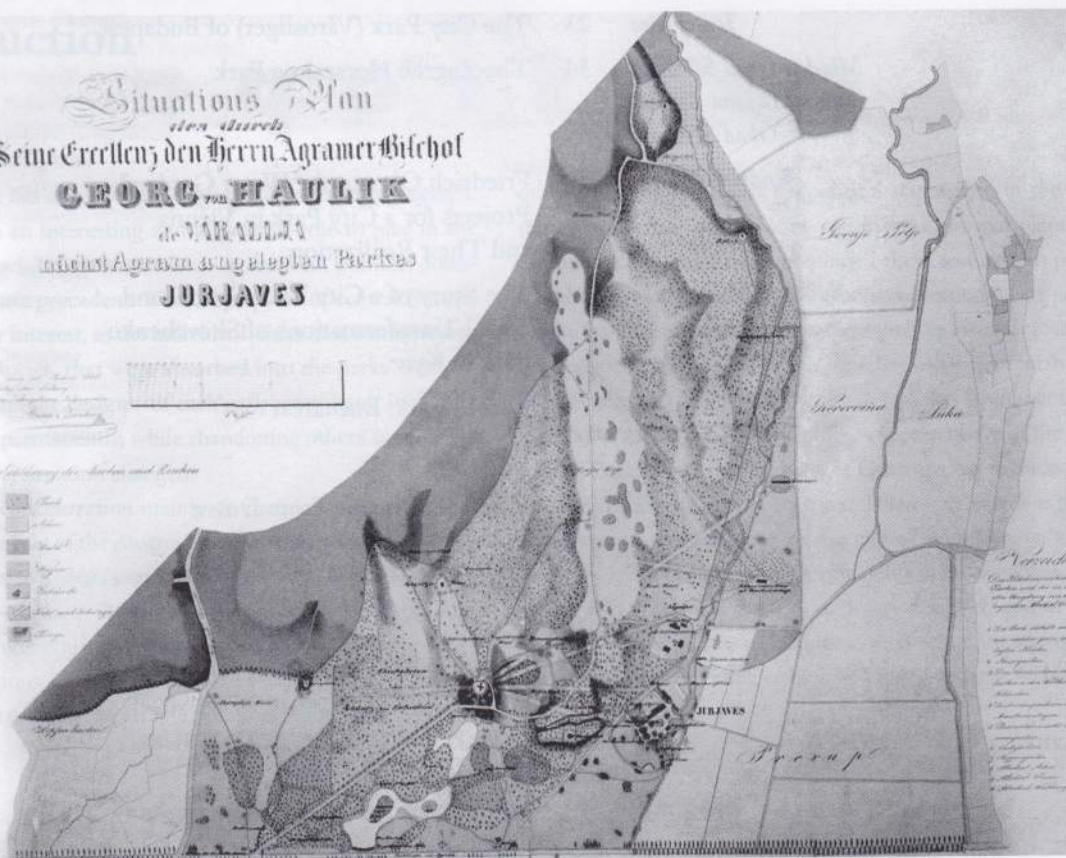


Situations Plan
den durch
 Seine Excellenz den Herrn Agramer Bischof
GEORG von HAULIK
de V. A. A. A. A.
 nächst Agram angelegten Parkes
JURJAVEZ



1 Maksimir, plan from 1846, author: engineer Leonard Baron Zornberg (source: The National and University Library of Zagreb)

Public Parks in Croatia in the 19th Century within a European Context

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Introduction

THERE ARE NUMEROUS PUBLIC PARKS established in Croatian towns and cities in the landscaping tradition of the Baroque, the Biedermeier and Romanticism, and under the influence of the culture of landscaping within the Austrian Monarchy and Western Europe. During the 19th and at the beginning of the 20th century, almost every city or larger town had at least one public park or promenade. This was not simply a matter of fashion, but, first and foremost, a necessity and need for public spaces in cities that would be accessible to all its citizens, no matter to which class they belonged, as well as a desire to shape and provide beauty to cities and towns. This was an age when the guiding principle epitomised the inseparability of urbanism, architecture, and landscape architecture.

The incentive for conducting a more comprehensive research of historic parks in Croatia came from two research projects: the Austrian project "Stadtparkanlagen in den Ländern der ehemaligen K.u.K. Monarchie" (Public City Parks in Lands belonging to the Austrian Empire and Monarchy)¹ and the Croatian project "The Urban and Landscape Heritage of Croatia as part of European Culture."²

The research project in Croatia included around 50 of the most valuable and renowned parks established predominantly in Croatia in the 19th century. Parks begun in the 18th century were completed in the 19th century. On the other hand, parks created at the beginning of the 20th century are not only characteristic of the Secession, but also in the tradition of the 19th century. Few of the city parks that were laid out in Croatia in the 19th century have disappeared. On the contrary, most of them have been preserved to this day. Some have undergone minor changes, whereas others have lived through major changes in view of their initial layout at the end of the 19th and beginning of the 20th century.

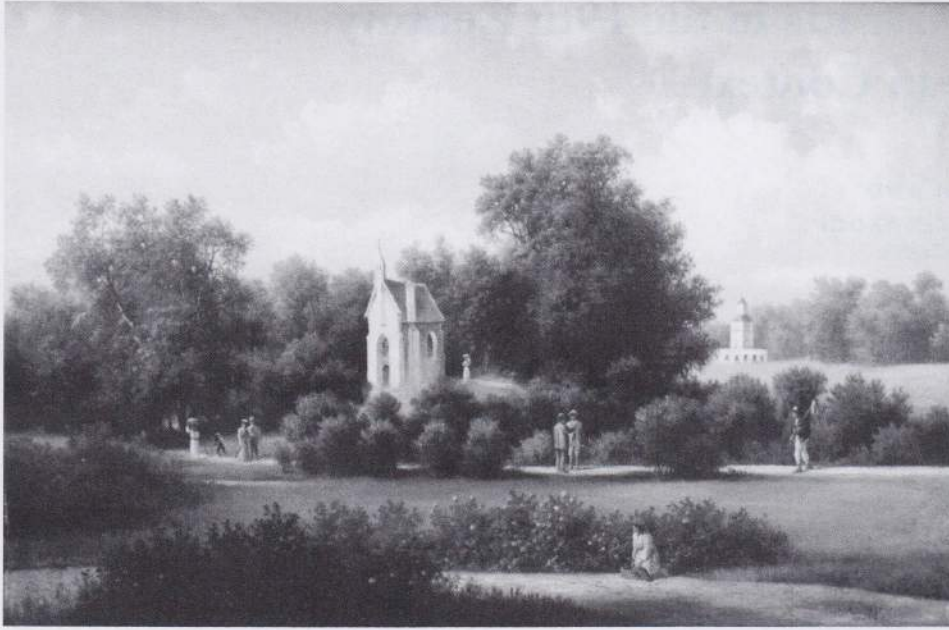
The history of landscape architecture in Croatia goes hand in hand with that of Europe, from the Antique, through the Middle Ages, the Renaissance, the Baroque and up until this day and age. The heritage of Croatia parks has

been preserved due to its geographical location, the cultural influence felt in Croatia over the centuries was twofold: from the southwest and from across the Adriatic and Italy, and from the northwest and Austria and Germany.³ As a result, there are two cultural and historical regions in Croatia which also differ as far as climate and landscape are concerned—(1) the Mediterranean region in the south, which was influenced by Roman and Italian culture since ancient times, and (2) the continental region in the north, influenced culturally since the Middle Ages by events and changes in Central Europe.

Social, Political, and Economic Circumstances in Croatia in the 19th Century

The 19th century brought great changes to the social and political life of Europe, as well as Croatia. This era was marked by the downfall of feudalism and the feudal social system (in Croatia, serfdom was abolished in 1848), and by the rise of civil states and societies, and saw the advent of national revolutions and the establishment of European nations and states. The beginning of the 19th century in Croatia was marked by Napoleon I Bonaparte and the creation of Illyrian provinces in the southern parts of Croatia that belonged to the French Empire. After the fall of Napoleon I in 1815, the Illyrian provinces became part of Austria, so that Croatia became part of the Austrian Monarchy, that is from 1867 Austro-Hungarian Monarchy.

According to the decree of 1847, towns and cities were divided into three groups: small towns (up to 8,000 inhabitants), medium-sized towns (up to 30,000 inhabitants) and large towns or cities (over 30,000 inhabitants). At the time, Zagreb had 15,117 inhabitants, so that it was classified as a medium-sized town; by the end of the 19th century it had become a large town/city. The arrival of steamboats and the construction of major railway routes in the second half of the 19th century were two of the incremental factors that led to urban development. The railway first reached Zagreb in 1862. Rijeka, Pula, and Split began developing as impor-



2 Maksimir, oil on cardboard, 1880, author: Eduard Weingarten (source: Croatian History Museum, Zagreb)

tant maritime towns. Zagreb, Karlovac, Rijeka, and Osijek started developing as industrial towns along the main railway route.

Characteristics of Towns in Croatia in the 19th Century

Up until the 1860s, towns developed very slowly. In some towns medieval and renaissance forts (city walls) were pulled down following the fashion popular in other towns in what was then the Austrian Monarchy and in Europe. Modest, spontaneous construction work began to take place outside the old city walls, fortifications and moats (channels, trenches), promenades appeared, the coastline was converted (in towns on the sea) and settlements expanded. Building and construction was in full swing during the last three decades of the 19th century, resulting in a gradual but clearly defined urban metamorphosis inspired by the construction of the railway and the introduction of the steamboat.

The spontaneous growth and expansion of towns along access routes during the first half of the 19th century led to the rural development of environs belonging to old towns. Only at the end of the 19th century did towns begin to take on an urban appearance. Societies founded in almost all major cities and intent on making cities and towns more attractive aspired toward this aim. Town planning and development during the 19th century in Croatia can be seen by reviewing a number of different types of urban and architectural development schemes: (1) new urban planning schemes

for the development of towns (Sisak, Rijeka, Zagreb); (2) military fortifications belonging to the Austro-Hungarian Monarchy (Pula, Vis, Prevlaka); (3) public (city) parks and promenades in almost every town and city; and (4) manors and public parks in North Croatia developing within or in the vicinity of residential areas and settlements.

In the first half of the 19th century the most significant urban development in North Croatia was the classicistic urban (regulatory) plan of Sisak from 1829⁴ by the geometer Ivan Fistrović, which grew up on the ancient foundations of the Roman city of *Siscia*. Up until the 1860s and 1870s, all other towns in North Croatia were built along access roads; only in the last three decades of the 19th century did urban development take the form of a grid. The Lower Town in Zagreb is the most significant urban development from the second half of the 19th century in Croatia. In Dalmatia, Zadar, the Roman city *Iader* and capital city of Dalmatia during Roman times, underwent major development; Split also began developing, though not to such an extent and degree, and spread out around the ancient edifice Diocletian's Palace. The first tourist towns on the Adriatic—Opatija, Crikvenica, Lošinj, and Rab—also began developing at the end of the 19th century.

