

SUMMARY

PUBLIC PARKS AND GARDENS OF CROATIAN TOWNS IN 19TH CENTURY IN EUROPEAN CONTEXT

This is a book about public parks in Croatian towns, spas and tourist resorts that were laid out from the mid-eighteenth century to the end of the First World War (1918), when the Habsburg Monarchy, of which Croatia was part for almost four centuries, disintegrated. Most of these parks were created in the nineteenth century. We have selected the finest examples of public landscape architecture in Croatia and compared them with similar parks in the Habsburg Monarchy and elsewhere in Europe. The book was written to illustrate the heritage of public parks in Croatian towns during the nineteenth century, and to show this heritage in the European context. It was not our purpose to produce an encyclopaedic and comprehensive publication, but to present what has been researched so far, which could serve as an incentive for further research into and evaluation of Croatian town parks and promenades as part of European culture.

The book grew out of work on two research projects. We began to study the subject in the project *Town Parks in Countries of the Former Austrian Monarchy (Stadtparkanlagen in den Ländern der ehemaligen K.u.K. Monarchie)*, financed by the Fonds for advancing Science Research in Vienna (*Fonds zur Förderung der wissenschaftlichen Forschung in Wien*) and organised by the History of Art Institute of Vienna University (Institut für Kunstgeschichte der Universität Wien). Work continued as part of the research project of the Faculty of Architecture of Zagreb University, *The Heritage of Town Planning and Parks in Croatia as Part of European Culture (Urbanističko i perivojno naslijeđe Hrvatske kao dio europske kulture)*.

The book consists of three parts. The introduction is by Professor Dr Walter Krause, head of the Vienna project *Town Parks in Countries of the Former Austrian Monarchy (Stadtparkanlagen in den Ländern der ehemaligen K.u.K. Monarchie)*. In the first part Assistant Professor Dr Géza Hajós writes about town parks in European countries, in Vienna and in lands of the former Austrian Monarchy in the eighteenth and nineteenth centuries, thus giving the European context for the beginning and development of landscape architecture in Croatia. The second part is devoted to nineteenth-century public parks in Croatia – starting with the Biedermeier tradition in the first half of the century, which grew into the romantic and historicist town parks of the second half of the century. It also compares the development of public town parks in Croatia and Europe. The third part is an overview of selected town parks and promenades in twenty Croatian towns classed in three groups: public town parks and promenades, spa parks, and parks and promenade in Adriatic climatic health resorts.

This book has not completed and rounded off the subject of the Croatian park heritage in the European context, it has only broached it. It is only now that avenues for research and comparison with European park architecture are opening up. The articles (papers) about Croatian parks in American and English magazines, and participation at international conferences, have opened the door to other international projects. It is important to emphasise that the authors of this book have contributed texts about Croatian parks to two encyclopaedias of world repute: *Encyclopedia of Gardens and Landscape History I-III* (Fitzroy Dearborn Publishers, Chicago-London, 2001) and *Oxford Companion to Gardens* (Oxford University Press, Oxford, 2004). In this way the world public can read about the most important parks in Croatia: the Renaissance parks and Trsteno in the surroundings of Dubrovnik, the squares of the Lenuci Horseshoe and Maksimir Park in Zagreb, the parks of Croatian manor houses, the spa park in Lipik, etc.

COMPARISON OF PUBLIC PARKS IN CROATIA AND EUROPE

Throughout history, from antiquity, medieval, Renaissance and Baroque times to the present, landscape art in Croatia and Europe developed concurrently. Croatia's geographical position opened it to cultural influence from two directions: from the southwest from Italy across the Adriatic Sea, and from the northwest from Austria and Germany. This resulted in two different cultural and historical regions in Croatia, which also differ in climate and in landscape: 1) the Mediterranean region in the south, which has been part of the Roman and the Italian cultural circle since classical times, and 2) the continental region in the north, which has belonged to the Central European cultural circle since the Middle Ages.

To get a good picture of landscape architecture in Croatia it is important to make a comparison with parks in Europe – both in central Europe (more or less, in the former Austrian or Austro-Hungarian Monarchy) and in western Europe, especially England and France, which were the leading countries in park culture from the seventeenth to the twentieth century. Various factors can be compared; the artistic value and design of the parks, their size, the existence or not of a town plan, the time when they were laid out etc. It is difficult to compare the artistic value and design of the usually small parks in Croatian towns with the vast and splendid parks of great European cities, which used to or still contain royal palaces, or are world capitals. Nevertheless, several Croatian parks may be compared on an equal basis, from the aspect of art and design, to European projects in landscape architecture as part of town planning. Among town parks there is Maksimir Park in Zagreb, among planned sequences of town squares the row of squares that form the Lenuci Horseshoe in Zagreb, among health resorts the finest Croatian town and spa park in Lipik, and among Adriatic, even Mediterranean, climatic health resorts the planned town and landscape architecture in Opatija.

