape, which in many ways has put the management of the values of historic multilayered areas in a new context.⁴¹ It focuses on the spatial and temporal continuity of the settlement, rather than on the spatial and temporal isolation of individual buildings.⁴² Although the concept was developed to reinterpret the heritage protection of traditional historic cities, it would be important to extend the landscape approach to modern heritage as well. In parallel, the landscape perspective also gives the possibility of a theoretical interpretation model and opens up the historical space of different positions and perspectives. The concept of the modern landscape as a search for a connection between aesthetics and early ecological approaches can also provide a perspective for heritage protection.

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- 3** Tibor Farkas (1922 – 2015) was an architect and urban planner, graduating in 1944 from the József Nádor Technical University. Initially, he participated in the design of the woven concrete house as a colleague of Béla Sámsondi Kiss at the Institute of Civil Engineering (Építéstudományi Intézet). From 1951 he led the settlement planning group of MEZŐTERV, which was transferred to the Urban Planning Office. In 1956, he led the restoration works after the flood in Mohács, received the Ybl Award for his activities, and in 1957 was commissioned to prepare the Regional Plan of the Balaton Region. The project was honored with the UIA Abercrombie Award, and his work greatly contributed to entrusting Hungary with the coordination of regional planning in the COMECON framework. He later took part in several other domestic and international regional planning tasks, as well as in the management of VÁTI.
- 4** Mihály Mőcsényi (1919 – 2017) was a horticultural engineer, landscape architect, founder of the Hungarian landscaping discipline, university professor and president of IFLA. His complex and interdisciplinary approach is shown by the fact that he also completed a degree in art history and then obtained a degree in urban planning and urban management. In his diverse scientific and practical work, he gradually shifted from garden design tasks to larger-scale open space and landscape design. From 1969 he became head of the Department of Horticultural Architecture. During his academic work, he obtained two doctorates (1962, 1970), and an docentship in agricultural sciences in 1993. He was Vice-President of IFLA after 1976 and President for four years starting in 1986. His activities as an international professional organizer are characterized by a number of conference events and lectures, and include his receiving the IFLA Sir Geoffrey Jellicoe Award in 2012.
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