Initiators for the Establishment of Public Parks and Promenades

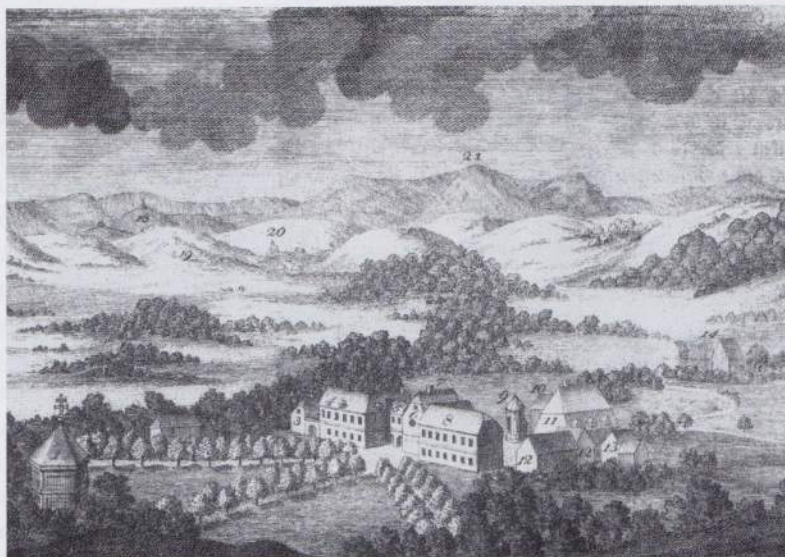
The promoters of the idea for the creation of public parks and promenades were bishops, bans (*ban*—viceroy in Croatia), military governors, mayors, eminent citizens and socie-



3 Zagreb, the Bishopric City of Kaptol and Ribnjak Park, cadastre map, 1862 (source: The City Museum of Zagreb)

4 Zagreb, Bishop Alagović's Garden, lithography, 1859, author: Fanny Daubachy-Doljska (source: The City Museum of Zagreb)

5 Stubičke Toplice, spa garden, lithography, 1814 (source: «Kajkaviana» Donja Stubica)



ties for beautifying towns. The landscaping of parks was financed by the municipal authorities, except in the case of bishopric parks, which were financed by the diocese.

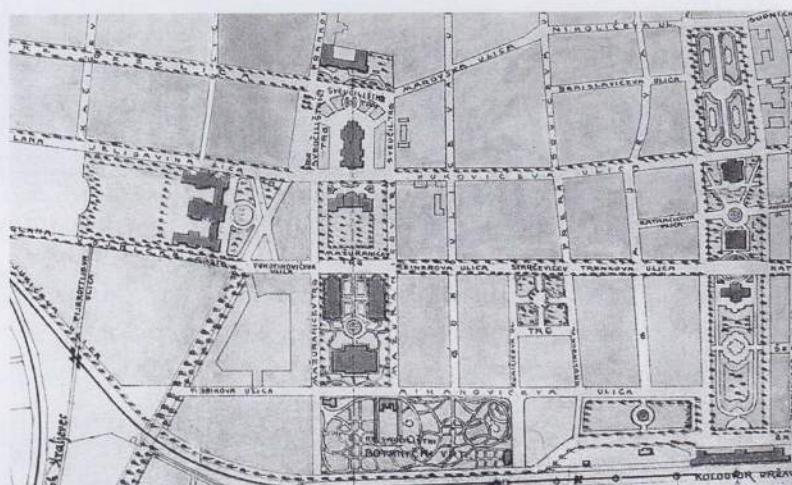
The bishops of Zagreb, Maksimilijan Vrhovac (1752–1827), and Juraj-Georg Haulik (1788–1869) are credited with creating Maksimir Park in Zagreb (Figs. 1, 2).⁵ Vrhovac's successor, bishop Aleksandar Alagović (1760–1837), created the bishopric garden *Ribnjak* (Fig. 3),⁶ as well as the garden at his summer residence in *Nova Ves* (Fig. 4),⁷ which was open to the citizens of Zagreb. Once the owner of *Stubičke Toplice* (the Stubica Spa), in the vicinity of *Golubovec*, his manor and lands (40 km north of Zagreb),⁸ in 1811 bishop Maksimilijan Vrhovac began renovating the spa and garden (Fig. 5).

Among the numerous Croatian bans two are mostly credited with creating gardens and parks: Ignjat Gyulay (1763–1831), on whose initiative the *Južna promenade*, or *South Promenade* (Fig. 6)⁹ was opened to the public in Zagreb in 1813, and Karlo-Dragutin Khuen-Héderváry (1849–1918), during whose mandate as ban (1883–1903), a



6 Zagreb, Grič Promenade, aquarelle, 1862, author: Josip Svoboda (source: The City Museum of Zagreb)

7 Zagreb, extract from the master plan of Zagreb from 1913 with outline of squares—Lenuci's Horseshoe (source: The Historical Archive in Zagreb)



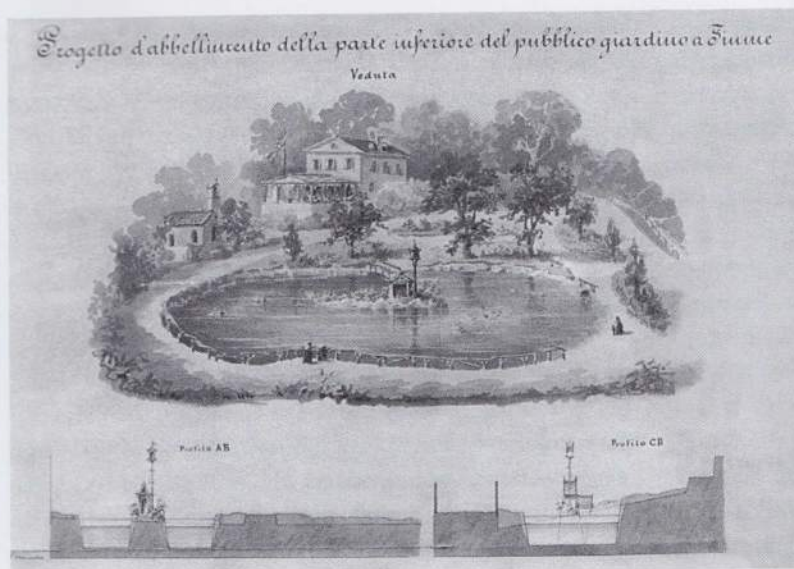
series of parks and squares modelled on Vienna and Budapest were created, known as *Lenucijeva potkova*, or *Lenuci's Horseshoe* (Fig. 7).¹⁰

In the 19th century, military governors played an important role in the shaping of towns as far as parks were concerned. The French marshal, August Marmont,¹¹ is credited with the first public park in Split in 1811¹² and the plantain allée in Karlovac.¹³ Credit for the founding of the General's Gardens in Osijek¹⁴ in 1809 goes to general Pemler. Not only is the military governor of Zadar, Baron Ludwig Franz von Welden,¹⁵ credited with creating the first public park in Zadar in 1829, but he is also the author of the entire park project.¹⁶ Thanks to the Austrian military governor for Dalmatia, Dragutin Blažeković (1828–1893), the landscaping of a second public park, also named after Blažeković,¹⁷ was begun in Zadar in 1888. The promenade on Čikat in Mali Lošinj was built at the end of the 19th century thanks to the endeavours of the Kotar captain, Dr. Alfred von Menussi-Montesoli from Vienna.¹⁸

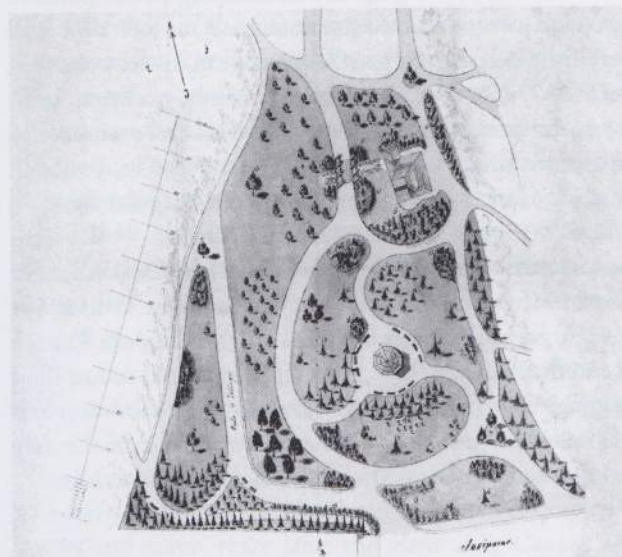
Sometimes, mayors were also great enthusiasts of landscape architecture and the cultivation of flowers and initi-

ated the laying out of public parks. This is true of Giovanni Ciotta, the mayor of Rijeka, who is credited with laying out the public city park in Rijeka in 1874 (Fig. 8).¹⁹ Credit for *Sofijin put* (Sophie's Path) in Zagreb in 1883 goes to the erstwhile mayor of Zagreb, Baron Härdtl, who had great difficulty talking the numerous owners of the land where the promenade now exists into giving up their land plots, so that the promenade could be built (Fig. 9).²⁰ The public city park in the renaissance town of Karlovac (Fig. 10), situated in the vicinity of one of the four rivers that run through Karlovac, was the result of an idea in the mind of mayor Josip Vrbanić (1854–1906), a great enthusiast and promoter of landscape architecture and culture.²¹

During the 19th century, societies intent on beautifying towns were set up and initiated urban development and landscaping. Endeavours invested by their members resulted in the establishment of numerous public parks and promenades. These societies worked on motivating town authorities into financing the laying out of parks and collecting donations for the procurement of seedlings, flowers, benches, and such like. The first society of this kind was



8 Rijeka, City Park, author of draft Filibert Bazarig, 1874 (source: The State Archive in Rijeka)



9 Zagreb, park plan for Josipovac, 1890, author: Josip Peklar (source: The Historical Archive in Zagreb)

10 Karlovac, Vrbanić Park, early 20th century (source: private collection)



founded in Split as early as 1810 during French rule. Similar societies in other Croatian towns were set up at the end of the 19th century.