In design, MAKSIMIR Park in Zagreb can be compared with the best-known European landscaped-romantic parks of the nineteenth century, such as the *Englischer Garten* in Munich, the final plan of which was made in 1799 by Friedrich Ludwig von Sckell; London's *Regent's Park* from 1811, or the redesigned *St. James's Park* from 1827, both by the architect John Nash; the landscaped redesign of the *Bois de Boulogne* in Paris from 1852, by Varé and Alphand; *Sefton Park* in Liverpool from 1866, by the Frenchman Edouard François André. Maksimir was modelled on Hermann Pückler's park in Muskau and *Laxenburg Park* south of Vienna. Its art value is underlined by the fact that Bishop Juraj Haulik invited the best and most experienced Austrian garden artists, who had just finished the landscaped-romantic redesign of the imperial Baroque park in Laxenburg, to come to Zagreb and design and lay out Maksimir. This group of artists (architects, builders, gardeners, sculptors) was headed by Michael Riedel, and it included Franz Schücht, Leopold Philipp, Franjo Serafin Körbler, Joseph Käschnann, Antun Dominik Fernkorn, Anton Kothgasser and Bartolomej Felbinger.

The frame of squares around the Lower Town in Zagreb – known as the LENUCI HORSESHOE – is comparable with similar urban complexes in central European towns when parks were made on the site of medieval fortifications: Vienna, Prague, Brno, Krakow, Sofia, Riga and other towns. The squares of the Lenuci Horseshoe in Zagreb were not laid out on a former fortification system, as in Vienna or Brno. Unlike the Vienna Ring, most of the public buildings of the Lenuci Horseshoe are placed in the centres of the squares (e.g. the theatre, university library, art pavilion etc.). These squares framing the Lower Town in Zagreb were not all made at the same time after a clear initial plan; instead, the idea to form a continuous row of squares with gardens developed gradually. The solution for the Vienna Ring was sought at an international public competition, the same was done in Budapest, but there was never any public competition for the Lenuci Horseshoe. Sixteen years passed from the initial idea for Zrinjevac Square in 1869, on what was then the livestock market, to the final formulation of the basic town-planning idea about a frame of squares, which can be seen in the Regulation (Town) Plan of the city in 1887.

It is difficult to compare parks in Croatia and Europe according to size (area) because of a lack of data. It would be interesting to compare their absolute areas, and also the ratio between the sizes of the parks and the sizes of the towns (in area and number of inhabitants). MAKSIMIR is an interesting case in point. At the time when it was laid out (in the mid-nineteenth century) the park and the surrounding park-forests covered an area of 402 hectares, which is half the size of the Bois de Boulogne in Paris, or twice the size of Regent's Park in London. This was an enormous area in relation to the very small town of Zagreb, which barely had 15,000 inhabitants in the mid-nineteenth century (in 1846, Paris had over a million inhabitants, and in 1841, London had 2,235,000 inhabitants). Since Zagreb was not a royal seat there was no royal palace with a large park, so the Bishop of Zagreb, who performed the role of *Ban* (Vice-Roy of Croatia), considered that this shortage should be made up for in some way. This could only be done by creating a large public park for all the citizens. It was a very progressive idea, which is not surprising considering that Bishop Maksimilijan Vrhovac, who founded Maskimir, had very progressive and enlightened views, and Bishop Juraj Haulik (who had Maksimir planted in the romantic style, and later became the first Zagreb Archbishop and Cardinal) was in love with landscape art and well informed about everything in this sphere that was going on in Europe.

An especially interesting and important approach to research into and comparison of parks is to observe public parks as part of the urban area in which they were laid out. Landscape

