

IZLOŽBA FOTOGRAFIJA, STARIH PERIVOJA I PARKOVA,  
ZDRAVKA ARNOLDA – SLIKE IZ DALMACIJE

**EXPOSITION OF PHOTOS OF OLD PLEASURE  
GARDENS AND PARKS TAKEN BY ZDRAVKO ARNOLD -  
PICTURES FROM DALMATIA (CROATIA)**

**Ivanka Mlinarić**

Društvo hrvatskih intelektualki 1999. godine, uz potporu *Ministarstva kulture*, ostvarilo je projekt *Obnavljanje sjećanja na zaslužne ljude iz prošlosti Hrvatske*. Voditeljica projekta bila je Vlasta Vince Ribarić. U sklopu toga projekta bilo je zasebno istraživanje *Život i djelo dr. sc. Zdravka Arnolda*. Nakon objavljivanja rezultata istraživanja Marijan Arnold dopustio je Ivanki Mlinarić, koja je provela istraživanje o Zdravku Arnoldu, uporabu negativa fotografija iz očeve ostavštine za postav izložbe.

Matica hrvatska - Odjel za poljodjelstvo, na molbu Društva hrvatskih intelektualki, pristala je organizirati niz izložbi fotografija Zdravka Arnolda.

Korčula 18. 07. - 28. 07.

Gradski muzej Korčula

Izložbu su predstavile direktorica Muzeja Marija Kraljević i autorica izložbe Ivanka Mlinarić. Potpredsjednik Matice hrvatske Stjepan Sučić otvorio je izložbu.

Dubrovnik 31. 07. - 31. 08.

Franjevački samostan – Mala braća

Izložbu je otvorio pročelnik odjela za poljodjelstvo Ivo Miljković.

U vrtnoj umjetnosti sviju vjekova ogleda se kultura i socijalne prilike izvjesnog razdoblja, ali su nažalost spomenici te grane vrtno umjetnosti najviše podvrgnuti promjenama. To je razumljivo, jer vrtna umjetnost gradi sa živim prolaznim materijalom koji je najjače na udaru raznim promjenama dolazile



Zdravko Arnold, drugi s lijeva, s društvom  
Trsteno 1935. godine  
*Zdravko Arnold, second from left, in a company  
Trsteno, 1935*

one od prirodnih sila ili od čovjeka. Stoga smo kod studija historije vrtno umjetnosti upućeni u prvom redu na opise pjesnika i pisaca, na eventualno sačuvane slike i nacрте, a tek najmanjim dijelom na sačuvane, arhitektonske spomenike.

Arnold, Z., Naši stari parkovi i vrtovi, uvodnik za niz članaka o starim perivojima i vrtovima Hrvatske, Naš vrt II, 1-2 p. 15, Zagreb 1935

Zdravka Arnolda zanimala su sva pitanja vrtlarstva, uzgoja i primjene vrtlarskih kultura te krajobrazne arhitekture. Često je odlazio na studijska putovanja po Hrvatskoj i u inozemstvo. Najviše vremena posvećuje istraživanjima uz obalu Jadrana gdje je, od 1935. do 1938. godine, boravio više puta.

Brojni ljetnikovci podižu se u Dalmaciji od kraja 15. stoljeća na posjedima vlastele. Unutar njih ističu se dubrovački ljetnikovci, vrijedni arhitektonski, ali i po doprinosu krajobraznoj arhitekturi, i u europskim razmjerima. Oni su posebna tema Arnoldova interesa i bilježenja okom stručnjaka i poznavatelja dodirnih disciplina u oblikovanju prostora.



Šipan – crkva Sv. Duha i groblje  
*Šipan – Church of the Holy Spirit and graveyard*

tić iz 1502. godine, u Trstenu. Unutar ladanjskih sklopova bila je uobičajena gradnja kapela. Oblikovani vrtovi dubrovačkih ljetnikovaca utjecali su na uređenje vrtova i perivoja u Dalmaciji.