Eminent citizens promoted the laying out of parks and promenades; very often these were also citizens who had gifted their lands to the city for this purpose. Dr. Bernhard Wilhelm von Müller (1785–1863) started landscaping the public park in Varaždin in 1838 on his own land, along the south part of the moat (trench) belonging to the renaissance city fortification.²² The Zagreb Post Office director, Matija Pallain, turned an undeveloped area in Zagreb into the *Sjeverna promenade* (the North Promenade), which he financed with his own money and donations from the citizens of Zagreb.²³

Public city parks, promenades, and other public spaces would not have existed if these ideas had not been supported

by town officials who were responsible for allocating monies for projects and then for their implementation and later maintenance. These were always large sums of money, but town officials and city authorities, as well as citizens, were well aware of the fact that this was an important issue for the creation of a beautiful and healthy town, that is, for all of its citizens to have a more pleasant and enjoyable environment. All this confirms the high degree of a town's or city's awareness and the cultural consciousness of all citizens concerning matters of aesthetics, urbanism, and landscaping during the 19th and the beginning of the 20th century.

Establishment of Public City Parks in Croatia and Europe Compared

The aim of our research was to compare public (city) parks in Croatia with those of Central Europe (within erstwhile regions belonging to the Austrian Monarchy) and Western Europe (primarily in France, Great Britain, and Germany), major promoters of landscaping from the 17th to the 20th century.²⁴ It is possible to compare them on the basis of their artistic and figurative value as parks, the period in which they were created, their size (area), and the degree to which these parks were part of an existing urban plan and concept, and so on.

It is difficult to compare the artistic (stylistically) values of what are basically modest parks in Croatia with the majestic city parks that can be found in large European towns and cities. From an stylistic point of view, there are only a few examples in Croatia that are worth comparing with the parks of Europe. One of them is the city park *Maksimir* in Zagreb,²⁵ another is *Lenuci's Horseshoe* in Zagreb (a series of U-shaped or horseshoe-shaped public [city] parks and squares),²⁶ as well as the spa garden in Lipik (Slavonia, North Croatia)²⁷ and the landscaped garden town of Opatija²⁸ on the north Adriatic coast. But stylistic analysis is not topic of this article.

It would be interesting to compare parks according to their size (area), especially the relation between their size in comparison to the size of the town in which they are to be found and of the town's population. For example, when it was first laid out, Maksimir Park in Zagreb and the adjoining woods initially stretched over an area 402 hectares (mid-19th century), which means it was approximately half the size of the Bois de Boulogne in Paris, or twice the size of Regent's Park in London. This was a huge area in view of the fact that Zagreb was a very small town with barely 15,000 inhabitants in the mid-19th century (in 1846 Paris had more than one million inhabitants, and in 1841 London had 2,235,000 inhabitants).

The focal point of the research presented in this paper is the comparison of the timeframe within which public parks were laid out in Croatia and other select European towns and cities. Particular attention is paid to public (city) parks from the beginning of the 18th century and up until the beginning of the 20th century, that is, a full two centuries, during which the concept and idea of public parks and spaces were born, developed and matured in European towns and cities.

When we draw a comparison between the time at which individual parks and promenades came into existence in Croatia and in other European countries, then it is evident that new ideas always fell on fertile soil in Croatia. There were always individuals who promoted a European idea, especially the idea of parks open to the general public. Many parks in Croatia were created before those in other large towns and cities and many more prosperous milieu. The notion of setting up and landscaping public parks in Croatian towns occurred simultaneously, or took root with very little delay, as far as other European towns were concerned. Difficulties or problems usually occurred later. After the initial idea had been executed and realised, the upkeep of these parks on a daily basis, year in, year out, often became a problem, as they needed regular tending, which in turn required additional funding. Parks were maintained during the Habsburg Monarchy, but then, after the fall of the monarchy, and after the First World War (1918), parks gradually began to fall into neglect. During the 20th century, many were transformed and so lost their original appearance. Their renewal and renovation was begun at the end of the 20th century, with particular care being taken concerning their historic(al) characteristics.

Public Parks in the 17th and the First Half of the 18th Century

The period during the 17th and the first half of the 18th century was still an age of private and royal stately homes with representative parks. English and French kings were the first to open their royal gardens and parks to the public in the 17th century. In London, *Hyde Park* (laid out in 1630, opened to the public since 1660), *Marylebone Park*, *Kensington Gardens*, *Greenwich Park*, and *St. James Park* were opened to the public; in Paris the same is true of *Jardin de Tuileries* (opened to the public at the beginning of the 17th century) and the *Champs-Élysées*. *Vauxhall*, the first public pleasure garden, was opened to the public at the end of the 17th century. The 18th century saw the opening of a second public pleasure park in London—*Ranelagh*—and in Paris the *Tivoli* was opened.

There are few examples of public parks from the first half and mid-18th century in countries that had been part of the Austrian Monarchy. One early example is Karlovy Vary (Carlsbad) in the Czech Republic, where the building of thermal baths and a spa and the laying out of a park were started in 1728. In Croatia, the laying out of the Public Garden in Osijek²⁹ started in the mid-18th century, although it took an entire century for work to be finalised.

Public Parks in the Second Half of the 18th Century (1761–1789)

In the second half of the 18th century many of the existing royal parks were opened to the public; in addition, new public and semi-public parks began to be laid out.

The imperial and royal parks in Vienna were opened to the public: the *Prater* in 1766 and the *Augarten* in 1775. The *Augarten Luzánky* in Brno, laid out for the public in 1786, was fashioned in the likeness of the Viennese *Augarten*. Margaret Island in Budapest began to be laid out in 1798, but was not opened to the public until 1869. A number of private parks within what was once the Austro-Hungarian Monarchy were opened to the public. A number of pleasure parks (*Jardins spectacles*) were laid out in Paris: the first was the Paris *Vauxhall* on the Boulevard St. Martin in 1764, followed by the Monceau Park in 1773 and the summer *Vauxhall* on the Boulevard du Temple in 1785. Promenades were created along the castle walls in Linz (1772) and in Graz (1787); the botanical gardens in Krakow were laid out in 1782, and the spa garden at Baden near Vienna was begun in 1758. In 1775 a promenade and avenue (the *Alleegarten*) was laid out in Ljubljana. A kilometre-long park running along the coast (the *Villa Comunale*) was raised in Naples in 1780), and seven years later the *Parco delle Cascine* was opened to the public in Florence (although it was not completed until the 19th century). In 1789 the American B. Thompson worked on the first project for the creation of a large city park—the *Englischer Garten* in Munich.

In the second half of the 18th century, the Bishop of Zagreb, Maksimilijan Vrhovac (1752–1827)³⁰ started converting the old episcopal forest into *Maksimir Park*, a public park for the inhabitants of Zagreb. The idea to create *Maksimir* was influenced by Enlightenment thought and mindset, both of which Bishop Vrhovac could relate to, but the landscaping of this public space was also modelled on the royal parks that had been opened to the public in Vienna—the *Prater* and the *Augarten*. In 1787 Vrhovec notes in his diary that work on the landscaping of *Maksimir* has begun. In the same year, the *Kanálka* Park is laid out for the citizens in Prague and the royal *Lobzów* Palace Park is

converted into the university public park, and in Graz the *Dammallee* Promenade begins to be laid out. For the sake of comparison, the following were opened to the public shortly before *Maksimir* in Zagreb: the *Monceau* Park in Paris (1773), the *Augarten* in Bratislava (1775–1776) and the *Augarten Luzánky* in Brno (1786). Work on the first project for the *Englischer Garten* in Munich was only started two years after work had already commenced in *Maksimir*, and Skell's project, according to which the park was laid out, came twelve years after work on the Late-Baroque *Maksimir* had already begun. Many famous European city parks were laid out later or significantly later than *Maksimir*. The fact that the late-Baroque *Maksimir* Park was never completed does not decrease either its value and worth, the initial idea of establish a public park for the citizens of Zagreb. Vrhovac and his inspired Enlightenment thought thereby lent historical significance to *Maksimir* and put it on the map alongside other prominent historic landscape architecture in Europe.

Public Parks at the End of the 18th Century (1790–1799)

At the end of the 18th century, two separate parks were laid out in Croatia: the *Prater* pleasure garden in Varaždin³¹ and the military *Pukovnijski vrt* (*Regiment Garden*)—*Regimentsgarten* in Osijek.³² In 1799, the *Prater* had already been completed in Varaždin, when Friedrich Ludwig von Skell began work on his *Englischer Garten* project in Munich (Germany). Work on Margaret Island in Budapest (Hungary) had started a year earlier, but would see several changes to the initial concept by the end of the 19th century. In the last decade of the 18th century the hunting grounds belonging to Count Waldstein in Leitomischl (Austria) were converted into a public park—*Vrátnická Nedosinsky* (modelled on the Vienna *Prater*); the park in Eisgrub (Austria), belonging to Prince Liechtenstein was opened to the public, the spa garden in Baden near Vienna was extended in 1792 in the style of the Rococo, and in Krakow (Poland) the pleasure garden *Krzyzanowski* was built in 1796.

Public Parks at the Beginning of the 19th Century (1800–1815)

At the beginning of the 19th century the most significant undertaking in Europe was the laying out and landscaping of *Regent's Park* in London in 1811 based on a project by the architect John Nash. Among the parks of Central Europe, the most significant is *Városliget* in Budapest (Hungary) from 1813, based on plans by Heinrich Nebbien from

Lübeck. Both *Marmont's Park* in Split (1807–1811)³³ and *General's Garden* in Osijek (1809)³⁴ had been opened before Regent's Park; however, both were destroyed a couple of decades later. The laying out of Regent's Park coincided with that of the classicist spa garden at Stubičke Toplice in Croatia (1811–1814; see Fig. 5).³⁵ Work on the laying out of the *Južna promenade—South Promenade*, in Zagreb (see Fig. 6),³⁶ started two years after that of Regent's Park and at the same time as that of *Városliget* in Budapest. This was three years after Margaret Island in Budapest had been landscaped (1810).

At the beginning of the 19th century, more and more parks and promenades around Europe began to be fashioned on the foundations of medieval and renaissance castles. Parks laid out on remains of old fortifications appeared in Bremen (1802), Znojno (1804), Düsseldorf (1810), Frankfurt am Main (1811), Munich (1812), Wrocław (1813), and many other Central European towns. This means that before Regent's Park had been created in London, and before the fall of Napoleon I, numerous parks had already been raised at the site of city fortifications in Europe. The *Južna promenade—South Promenade*, in Zagreb (see Fig. 6), although modest in view of the initial work carried out, is among the first projects of this kind in Europe.

Public Parks in the First Half of the 19th Century (1816–1845)

After the Napoleonic Wars, a new wave of city landscaping commenced, which was to peak in the second half of the 19th century. During the first half of the 19th century, spa gardens and parks were created in Croatia, and *Maksimir* (see Fig. 2) took on a landscaped, romantic appearance.

There were a number of significant accomplishments in England. After *St. James Park* in London came the new parks: *Victoria Park* (1840) and *Battersea Park* (1843–1846) in London, the public arboretum in Derby (1839), and *Prince's Park* (1842) and *Birkenhead Park* (1842–1847) in Liverpool.