architecture must be researched as part of the city image so as to discover how it helped form the town. This relationship is especially interesting and important in Zagreb, Osijek and Karlovac, the examples of which confirm that town planning, architecture and landscape architecture form an inseparable whole. The squares of the LENUCI HORSESHOE in Zagreb, and other Zagreb parks (Maksimir, Ribnjak, town and woodland promenades, park forests etc.), helped create Zagreb's identity. The glacis and Baroque fortifications of Tvrđa in Osijek made it possible to realize a magnificent idea of a continuous row of parks through the centre of the town (as a link between the Tvrđa garrison town and the Lower, Upper and New Towns, which did not become a single urban unit until the nineteenth century). This gave Osijek, a town on the fringes of the Austrian Monarchy, public parks that surpassed its scale and belonged to the grand scale of nineteenth-century central Europe. The Karlovac town plan from the end of the nineteenth century was based on the idea of surrounding the historical Renaissance star-shaped nucleus with public parks and promenades. In this way an ideal sixteenth-century Renaissance town got a frame of parks that protected it from the encroachment of new construction and underlined the urban and architectural purity of planned Renaissance Karlovac. Lipik spa got a charming, well-conceived and recognizable urban, architectural and garden image at the end of the nineteenth century. This approach to town planning and landscape architecture made Lipik the finest health resort in north Croatia, which can easily be compared with health resorts in central Europe, especially in lands of the former Monarchy. Whereas Lipik in Slavonia became a summer resort for the middle class at the end of the nineteenth and beginning of the twentieth century, Opatija developed into a fashionable Adriatic winter health resort for the rich. Its well-planned urban, architectural and landscaping concept from the end of the nineteenth and early twentieth century gave it a unique identity and it was deservedly known as a town of parks.

It is especially revealing and important to compare the time when public parks were created in Croatian and other European towns. With this in mind, we have made several chronological tables that enable us to compare times and give at least part of the context in which public town parks appeared and developed in Croatia. We observed urban public parks for two centuries, from the beginning of the eighteenth to the beginning of the twentieth century, the time when the idea about public parks was born and developed in Europe. We divided this period of two hundred years into nine time stages of unequal duration, formed according to a subdivision of the centuries: early century, first half, second half and end of century. We found it especially interesting to compare parks of particular types, in the first place because they often appeared in Croatia and were connected with urban development, such as parks and promenades on the site of town fortifications, spa parks and military parks. We chose about seventy examples of parks in about twenty towns, health and tourist resorts in Croatia, selected the best-known European examples from reference books, and chose the central European examples from the research project mentioned above, *Town Parks in Lands of the Former Austrian Monarchy (Stadtparkanlagen in den Ländern der ehemaligen K.u.K. Monarchie)*.

Comparing the times when the parks and promenades in Croatia and in other lands of the former Austrian Monarchy and Europe were formed shows that new ideas were always readily accepted in Croatia. There were always individuals who promoted progressive European ideas, especially ideas about public parks. Many Croatian parks are older than parks in large cities and in much richer communities. Ideas to design and plant public parks in Croatian towns appeared at the same time as, or just slightly later, than in other European towns. Difficulties and problems usually appeared afterwards. The initial idea and the first planting were often followed by loss of momentum because a lot of effort was necessary to keep the parks up from year to year, and this cost a lot of money. During the Habsburg Monarchy parks were maintained to a certain degree, but after that – when the Monarchy disintegrated after the First World War – the parks began to decline. In the twentieth century many were redesigned and lost their original appearance and charm.

PARKS AND PROMENADES ON TOWN FORTIFICATIONS

The last fortification systems in European towns were planned and constructed at the time of Napoleon, at the end of the eighteenth and beginning of the nineteenth century. Throughout Europe town walls and fortifications began to be demolished, redesigned and turned into parks at the end of the eighteenth century. The parks and promenades that developed on walls, moats and glacis became public town areas.

The first promenade on town fortifications in central Europe was made in Linz, first as an avenue of mulberry trees in 1772, a year later as a promenade with a walk between several lines of trees. The *Dammallee*, the first alley on the trenches of Graz, was made in 1787-1790. The Bremen glacis was transformed into a park in 1802. In 1810, Max Weyhes made a plan for the embellishment of Düsseldorf, especially the site of the town fortifications. A park was laid out on the bastions in Frankfurt am Main in 1811. Plants were planted on the Munich fortifications in 1812, and a public promenade constructed in Wroclaw in 1813-1838. After filling in the moat in Graz, which took four decades, from 1820 to 1859, trees were planted, lawns made and benches placed. It was Count Attems who had the idea to arrange promenades and picnic spots on the *Schlossberg* in Graz, in 1816. The first plans were made next year, and Baron L. F. Von Welden, who had laid out the town park in Zadar a decade earlier, realized the final layout in 1839. Similar remodelling of town hills in the romantic spirit was carried out in 1822 in Buda (*Gellertsberg*), in 1861 in Brno (*Spielberg*), and in Ljubljana. The park-promenade *Planty* was made on the fortifications of Krakow (1800-1830). The most magnificent and truly grandiose example of urban planning and landscaping to transform town fortifications and glacis is the Vienna Ring, which was started in 1849. The large town park in Graz on the site of the moat and glacis was made in 1869-1872. One of the last examples of transforming town fortifications into a public promenade was in Poznań in Poland in 1903-1905.