Vrtovi ljetnikovaca stapaju se s okolinom, terasasto su oblikovani, okrenuti su prema moru ili se spuštaju sve do obale i primaju more u svoje tkivo. Zdenci se kao oblikovni činilac perivoja pojavljuju samo u blizini izvora pitke vode. Posebno je vrijedan barokni Neptunov zdenac u perivoju oblikovanom uz ljetnikovac obitelji Gučetić



Šipan-Sudurađ – ljetnikovac obitelji Getaldić s terasama  
*Šipan-Sudurađ – summer residence of the family Getaldić with terraces*



Trsteno – perivoj obitelji Gučetić: ljetnikovac  
*Trsteno – pleasure garden of the family Gučetić: summer residence*

Osebujni vrtovi dubrovačkih ljetnikovaca prepoznatljivi su po vidikovcima, sjenicama i šetnicama presvođenima vinovom lozom, rjeđe nekom ukrasnom penjačicom, koja se penje po drvenim gredicama učvršćenim na klesanim kamenim stupovima. Šetnice su obrubljene kamenim zidom s udubinama na vrhu ispunjenim zemljom u koju je posađeno bilje.

Kamene stupove za sjenice i vidikovce dalmatinskih perivoja i vrtova klesali su korčulanski klesari. Perivoji korčulanskih ljetnikovaca, iako je sam sklop zgrada tipološki zaseban, su podizani s jasnim utjecajem dubrovačkih ljetnikovaca, kao odrazom tjesnih stoljetnih veza.

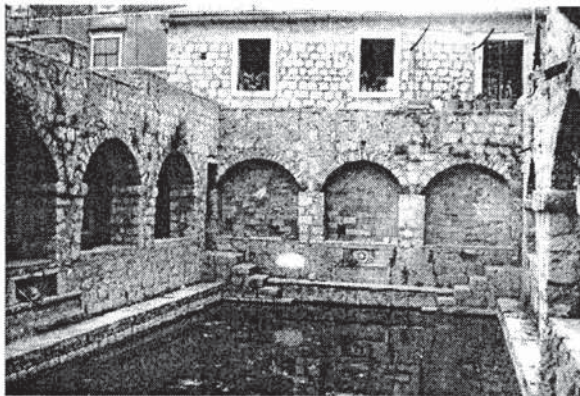


Trsteno – perivoj obitelji Gučetić: šetnica, kanarska datulja  
*Trsteno – pleasure garden of the family Gučetić: walk, Canary palm*

Dubrovnik se polovinom 19. stoljeća izgrađuje izvan zidina na Pilama, Gružu, Pločama, Lapadu izgrađuju se ville. Mijenjaju se društveni odnosi i načini življenja. Stari ljetnikovci su preuređivani, mijenjaju namjenu i vlasnike ili su napušteni.

Ivanka Mlinarić: Izložba fotografija, starih perivoja i parkova, Zdravka Arnolda  
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Novi stilovi u krajobraznoj arhitekturi prodiru i u oblikovanje dalmatinskih vrtova i perivoja. U novim shvaćanjima koncepcije vrtne prostora i odnosa kuće i vrta, prepoznatljiva značajka dalmatinskih vrtova i perivoja, suglasje s okolišom, ostaje sačuvana. Tek ponegdje narušena autohtonost izraza, naglašava potrebu očuvanja tradicijske funkcionalne koncepcije vrtne prostora.



Hvar - Stari Grad – Tvrđalj, utvrđeni ljetnikovac Petra Hektorovića: sjenica u vrtu  
*Hvar - Stari Grad – "Tvrđalj", fortified summer residence of Petar Hektorović: bower in the garden*



Arnold uočava bitne značajke perivoja i njegove posebnosti, utjecaje koje su upili ili prosljedili drugima.

Zasebnu temu čine fotografije pelješačkih vrtova. Kapetanske su kuće izgrađene u nizu, uz obalu. Visoki zidovi s naglašenim ulazima obrubljuju vrtove jasne, funkcionalne organizacije prostora. To su vrtovi s posuđenim vidicima, okrenuti moru.