Several noteworthy public city parks were also established in the lands of Central Europe. The *Volksgarten* (later incorporated within the *Ringstrasse*) was erected from 1817 to 1823. The *Klosterberg*, the first public city park in Germany, created by Peter Joseph Lenné, was laid out in Magdeburg in 1824. In 1830, while the bishopric park *Ribnjak* (see Fig. 3)³⁷ was being created out in Zagreb, the *Parco del Valentino* was established in Turin and landscaping also began in Berlin with the conversion of the large royal hunting park, the *Tiergarten*, done according to project plans by Fintelman and Lenné (similar conversions of royal hunt-

ing grounds in Paris would come only twenty or so years later). And the city park in Prague was created in 1833.

The growth of the urban populations in the first half of the 19th century accelerated the building of city promenades and prompted the laying out of pleasure gardens and a speedier development of spa gardens. The building of a promenade started in Graz in 1817 on *Schlossberg*, and, in the 1820, renovation was begun on the *Dammallee* promenade dating back to the end of the 18th century. In Budapest, the promenade on the *Gellértsberg* was laid out in a romantic style in 1822; unfortunately, the promenade would be removed in 1852 to make way for the construction of a fort. In Poland, the first pleasure gardens—the *Kremer*—were laid out in Krakow in 1820 and were a cross between a geometrical and English style; in 1826 a promenade was also opened to the public in Czechochów, and in 1840 the *Planty*, a landscaped promenade (begun in 1800), was opened to the public in Krakow. A geometrically fashioned pleasure garden with avenues in the shape of a star was laid out in the 1920s in Ljubljana (Slovenia) where the *Park Zvezda* stands today, and in 1835 the *Tivoli* Park, next to the castle, was also established out in Ljubljana (public park Tivoli was officially established in 1860). Pleasure gardens were also made, for example, in Linz (Austria) in 1824 at the site of what is today *Schillerplatz*; a *Tivoli* was also laid out at Meidling near Vienna (east of Schönbrunn) in 1830, as well as in Copenhagen in 1843. A number of renowned spas also started to be created in the first half of the 19th century; for example: Rogaška Slatina in Slovenia (after a year 1812 and 1840s), Bad Ischl in Austria (1822) and Mehadia near Temesvár (Timișoara) in present-day Romania (1824). The Austrian spa gardens at Baden near Vienna (a romantic extension of *Lang'sche* from 1837), Bad Gleichenberg (1837) and Bad Ischl (1838) were laid out in the 1930s.

A number of parks were created in Croatia in the first half of the 19th century. Whilst *Gellértsberg* in Buda and Bad Ischl were being established, or the romantic conversion of *St. James Park* was taking place in London, from 1822 to 1828 Aleksandar Alagović, the Bishop of Zagreb (1760–1837) laid out the residential summer garden in Nova Ves (see Fig. 4). According to a description by Michael Kunitsch from 1828 this park was open to the public right from the start, every day of the year and all day long.³⁸ At the same time, a city park was laid out in Zadar on the Gričani city bastion³⁹ according to plans made up by the commander of Zadar, Baron Ludwig Franz von Welden,⁴⁰ who went on to complete the *Schlossberg* promenade in Graz ten years later. In the same year, Michael Kunitsch describes the completed woody promenade *Tuškanac* in Zagreb as being a dreamy expanse.⁴¹ A public park in Varaždin (Fig. 11)⁴² from



11 Varaždin, the music pavilion in the City Park, early 20th century (source: The National and University Library of Zagreb)

12 Opatija, the Villa Angiolina Park, copy from cadastre map, 1897 (source: The Historical Archive in Rijeka)

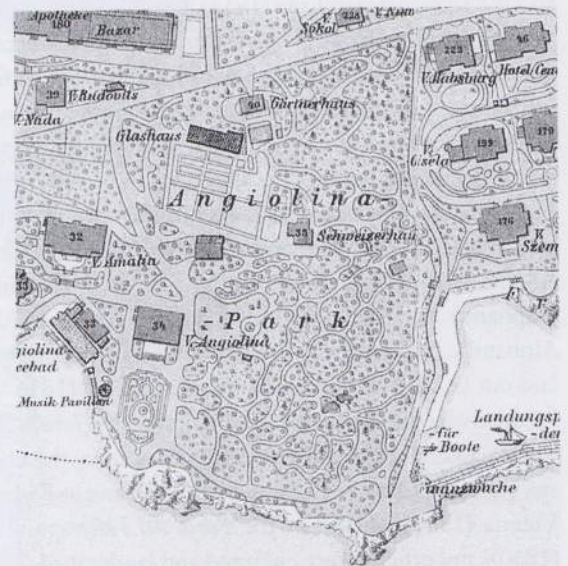
13 Opatija, the Quisisana Sanatorium Park, early 20th century (source: private collection)

1838 was made at the same time as one in Bad Ischl, and before *Victoria Park* and *Battersea Park* in London, or *Prince's Park* and *Birkenhead Park* in Liverpool, which were laid out according to plans made by the author of *Crystal Palace*, Joseph Paxton.

In the same year, in 1838, the Bishop of Zagreb, Juraj Haulik, initiated work on the romantic landscaping of *Maksimir*;⁴³ this would not only be the most important and most notable park project of its time, but also the most valuable park project to be realised in the 19th century in Croatia (see Figs. 1, 2). Maksimir can be compared to the *Englischer Garten* in Munich (final project draft by Friedrich Ludwig von Sckell, 1799), with *Regent's Park* (1811) in London or the transformed version of *St. James Park* (1827), completed according to a project by John Nash; with the landscaped conversion of the landscaped Bois de Boulogne in Paris (project by Varé and Alphand, 1852) or *Sefton Park* in Liverpool (project by Edouard François André, 1866).

The *Sjeverna promenada* (North Promenade)⁴⁴ in Zagreb was laid out at the same time as the *Schlossberg Promenade* in Graz—in 1839. The spa gardens at Varaždinske Toplice⁴⁵ began in 1821, a year before work at Bad Ischl (Austria), and 17 years before its park was raised, as well as 23 years before the park at Rogaška Slatina (Slovenia).

The building of the Villa Angiolina in 1845 marked the birth of Opatija,⁴⁶ a new town of villas, hotels, parks, and promenades, soon to become a popular tourist resort and health spa on the North Adriatic (Figs. 12, 13). Opatija developed into a fashionable winter spa on the Adriatic catering to rich clientele, much like the Lido in Venice or Rimini in Italy. The clear and well-defined urban-landscaping concept that was deployed at the end of the 19th and the



beginning of the 20th century gave Opatija its unique identity, and it quite rightly received the epithet "garden town."

Public Parks in the Mid-19th Century (1846–1860)

The mid-19th century is characterised by towns and cities in Great Britain where numerous public parks began to flourish—in London, Glasgow, Salford, Halifax, and Dundee. A total of four parks were laid out in London—*Albert Park* (1851), *Sydenham Park* (1852, near London), *Finsbury Public Park* (1857) and *Southwark Park* (1857), and an additional two in Glasgow—*Kelvingrove Park* (1852) and *Queen's Park* (1857). In Austria, two city parks were laid out during the same period—the *Stadtpark* in Vienna (1860) and the *Volksgarten* in Linz (1857). Many parks from earlier periods also underwent renovation and transformation. The old royal hunting grounds in Paris were transformed into large landscaped public parks as part of the urban transformation of Paris during the reign of Napoleon III and the administrator of Paris at the time, Baron Georges-Eugène Haussmann. The *Bois de Boulogne* in the west of Paris was transformed in 1852 (Louis-Sulpice Varé, Jean-Charles-Adolphe Alphand), followed by the *Bois de Vincennes* (Alphand) in 1860 and the *Monceau Park* in 1770 (also Alphand). In Bordeaux, the geometrically fashioned park laid out in 1817 underwent a transformation (1856–1858). In the Swiss city of Geneva a city park, the *Jardin anglais*, was created in 1854. In the mid-19th century the classicist spa gardens at Bad Gleichenberg (1847), and at Baden near Vienna (1850), as well as the *Parco del Valentino* in Turin (1860), and others, were enlarged and landscaped.

The political instability that marked the mid-19th century within the Habsburg Monarchy (the revolutions of 1848–1849 in Hungary and Bach's Absolutism which followed) was not advantageous to the laying out of public (city) parks in Croatia. The most notable park project from this period is the public park in Split, in front of the north façade of Diocletian's Palace. Plans for the park were drawn up 1846, but it took fifteen years before work on its realisation actually started.⁴⁷ In Osijek, the public town garden and *Regiment Garden*, started as far back as the 18th century, were finally completed.⁴⁸

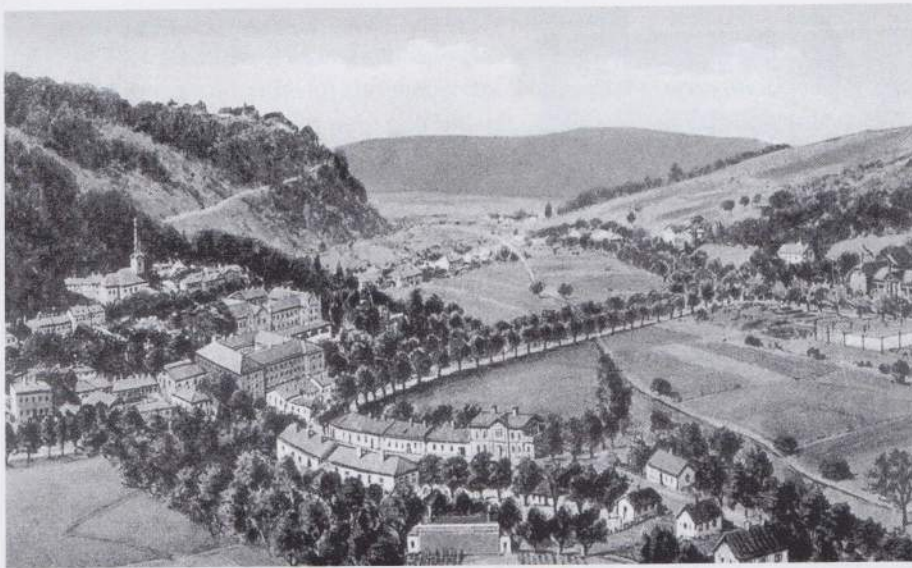
Public Parks in the Second Half of the 19th Century (1861–1889)

In all major European cities the second half of the 19th century saw far more renovation, transformation and extension of existing parks than the creation of new ones. However, in

contrast to this, in Croatia, as well as other smaller cities and towns in Europe, this period was distinguished by the appearance of numerous new parks laid out in the manner of the parks in larger European towns and cities. A number of new parks were made that are considered to be valuable achievements in landscaping. Two new romantically styled masterpieces were laid out in Paris—the *Parc des Buttes Chaumont* (1863) at the site of the quarry and earlier rubbish tip (Jean-Charles-Adolphe Alphand and Jean-Pierre Barillet-Deschamps) and the *Parc Montsouris* (1870, Alphand). Another valuable example of landscape design from the second half of the 19th century is *Sefton Park* in Liverpool (1866, Édouard François André). Other parks to appear in Britain are the *Public Park* in Dunfermline (1863) and *Hesketh Park* in Southport (1864).