In Croatia many parks and promenades developed on fortifications. The VARAŽDIN park PRATER (GRABERJE) is the oldest example, made at the end of the eighteenth century on the western moat of the medieval-Baroque Varaždin Castle. Two of Split's parks were made on fortifications – MARMONT'S PARK (1807-1811) on the western town *castello*, and today's STROSSMAYEROV PERIVOJ (Đardin) on the *Cornaro* and *Contarini* Bastions (the bastions were pulled down in 1808, and the park came half a century later). The SOUTH PROMENADE on the walls of ZAGREB'S GRADEC (the Upper Town) was made in 1813 (it got its final appearance in 1912), while the NORTH PROMENADE came several decades later (1839-1845). A town promenade (today Jagićevo šetalište) began to be laid out in VARAŽDIN in 1838 when the moat around the old town nucleus was filled in. In ZADAR the first public park was made in 1829 on the *Grimani Bastion*. Pulling down the south wall on the Zadar peninsula allowed the construction in 1868 of the Seafront Promenade, and in 1888 the Blažeković Park began to be laid out on the Baroque fortifications on the east approach to the peninsula. Marija Valerija Promenade in KARLOVAC was created in 1886 on a Renaissance moat shaped like a six-pointed star. The town park of ŠIBENIK (today Perivoj Roberta Visianija) was made in the last decade of the nineteenth century on the eastern Baroque fortifications of the medieval city.

SPA PARKS

A park has always been an inseparable part of a spa. The spa park was the central meeting place – it was everything at the same time, a public promenade, a square and the town park – almost a stage for the social life of the community. Although parks were laid out at the same time that spa buildings were constructed, at first they were modest. Spas started to be built in the eighteenth century, but it was not until later – in the middle and second half of the nineteenth century – that their parks became much larger and grander.

The first spa in the Austrian Monarchy began to be constructed in 1728 in Karlovy Vary (Karlsbad, today in the Czech Republic). Baden near Vienna was started in 1758, was enlarged in the Rococo style in 1792, and was again enlarged and redesigned in the romantic style in 1837. A further enlargement and the final arrangement of the park in Baden took place in 1850. The spa facilities in Rogaška Slatina in Slovenia were started in 1819, the health resort got its recognizable appearance between 1842 and 1865, and afterwards enlargement and redesign took place continuously. The Rogaška Slatina park was laid out in 1844-1859. The well-known Austrian health resort Bad Ischl began to be constructed in 1822, the park was laid out in 1838, and redesigned in 1873-1875.

The first spa in north Croatia was STUBIČKE TOPLICE, whose construction began in 1811 and was completed four years later. The park in VARAŽDINSKE TOPLICE began to be built in 1821. JAMNICA was started in 1828, and its park in 1844. The spa parks in DARUVAR and TOPUSKO were laid out in 1860, in KRAPINSKE TOPLICE in 1866, in LIPIK in 1867. The park in Varaždinske Toplice was considerably changed in 1865, in Lipik not until the end of the nineteenth century.

There were not many health resorts in Europe before the construction of STUBIČKE TOPLICE, which was finished in 1814 and was certainly on the current European level thanks to Bishop of Zagreb Maksimilijan Vrhovac. Many spas in the Hapsburg Monarchy began to be constructed after Stubičke Toplice, and they were often finished much later. In Croatia spas and their parks were usually redesigned and got their recognizable appearance at the end of the nineteenth and beginning of the twentieth century.

MILITARY PARKS

Croatia was the frontier of the Ottoman Empire for centuries (*Antemurales Christianitatis*), and one of its specific points were military parks in the towns that were part of the Military Frontier. Until the Military Frontier in Croatia was abolished in 1881, many towns led a double life – both civilian and military. This was especially true of the military or military-civilian towns of Osijek, Bjelovar, Karlovac, Sisak, Slavonski Brod, Nova Gradiška, Zadar and many others. The military authorities founded and laid out parks intended for officers in the first place, but for other citizens as well.

OSIJEK was known for its military parks from the end of the eighteenth century. The Regimental Garden (today Perivoj kralja Tomislava), built at the end of the eighteenth and beginning of the nineteenth century, consisted of three parts: *Officiersgarten* (the northern part of the present park), *Garnisonsgarten* (southern part) and *Spitalsgarten* (western part of the present park). The Generalate Garden, founded in 1809, was intended for army officers. The military administration handed the garden over to the town and the public in 1883, after which it was soon parcelled up and buildings built on it. In TOPUSKO a military health centre, excursion site and amusement garden began to be arranged in 1860. The military commander of ZADAR Baron Ludwig Franz von Welden founded the town park in 1829. The park was not only for soldiers, but it was built by the imperial army.