Numerous public parks and promenades were laid out in the Austrian (Austro-Hungarian) Monarchy. Almost every town and city now had a promenade or landscaped public park, whether a new one or an extended and renovated existing park. Parks underwent transformation—those created in a classic manner, those dating back to the Biedermeier period from the first half of the 19th century, as well as those that had been neglected. The new trend and fashion in the second half of the 19th century was characterised by romanticism and parks mirrored this trend until the end of the 19th century. The Austrian Empire and Monarchy was bustling with activity. In Vienna, two large and significant parks—the *Stadtpark* (addition of a children's playground) and the *Volksgarten* were extended in 1863. In Budapest, the *Városliget* underwent adaptation and was extended (addition of zoological gardens in 1866, transformation in 1885) and Margaret Island was renovated (1869). In Bratislava (Slovakia), the *Augarten* was renovated (1868), and in Linz (Austria) the *Volksgarten* was transformed (1885). Numerous new city parks appeared. In Graz, the *Stadtpark* (1869–1972) was laid out at the site of the old city fortifications and glacis, in Brno (the Czech Republic) the promenade on the *Spielberg* hill was renovated in 1861, and in 1870 the *Népliget* was laid out in Budapest. The *Gebirgspark* and *Aupark-Sternallee* were laid out in 1870 in Bratislava. In 1872 Rudolf Siebeck (1802–1879)⁴⁹ drew up plans for the *Rathauspark*, the park by the city hall in Vienna. The landscaped city park, the *Türkenschanzspark* (1885–1889) was erected at the site of the moat dating back to the Turkish Siege of Vienna (1683). In Krakow, *Park Jordana* was landscaped in 1888.

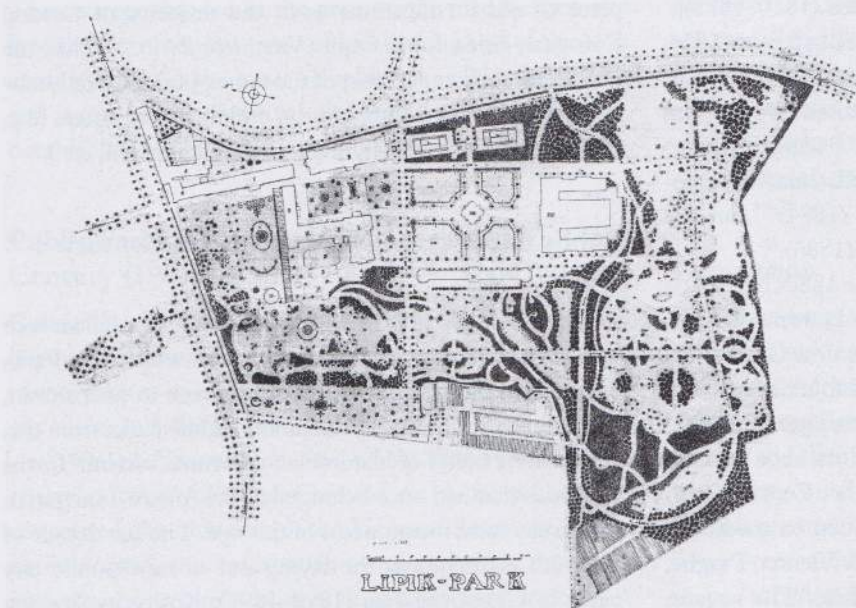
In the second half of the 19th century spa gardens also began to be laid out and landscaped in Austria—in Salzburg (1872), Bad Ischl (renovated 1873–1875), Mödling (1873–1882), Baden (1880), and other places. The spa gardens in



14 Krapinske Toplice, spa and spa garden, postcard, early 20th century (source: private collection)

15 Lipik, spa garden plan, end of 19th century, source: The Ministry of Culture of the Republic of Croatia

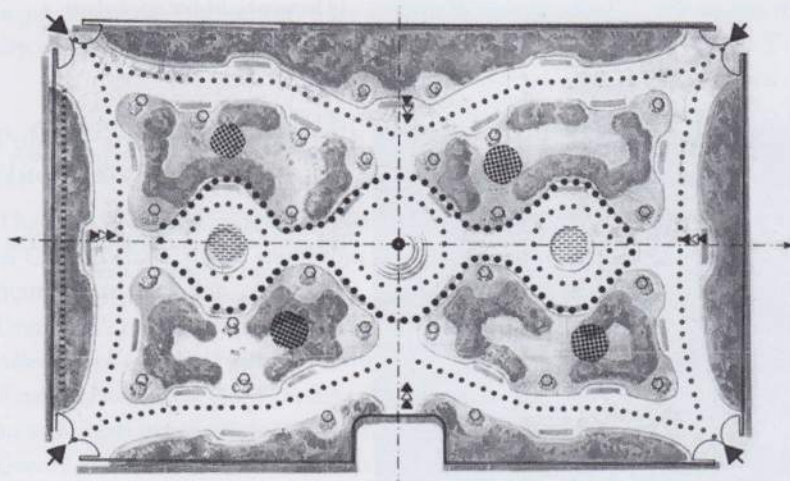
16 Lipik, park avenue, 1906 (source: The National and University Library of Zagreb)



Croatia were also raised during this period—at Varaždinske Toplice (1865, extension and landscaping),⁵⁰ Krapinske Toplice (commencement of landscaping in 1866, Fig. 14)⁵¹ and Lipik (commencement of landscaping in 1867, Figs. 15, 16).⁵²

Intensified landscaping of parks in Croatia only started in the 1860s and culminated in the last three decades of the 19th century. The most significant two parks from the 1860s are the city park in Split (renovation and transformation in 1861)⁵³ and the first public park in Pula—Maximilian's Park (1863),⁵⁴ established during the construction of the south part of the town and the building of the naval harbour. These two parks had been laid out even before two other world famous parks—*Sefton Park* in Liverpool and





17 Rijeka, plan of the Theatre Garden from 1875
(source: The State Archive in Rijeka)

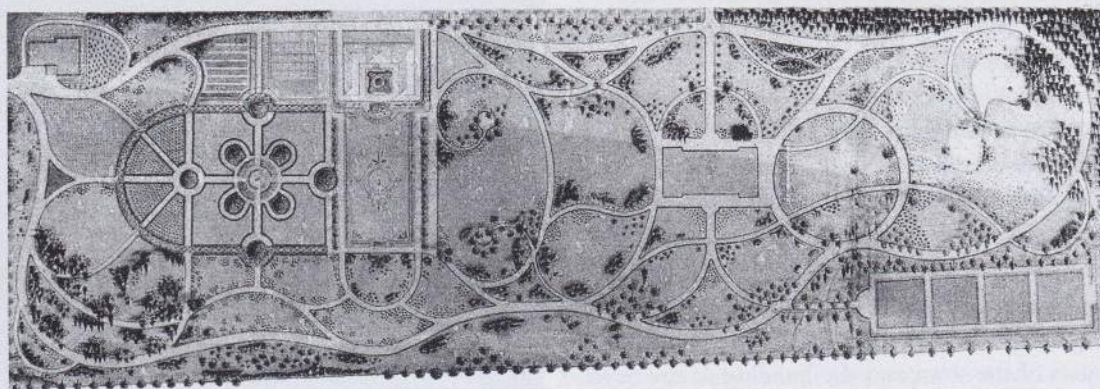
Stadtpark in Graz. Four significant parks were created in Croatia in the 1870s—*Zrinjevac* in Zagreb (1870–1878),⁵⁵ *Monte Zaro* in Pula (1870),⁵⁶ the public park in Rijeka (1874; see Fig. 8),⁵⁷ and the Theatre Park in Rijeka (1875; Fig. 17). In Zadar, the Coastal Promenade was raised in 1868,⁵⁸ as well as a new public city park—*Blažeković* (1888).⁵⁹ Numerous promenades were made elsewhere in Croatia, for example, the town woods *Marjan* in Split (1884)⁶⁰ and the Promenade of Maria Valeria in Karlovac (1886).⁶¹

The most notable achievement of the 1880s in Croatia is the landscaping of the parks and squares known as *Lenuci's Horseshoe* in Zagreb.⁶² The Zagreb Botanical Garden, an integral part of *Lenuci's Horseshoe*, were founded in 1889, and landscaping of the gardens started a year later (Fig. 18).⁶³ The landscape framework *Lenuci's Horseshoe* can be compared to similar solutions found in other Central European cities where landscaping was applied to medieval-renaissance fortifications, for example, in Vienna, Prague, Brno, Krakow, Sofia, Riga, and other cities. The squares

that form the *Lenuci's Horseshoe* were not built up in the place of old fortifications as in the majority of Central European cities, for example, Vienna or Brno.⁶⁴ Unlike the *Ringstrasse* in Vienna, most of the public buildings of *Lenuci's Horseshoe* are located in the middle of the square (e.g. the theatre, the university library, the art pavilion, etc.).

Public Parks at the End of the 19th Century (1890–1900)

At the end of the 19th century, landscaping took firm root within the urban planning of all towns and cities. Parks began to embody characteristics inherent to historicism, but a romantic strain still remained. Public parks from this period are a blend of historicism and romanticism. Towns and cities that had once belonged to the Austro-Hungarian Monarchy were the pioneers of this age. The last decade of the 19th century saw the laying out of new public city parks in Graz (*Augarten* (1890–1897), Košice in Slovakia



18 Zagreb, plan of the Botanical Garden, 1889, author: Antun Heinz and Vitěslav Dürcháněk (source: The Botanical Garden in Zagreb)

(*Széchenyi-Park*, 1894), in Krakow (*Podgórze—Bednarski Park*, 1897), in Salzburg (*Kaiser Francis Joseph Park*, 1898), and other towns and cities of the monarchy. Numerous public parks and promenades were also laid out or revitalised in honour of Sisi—Queen Elisabeth of Bavaria and Hungary and Empress Consort of Austria (after her assassination in 1898) and a sculpture of her was often displayed in them.

Although parks laid out earlier were renovated, new parks also appeared in Croatia. In 1890 a number of important parks were laid out: Sakuntala in Osijek (1890);⁶⁵ City Park (1890) and Maria Valeria Park (1893) in Pula;⁶⁶ the city park in Šibenik (1890–1896);⁶⁷ and Vrbanić Park in Karlovac (1896).⁶⁸ At the very end of the 19th century, sea promenades began to be created on Čikat in Mali Lošinj,⁶⁹ while the spa gardens at Stubičke Toplice (see Fig. 5)⁷⁰ and Lipik (see Figs. 16, 17)⁷¹ received their final form and appearance. The concept that led to the picturesque urbanisation and landscaping of the spa town of Lipik at the end of the 19th century makes it the most valuable spa in North Croatia, and it can be compared to other spas in Central Europe, notably, Baden, Bad Ischl, or Bad Gleichenberg in Austria.

Public Parks at the Beginning of the 20th Century (1901–1918)

Culturally and historically, the end of the 19th and the beginning of the 20th century are characterised by a variety of movements in architecture and art, known under different names in different parts of Europe: *Jugendstil*, *Secession*, *Art Nouveau*, *Modern Style*, *Stile Liberty*, *Stile Floreale*, *Modernismo*, *Style Nouille*, *Style Guimard*, etc. As far as Croatia is concerned, the influence of the Viennese Secession on the entire artistic opus in Croatian towns and cities, especially on landscape architecture, is of vital importance. In contrast to the historicist and romantic traditions of the 19th century, the Secession imbued landscape architecture with new ideas. This was first noticeable in the gardens of city villas, and later extended to public city spaces. Nature was no longer the ideal and guiding force behind inspiration to secessionist creativity, but rather the idea was that a park was a creation of man. Parks were no longer seen as separate entities but as an integral part of a cohesive and unified architectural whole, where parks became an extension to buildings and interiors, which meant that equal attention was paid to the laying out of parks as was to the fashioning of decorative details on facades. Since the advent of World War I prevented the execution of many great public (city) park projects in Central Europe, especially Vienna and the Austro-Hungarian Monarchy, the influence of these osten-

tatiously planned public (city) parks and spaces was felt to a greater degree in larger towns than in smaller ones. This why the landscaping of most promenades, parks and villa frontage gardens in Croatian towns and cities remained reminiscent of horticultural gardens and botanical collections. As these villa gardens faced the street, they lent harmony and a park-like appearance to the shaping of the streets. Many such secessionist streets grew up in Croatian towns and cities. The best preserved example of such a street is European Avenue in Osijek.⁷²

Very few public (city) parks were laid out at the beginning of the 20th century. Since almost all towns and cities already had public parks and promenades, these were mostly extended or transformed, or attention was paid to their upkeep. Apart from the secessionist street in Osijek, the most significant achievement of the age was the completion of *Lenuci's Horseshoe* (see Fig. 7) in Zagreb. The first decade of the 20th century saw the completion of the western part of the *Horseshoe*, and the building of the University Library in the manner of the Secession based on an architectural competition and the landscaping of squares. The secessionist projects for the landscaping of Zagreb's squares ranked Zagreb among other great cities of Central Europe.⁷³

Conclusion

Due to its geographical location, the character of Croatian landscape architecture is a combination of southern (Mediterranean, Adriatic) traits and Central Europe traditions. Due to the underlying idea, the period in which they were created and their authenticity in view of the day and age in which they were laid out, the public parks and gardens in Croatia are internationally recognised and autochthonous. They were creatively envisioned and initiated and also shaped urban transformation and evolution at the end of the 19th and beginning of the 20th century. The persons responsible for this and the establishment of public parks and promenades in Croatian towns were bishops, bans, military functionaries, majors and prominent citizens, who set up societies for the beautifying of towns. They are credited with the appearance of public parks in Croatia, often even earlier than in other European towns and cities, and wealthier milieus, which became and remain an inseparable and indelible part of the town landscape.

The first public parks and gardens appeared in Croatian towns as early as the mid-18th century (The Town Park in Osijek, 1750; Maksimir in Zagreb, 1787)—at the same time as they did in European towns and cities. The large majority were created during the 19th and 20th century. The first town fortifications were transformed into public

parks and promenades at the turn of the 18th century and the beginning of the 19th century. When we compare the time at which they were laid out in Croatia and in other European countries, then it is apparent that new ideas were always readily adopted either immediately, or with only a slight delay, after the same had been adopted in other European towns. In addition, European ideas were adapted to local conditions, and especially financial circumstances. However, after the initial idea and the first plans and designs became a reality, there were often unforeseen difficulties in collecting the substantial funds needed for continuing the upkeep of public parks on a regular basis.

All these public parks are landmarks in the development of towns (they develop towns and help shape a recognisable image of the town); they are public (they are intended for all the town's citizens and accessible to all); they are numerous (there was not one town that did not have at least a number of public parks), and they are expertly and professionally designed and created (and as such represent valuable cultural and historical heritage).

The preserved public parks and gardens in Croatia which are internationally recognised are as follows: *Maksimir* (end of the 18th and first half of the 19th century) and the *Lenuci Horseshoe* (a series of parks and squares from the end of the 19th century) in Zagreb, and Opatija as a town of gardens and parks on the north Adriatic (second half of the 19th and the beginning of the 20th century). *Maksimir* is one of the first public parks in Europe; it is laid out over a large area (400 ha) and was designed by skilled Austrian architects and artists. The *Lenuci Horseshoe* is a representative example of urban planning in Zagreb in the 19th century. It was not raised at the site of a Renaissance-Baroque fortification, as in most other European towns, but was laid out on undeveloped areas of land (meadows and fields) as the expression of an urban idea and design which was not in the interest of private capital and gain, but in the interest of all citizens and in the name of beauty. *Opatija* is the most beautiful and enlightening example of a Croatian town that has been shaped by gardens and parks that radiate in the spirit of urban landscape architecture.

With hindsight, a century or two ago, Croatian towns could afford to lay out numerous parks, gardens and promenades, squares, forest-parks, and groves. Today, these parks in the same towns stand neglected, while new ones are a rarity. Not only were these erstwhile parks (historical parks, from today's viewpoint) numerous, they were also imaginatively and creatively laid out and an integral initiator of urban development. They adhered to existing current trends of the period; they even often appeared only shortly after those in European metropolises—Paris, London, or

Vienna. The reason why town parks were created seems to stem from the fact that there was a high degree of awareness and a cultural relation between citizens and towns and the public spaces in towns. In the past, neglected and undeveloped spaces in towns were transformed into public parks and promenades; down the line and in time, this resulted in the establishment of an entire system of public spaces in towns. Today, there are very few new town parks and those that do exist as a historical monument to the past are neglected or have been decimated because of new construction work.

The public parks from the 19th and the beginning of the 20th century are those that take us back to the itinerant cultural conception of town spaces, care for public spaces, towns and cities and to a harmonious relation between public and private interest. All the examples of old public parks and gardens in Croatian towns indicate that this harmony was once attainable and attained; however, it has not been sustained ubiquitously. Be that as it may, what remains of these public parks and gardens should be preserved, not only as historical heritage, but also as a starting point for present-day consideration and the development of new, creative interpretations and the sustainable renovation of old parks and gardens.

We would like to thank our Viennese colleagues Professor Walter Krause and Professor Géza Hajós—who ran the European research project Stadtparkanlagen in den Ländern der ehemaligen K.u.K. Monarchie, in cooperation with whom we carried out our research over a number of years—as well as the Ministry of Science and Education of the Republic of Croatia for enabling the continuation of our research.

Notes

1. The project "Public City Parks in Lands belonging to the Austrian Empire and Monarchy" (*Stadtparkanlagen in den Ländern der ehemaligen K.u.K. Monarchie*) was initiated in 1996 by Funds for the Promotion of Scientific Research in Vienna and the Institute for the History of Art at the University of Vienna. The project was run and led by Prof. Walter Krause, Ph.D. and Prof. Géza Hajós, Ph.D. The project in Croatia and Slovenia was run and led by Prof. Mladen Obad Šćitaroci, Ph.D. and Bojana Bojanić Obad Šćitaroci, Ph.D. The project lasted until 2000.
2. The project "The Urban and Landscape Heritage of Croatia as a Part of European Culture" (*Urbanističko i pejzažno naslijeđe Hrvatske u europskom kontekstu*) is an ongoing project and has been run since 2002 at the Faculty of Architecture, University of Zagreb and is funded by the Ministry of Science of the Republic of Croatia. The project is led and headed by Prof. Mladen Obad Šćitaroci, Ph.D., <http://www.scitaroci.hr>; www.scitaroci.hr
3. The most valuable and best preserved historic gardens and parks in Croatia: medieval cloister gardens, renaissance villa gardens in Dubrovnik (15th–17th century), baroque and landscaped manor parks in North Croatia

(17th–20th century), public parks in large and small towns (19th and first half of the 20th century).

4. Planum neo regulandi oppidi Sziszek tam fundorum intravillanorum quam et tenutorum extravillanorum ad idem oppidum spectantium, anno 1829. confectum / per Ioannem Fistrovich, 1:3600, 116x90 cm. Graphic collection, Archives Kaptol, Zagreb, sign. A.I.178.

5. Maksimir is the largest and most famous public park in Croatia. Initial work on the park was initiated by Bishop Vrhovac in 1787 and it was completed and opened to the public by Bishop Haulik in 1847. Maksimir is one of the first public city parks in Europe; it covers a vast area of approx. 400 ha (equal to half the surface of Bois de Boulogne in Paris or twice as large as Regent's Park in London), and its designers and architects are renowned Austrian architects, landscapers and artists—Michael Sebastian Riedl, Franz Schücht, Leopold Philipp, Franjo Serafin Körbler, Joseph Käschmann, Antun Dominik Fernkorn, Anton Kothgasser and Bartol Felbinger (Obad Šćitaroci, 1994; Obad Šćitaroci, 2006a; Obad Šćitaroci, Bojanić Obad Šćitaroci, 2001).

6. The bishopric romantic garden *Ribnjak* adjacent to the bishopric see and cathedral in Zagreb was designed in 1830 by Leopold Klingspögl, the author of numerous private and public gardens in north-west Croatia during the first half of the 19th century. The original description of the bishopric garden: Kunitsch, 1831b.

7. The summer residence of Bishop Alagović in Zagreb was built in the 1820s according to a project by architect Bartol Felbinger. The garden was one of the most beautiful gardens of its time in Zagreb. It was open to the public Thursdays and Sundays. The original description of Bishop Alagović's garden in Zagreb: Kunitsch, 1828.

8. The spa at *Stubičke Toplice* (*Sztubicza Bad*), built according to plans designed by architect Christian Heinrich Vesteburg, is one of the first spas to be conceptually and practically realized in Central Europe. Landscaping became a model in the whole of North Croatia. The founding father and proponent of spas and spa gardens was Bishop Maksimilijan Vrhovac, a well-known humanist and enlightener from the end of the 18th and beginning of the 19th century. He is credited with the early introduction of progressive European landscaping ideas to Croatia (Bojanić Obad Šćitaroci, Obad Šćitaroci, 2004, 186–187; Obad Šćitaroci, Bojanić Obad Šćitaroci, 2008).

9. The *Južna promenade*—*Southern Promenade* (present-day *Strassmayerovo šetalište*—*Strassmayer Promenade*) was the first public urban promenade in Zagreb and built on the southern slope of the medieval-renaissance old town. On the initiative of the ban and his wife, donations were collected for the construction of the promenade; the mayor and the town judge were personally responsible for overseeing the actual construction work. Work started in 1812, and the promenade was opened in 1813 (Bojanić Obad Šćitaroci, Obad Šćitaroci, 2004, 134–136).

10. The landscaping of the Lower Town in Zagreb began in the 1870s with the laying out of a series of public parks and squares known as *Zelena potkova* (Green Horseshoe) or *Pejsažna potkova* (Landscape Horseshoe). It is also known as *Lenučjeva potkova*—*Lenuci's Horseshoe* in honour of the major Zagreb urban planner Milan Lenuci (1849–1924) who created this series of landscaped parks as part of the planned extension of the town in the second half of the 19th century. The U-shaped or horseshoe-shaped groundplan, including seven squares and the botanical gardens, was realised within the heart of the town over a period of four decades (1873–1914). This is the most representative example of urban planning in Croatia. It can be compared to the Ringstrasse in Vienna (Knežević, 1996; Bojanić Obad Šćitaroci, Obad Šćitaroci, 2004; Obad Šćitaroci, 2006b).

11. Marmont (1774–1852) was the military marshal of Dalmatia and general governor of Napoleon's Illyrian Province.

12. The landscaping of the park was begun in 1807 at the site of the ruined city fort and completed in 1811. It was destroyed in 1859 with the construction of the neo-renaissance Prokurative (City Hall) and the neo-baroque theatre.

13. A row of plantain trees was planted in 1809 and lined the newly built Louisiana Road. It connected Karlovac and Rijeka and soon became the main thoroughfare for transport of wheat from the continent to the Adriatic Sea. Today, this allée in Karlovac is named after Marmont, while the road itself is named after the French queen, Queen Marie-Louise (1791–1847), the wife of Napoleon I.

14. The General's Gardens in Osijek were laid out for officers in the Austrian army stationed in Osijek. After the departure of the army in 1883, the gardens were destroyed and cut up into building lots.

15. Ludwig Franz von Welden (1782–1853)—officer and commander of the Zadar garrison 1828–1831, went on to serve in Austria (Graz and Innsbruck). He was an amateur botanist and is the author of the project from 1829 for the Public Gardens at the Grimani bastion in Zadar. He is also credited with the landscaping of *Schlossberg* in Graz into a city park. He is buried at the cemetery of heroes in Graz. A plant is named after him—*Weldenia*.

16. The Zadar public park was laid out at the Grimani bastion, which dates from 1537, and which was built according to plans by the Italian renaissance architect Michele Sanmicheli. Right from the start it was envisioned as a public garden, a botanical garden (an arboretum with Dalmatian flora) and an exhibition area including Roman fragments, busts and sculptures. The park is pentagonal in shape and is encompassed by the city walls on four sides and with a square on the fifth side—*Trg pet bunara* (Five Wells Square), which was constructed in 1574. The following buildings were to be found in the park: a Moorish café, a Greek "temple", an obelisk, two "Chinese" hexagonal pavilions. A variety of busts were displayed around the park. There was a rockery and an artificial cave at the top of the hill. When it was laid out, the following plant species were planted: *Laurus nobilis*, *Nerium oleander*, *Arbutus unedo*, *Viburnum tinus*, *Celtis australis*, *Quercus ilex*, *Ilex aquifolium*, *Citrus*, *Terebinthus*, *Phillyrea*, *Erica mediterranea*, *Erica arborea*, *Rhus coriaria*, *Acacia julibrissin*, *Tamarix africana*, *Punica granatum*, *Lonicera etrusca*, *Cytissus fragrans* (Petricoli, 1998).

17. Blažeković Park (the present-day park named after the Croatian poet Vladimir Nazor) grew up at the site of what was once a renaissance and baroque fortification and was adjacent to the antique (Roman) historical city core situated on a peninsula. The oldest registered park plan dates from 1893. The 4.2 ha park plan coincides with the contours of the bastion and has a landscaped and historicist composition. The park was subsequently changed in 1898, and also in 1946 after it was devastated during bombing in WWII. When it was initially laid out, the following plants were planted: *Buxus sempervirens*, *Cedrus libani*, *Celtis australis*, *Cupressus sempervirens*, *Cupressus torulosa*, *Hedera helix*, *Iris foetidissima*, *Laurus nobilis*, *Magnolia grandiflora*, *Phoenix canariensis*, *Photinia serrulata*, *Pinus brutia*, *Pinus halepensis*, *Pinus pinea*, *Ruscus hypoglossum*, *Quercus ilex*, *Rosa sp.*, *Sternbergia lutea*, *Taxus baccata*, *Trachycarpus excelsa*, *Ulmus carpinifolia*, *Yucca gloriosa*, and others.

18. The Čikat (Cigale) peninsula on the Island of Lošinj (northern Adriatic), which was barren of all vegetation after the woods were cut down and the vineyards ran to waste, was reforested with 300,000 pine trees and 5,000 cypresses saplings, Indian fig trees, agave, and other plants. After landscaping had been carried out, villas and hotels were built that were architecturally in the style of late historicism and the Secession with large gardens and parks. The first villa was built in 1892. This marked the start of tourism on the island.

19. City Park is the most significant park in Rijeka and is situated west of the antique/medieval historic town core. It covers an area 3.7 ha in size. It was

planned by Filibert Bazarig (1843–1896) according to the mayor's guidelines. The park is landscaped on three terraces; the central area of the park was a wood with oak trees (*Quercus pubescens*) and laurel (*Laurus nobilis*). A lake with a peninsula with a lantern and a swan house were situated in the lower reaches of the park. There was a café with a pavilion where promenade concerts were held on Sundays (Bojanić Obad Šćitaroci, Obad Šćitaroci, 2004, 174–77).

20. *Sofjin put*—Sophie's Path (present-day Dubravkin put—Dubravka's Path) in Zagreb joins the historic medieval town with Tuškanac, which is today an elite residential area. The town gardener, Josip Pekar (1837–1911), drew up a detailed plan for the landscaping of Josipovac Park as part of the promenade in 1890. The project was accepted by the town fathers and money was secured for its implementation. Original description of the promenade: Kunitsch, 1829.

21. Work on Vrbanić's park and the bathing area on the river Korana in Karlovac commenced in 1895. It is a landscaped romantic composition with historicist details. A small hotel and baths building were constructed. The park was turned into an area for concerts and children's festivities (Obad Šćitaroci, Bojanić Obad Šćitaroci, 2003).

22. Dr. Müller began building a villa with a garden along the south trench in 1825. This marked the beginning of landscaping around the historic medieval town. The town fathers accepted his landscaping plans for a town park that would be 2 ha in size. The park was created out by the gardener Leopold Klingspögl (or Glünkshügel), the author of the bishopric park *Ribnjak* in Zagreb (see note 5) and parks in other towns in northwestern Croatia. The basic form of the park is delineated by an avenue of horse chestnut trees (*Aesculus hippocastanum*) and an avenue of lime trees (*Tilia* sp.). Poplar trees (*Populus nigra Italica*) were planted in the lower reaches, and spruces (*Picea* sp.), larches (*Larix decidua*), and Eastern White Pines (*Pinus strobus*) on elevated areas. A bandstand was erected in the park in 1854. The park was re-landscaped in the 1870s when a new theatre building was constructed on the edge of the park. Signs denoting the plant names were added as well as benches and petroleum lamps. The park was redone in the historicist style in 1900 when a monument to Queen Elisabeth von Habsburg, the tragically departed wife of Emperor Francis Joseph I, was erected. Original description of the park: Kunitsch, 1831a.

23. The North Promenade in Zagreb was laid out between 1839 and 1845 according to plans drawn up by architect Bartol Felbinger (1785–1871). The old school building was removed, the north town gate was pulled down and supporting walls were erected. Paths and lawns were laid out, trees, bushes and flowers were planted and benches were introduced. A café—named Palajnovka after Matija Pallain, was constructed on the promenade. The promenade received its final (present-day) appearance in 1912 based on plans drawn up by architect Hugo Ehrlich (1879–1936).

24. For the purpose of comparison, European examples of public parks have been taken based on available literature selected in this article.

25. See note 4.

26. Lenuci's landscape horseshoe did not come into existence simultaneously based on an initial idea, but gradually as the concept was developed. Whereas there was an international public competition for the Ring in Vienna (1859; the solution offered by the Viennese architect Ludwig Förster was chosen), and for the Andrassy fort in Budapest, there was never a public competition for the Lenuci's Horseshoe in Zagreb. The first landscape square—Zrinjevac—was established in 1869, and the entire planned concept was entered into the urban plan of Zagreb in 1887. See note 9.

27. Lipik is a health spa in North Croatia (125 km east of Zagreb) and has been famous for its therapeutic springs and waters since Roman times. In the 19th century, Lipik is mentioned as the first iodine spa in Europe. The plan for the spa complex and park was drawn up at the end of the 19th cen-

tury. No signature is appended to the plan and it is not dated; it was drawn up in Indian ink on thick drawing paper and coloured in the aquarelle technique; it is 87 x 67 cm in size. The plan coincides in its entirety with what was later actually built and the spa's present-day appearance. All the spa buildings—the Kursalon, the roofed promenade, the hotels, baths buildings, etc.—are incorporated within the park. The historicist park includes two entities: neo-baroque, geometrical gardens at the front of the buildings and a late-romantic landscaped park. The park and spa buildings build up the central area and their construction and development was started after the park had been laid out. The spa and park were predominantly destroyed during the war in 1991–1992, so that major renovation of the entire spa and park is needed (Obad Šćitaroci, 2006c; Bojanić Obad Šćitaroci, Obad Šćitaroci, 2004, 200–203).

28. Opatija is a town and summer resort on the eastern coast of Istria (the northern Adriatic). Opatija started developing as a climatic spa in the second half of the 19th century around the Benedictine monastery—the *opatija* (abbey)—from the 15th century and is named after it. The building of the Villa *Angiolina*, the summer residence of Ignio Scarpa—in 1844 marked a turning point in Opatija's development. The Austrian emperor and king, Francis Joseph I (1830–1916), gave Opatija the status of a spa resort—*Winterkurort im Süden*. Apart from its hotels and villas, Opatija has numerous promenades and public and hotel gardens—mostly secessionist and historicist in style. Opatija has retained its original appearance and characteristics to this day (Vahtar-Jurković, 2004; Bojanić Obad Šćitaroci, Obad Šćitaroci, 2004, 204–7).

29. The Public City Garden in Osijek extends over an area 4.25 ha in size. When it was first laid out, this was a large surface as the town only had a couple of thousand inhabitants. It was established on the initiative of the local citizens and nobility and was originally situated outside the actual town and its fortifications. The garden was reached by either riding a horse-drawn tram or by carriage. A broad main allée bordered by horse-chestnut trees (*Aesculus hippocastanum*) and tall clipped common hornbeam (*Carpinus betulus*) hedges ran through the central area of the elongated garden with white benches placed along the edges. Adjoining allées were laid out alongside the main allée. There were numerous additional facilities, for example, a bandstand, a secessionist stone well, a gloriolite, etc. It was a venue where events took place that were gladly visited by the townsfolk. It was severely devastated during WWII and a football stadium was built in its place after the war. Today, a sports centre is being built at the site.

30. Bishop Maksimilijan Vrhovac (bishop from 1787 to 1827) was well-versed in the theory and practical art of landscaping of the time. The bishopric library contained all the relevant and important books in the field of landscape theory published at the end of the 18th century: J.G. Sulzer, *Allgemeine Theorie der schönen Künste* (Leipzig) 1771–1774; Christian Caius Lorenz Hirschfeld, *Theorie der Gartenkunst* (Kiel-Leipzig), 1779 (vol. 1), 1780 (vols. 2 and 3), 1782 (vol. 4), 1785 (vol. 5); J. N. Scherding, *Wald-Scenen und natur-Schönheiten* (Zagreb: Biskupska knjižara) 1794; *Die Gartenkunst für Gärtner und Gartenfreunde* (Leipzig) 1797. Not only was the bishop well-read as far as theories and literature available at the time were concerned, but he also had an inclination for landscape architecture, which enabled him to create the significant stunning works that he did. It is important to note that his ideas and concepts were implemented very early, so that they may be considered early European examples, principally examples of public city and spa parks. See notes 4 and 7.

31. The *Prater* in Varaždin (80 km north of Zagreb) was laid out in 1799 on the western moat (trench) of the medieval-renaissance town core. Music was played and theatre performances and masked balls were held among the lime trees, acacias and beech trees.

32. The *Regiment Garden* (*Regimentsgarten*, present-day King Tomislav Park) in Osijek is the largest and most valuable park in Osijek—a city in east

Croatia which grew up in Roman times as a Roman camp, *castrum Mursa*. The garden was established at the end of the 18th and beginning of the 19th century as a separate military garden between the civil town *Gornji grad* and the military town *Tvrda* (Jukić, 1996).

33. See notes 10 and 11.

34. See note 13.

35. See note 7.

36. See note 8.

37. See note 5.

38. See note 6.

39. See note 15.

40. See note 14.

41. The natural Sessile oak-tree (*Quercus petraea*) and common hornbeam (*Carpinus betulus*) woods, which reach as far as the town centre, were turned into a path through the woods with small holiday houses, gardens, vineyards, belvederes, romantic groves and promenades. Since the 19th century and up until this day, this has remained an "elite" residential area of the town. *Josipovac* (note 19) and *Sjeverna promenade—North Promenade* (note 22) are an integral part of *Tužkanac*.

42. See note 21.

43. See note 4.

44. See note 22.

45. The Varaždin Spa lies northeast of Zagreb and is famous since Roman times when it was known as *Aquae Jasae*. The spa garden includes two entities: a hilly area with romantic landscaped traits and a flatland area bearing historicist characteristics. The historicist garden was laid out at the Roman archaeological site—the Roman forum and capitol; in the 1950s the garden was removed and replaced by an archaeological park with finds *in situ* (Bojanić Obad Šćitaroci, Obad Šćitaroci, 2004, 188–89).

46. See note 27.

47. The town park in Split was created at the site of the northern baroque fortification walls belonging to Diocletian's Palace. The leitmotif of the park initially was an elliptical avenue of trees, which was reshaped between 1861 and 1880 in the spirit of historicism, whilst the elliptically shaped avenue was kept intact (Bojanić Obad Šćitaroci, Obad Šćitaroci, 2004, 162–65).

48. See notes 28 and 31.

49. Rudolph Siebeck was the administrator of the Viennese parks, a doctor of philosophy, author of a number of books and numerous gardens and parks in the Austrian Monarchy and Germany. He is the 1873 project author for Zrinjevac Square in Zagreb. The project plans have been lost, but were in the tradition of the French *parterre*. He is the author of one of the tender projects for *Stadtpark* in Vienna.

50. See note 44.

51. The Krapina Spa lies northwest of Zagreb and has been famous since Roman times when it was known as *Aquae Viviae* (Bojanić Obad Šćitaroci, Obad Šćitaroci, 2004, 198–99).

52. See note 26.

53. See note 46.

54. Pula is a town with an atypical radial-circular plan for a Roman town. The town began expanding in the 19th century when Pula became an Austrian military port. The first park in the town was *Maksimilijanov perivoj* (Maximilian's Park), named in honour of Grand Duke Maximilian of Habsburg (the brother of Emperor Francis Joseph I), and commander of the Austrian navy. A 5-metre-tall marble column with a sculpture symbolising Freedom was erected in the middle of the park in his honour.

55. *Zrinjevac* is the first of the eight public gardens and squares that form Lenuci's Horseshoe. The project plan for the park square (2.7 ha) was drawn up in 1870 by the town engineer Rupert Melkus (1833–1891). The

plan is divided into 4 square fields with a circular extension at the meeting point of two paths where the bandstand was built in 1891. Apart from plan-tain trees brought over from Italy, the square was created in the historicist style with flower beds. After being opened to the public in 1878, representative palaces were built around the square. Most of the original layout, with minor changes, has been preserved to this day. See notes 9 and 25.

56. Monte Zaro is the largest park (2.9 ha) in Pula and was laid out on a steep hill with a renaissance fortress. In 1877 a monument to Vice-admiral Wilhelm von Tegetthoff (1827–1871) was raised in the centre of the park.

57. See note 18.

58. Today, «Morske orgulje» (Sea Organs) and «Pozdrav suncu» (Solar Circle) have been set up at part of the Coastal Promenade, which have become a great tourist attraction in Zadar.

59. See note 16.

60. *Marjan* lies on a peninsula and is a hill in Split which was woods in medieval times; later the woods were cleared and vineyards and olive groves were planted. In 1884 the hill was replanted with Aleppo Pine trees (*Pinus halepensis*), the promenades and belvedere were renovated, so that *Marjan* became a favourite public town promenade. Today, *Marjan* is a protected park/wood and, alongside Diocletian's Palace, it is an integral part of Split's identity.

61. The urban concept of Karlovac from the end of the 19th century was based on the intention to encircle the historic renaissance star-shaped town core with public parks and promenades. The *Šetalište Marije Valerije* (Maria Valeria Promenade) or *Velika promenada* (Great Promenade) in Karlovac was laid out with a fivefold avenue of horse chestnut trees (*Aesculus hippocastanum*) and lime trees (*Tilia sp.*) (435 trees in total) Maria Valeria was the daughter of Emperor Francis Joseph I. (Krajnik, Obad Šćitaroci, Bojanić Obad Šćitaroci, 2008).

62. See notes 9, 25, and 54.

63. The plan for the botanical gardens (3.85 ha) in Zagreb were drawn up by Antun Heinz (1861–1919) and the Czech head gardener Vítěslav Durčánek (1857–1924) (Regula-Bevilacqua, 1997; Knežević, 1996; (Bojanić Obad Šćitaroci, Obad Šćitaroci, 2004, 149–50).

64. In Krakow (Poland), the Ring (its landscape framework) at the site of the city fort was designed as early as the 1820s. In Riga the glacis was converted into a 150-metre-wide park in 1817; in 1856 the walls were pulled down, and in 1857 an urban plan for development was produced by architects Daniel Felsko and Otto Dietze. Ludwig Förster's plan for the Ring in Brno (a series of parks on the baroque forts and glacises) from 1860 was, after minor changes had been made, realized in 1916. Discussions for the urban development of Prague started in 1873, after Josef Schulz had drawn up a city plan. This resulted in intensified construction work being carried out at the site of the old town forts. The urban metamorphosis and development of the centre of Sofia at the site of the fort and glacis were started in 1878 when the Czech architect Adolf Václav Kolař drew up a city plan and lasted until 1903 (Wiebenson, 2001).

65. *Sakuntala Square* in Osijek, known today as *Preradovićeva šetalište* (*Preradović Promenade*), was named after the most well-known piece by the Indian drama writer Kalidase from the 5th century (*sakuntala* = lost ring). There were two sphinxes at the entrance to the park and a sculpture depicting the girl Sakuntala in the park itself. All the sculptures have been preserved. The plan from 1910, drawn up by Viktor Axmann, has also been preserved.

66. The town park in Pula was laid out along the embanked coast (1.2 ha) in the vicinity of the Roman amphitheatre (Arena). The groundplan of the Maria Valeria Park (in honour of the daughter of Emperor Francis Joseph Josef I and Queen Sisi) is triangular in shape, and situated between the coast and the Arena.

67. City Park in Šibenik (4 ha) was raised at the site of the eastern renaissance

sance city walls. The project was drawn up by engineer Aloise Meichsner (Sironić, Sironić, Mornar, 2008).

68. See note 20.

69. See note 17.

70. See note 7.

71. See note 26.

72. Thanks to the undeveloped area (*glacis*) and the baroque fortifications at Tvrđa in Osijek, it was possible to implement the superb idea of a continuous series of parks in the centre of the town—as a link between the military town Tvrđa and Donji, Gornji and Novi grad, all three of which only became a united town entity in the 19th century. This is how a town on the edges of what was then the Austrian Monarchy came to have parks that were over-dimensioned in view of the size of Osijek at the time, but representative of Central European measures in the 19th century. Apart from the large

parks, at the beginning of the 20th century an attractive and broad secessionist *allée* with an avenue of trees, *Europska avenija* (European Avenue) was erected as a continuation of the *Sakuntala* Park (note 64) which links Donji grad with the baroque Tvrđa and Donji grad (once the Roman town *Mursa*). *Secesijska ulica* (Secession Road) is truly an exhibition of secessionist architecture, secessionist front gardens and unique fences (Šmit, 1997; Krajnik, Obad Šćitaroci, Bojanić Obad Šćitaroci, 2008).

73. The National and University Library was built according to a project drawn up by architect Rudolf Lubynskog (1873–1935) who received first prize at the architectonic competition in 1909. Construction began in 1911 and was completed in 1913. The library is the most beautiful secessionist building in Croatia. It is situated in the middle of the park square, also done in the secessionist style (Knežević, 1996; Bojanić Obad Šćitaroci, Obad Šćitaroci, 2004, 150–51).

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