Trsteno – perivoj obitelji Gučetić:  
Neptunov zdenac, zmijinci i lopoči  
*Trsteno – pleasure garden of the family Gučetić: Neptune's fountain, arum lilies and water-lilies*

Ivanka Mlinarić: Izložba fotografija, starih perivoja i parkova, Zdravka Arnolda  
Slike iz Dalmacije

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Korčula – perivoj obitelji Foretić: sjenica,  
u pozadini kućna kapelica  
*Korčula – pleasure garden of the family  
Foretić: bower, in the background: small  
household chapel*



Lapad – villa Solitudo: *Dioon edule* Lindl.  
porodica *Zamiaceae*  
*Lapad – villa Solitudo, Dion edule Lindl.  
family Zamiaceae*



Dubrovnik – park na Gracu: bazen i vodoskok  
*Dubrovnik – park on Gradac: fountain*

Ivanka Mlinarić: Izložba fotografija, starih perivoja i parkova, Zdravka Arnolda  
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Dubrovnik – park u opkopima, pogled s  
tvrđave  
*Dubrovnik – park in trenches, view from  
the fortress*



Lokrum – pročelje Benediktinskog samostana:  
žumare obrubljene šimšišrom  
*Lokrum – front facade of the Bebedictines'  
monastery: dwarf fan-palms bordered with  
common boxes*



Hvar – pogled s tvrđave  
*Hvar – view from the fortress*

Ivanka Mlinarić: Izložba fotografija, starih perivoja i parkova, Zdravka Arnolda  
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Kultura buhača iznad Kučišta  
*Pyrethrum crop above Kučište*

Lopud – perivoj Mayneri: na ulazu – alepski bor  
*Lopud – pleasure garden Mayneri: at the entrance  
– Aleppo pine*



Kučište  
*Kučište*



Ivanka Mlinarić: Izložba fotografija, starih perivoja i parkova, Zdravka Arnolda  
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Lokrum – perivoj: jedna zelena dvorana; u sredini: zvijezda od šimšira  
*Lokrum – pleasure garden: a green hall; in the center: star of common boxes*



Lopud – perivoj Mayneri:  
sag od puzavca-tradeskancije  
*Lopud – pleasure garden Mayneri:  
carpet of spiderwort*



Lopud – perivoj Mayneri: parter sa zelenim  
poljima puzavca-tradeskancije  
*Lopud – pleasure garden Mayneri: ground  
floor with green fields of spiderwort*



Orebići – vrt obitelji Fisković: uza zid bršljan, a na ulazu luk ruža  
*Orebići – garden of the family Fisković: along the wall: ivy; at the entrance: arch made of roses*



Orebići – vrt obitelji Vekarić  
*Orebići – garden family Vekarić*



Trsteno – perivoj obitelji Gučetić: paviljon,  
vidikovac, pogled iz hodnika

*Trsteno – pleasure garden of the family  
Gučetić: pavillion, belvedere, view from the  
passage*

Sredinom 19. stoljeća zamah je podizanja javnih parkova, namijenjenih zajedničkom korištenju i druženju. Dalmatinski gradovi dobivaju tijekom 19. i 20. stoljeća svoje javne parkove, nove tek podignute ili privatne perivoje, koji promjenom vlasništva postaju javni. Cijelim nizom fotografija Arnold bilježi rađanje i zrelost tih parkova.

On bilježi odjeke prošlosti vidljive i čujne u njegovo vrijeme, trenutke sadašnjosti tek stasalih nasada. Ostavio je mnoštvo fotografija koje danas imaju veliku dokumentacijsku vrijednost.

Pogled Zdravka Arnolda primjećuje i urbanističke značajke dalmatinskih gradića. Godine 1938. Arnold je sudjelovao na *Konferenciji urbanističkih, vrtlarskih, arheološko-konzervatorskih i turističkih stručnjaka*, koju su organizirali Turistički savez Primorske banovine i gradsko poglavarstvo Splita. U zaključcima *Konferencije* upozoravano je na potrebu kontrole gradnje na Mejama, predjelu Splita s villama i uređenim vrtovima. Dane su i smjernice za uređenje javnih nasada pojedinih gradova. Hvar dobiva upute za uređenje tek započetog javnoga parka, na predjelu zvanom Pod Forticu.



Lapad – villa Jordan: šetnica  
*Lapad – villa Jordan: walk*

**EXPOSITION OF PHOTOS OF OLD PLEASURE GARDENS AND  
PARKS TAKEN BY ZDRAVKO ARNOLD - PICTURES FROM  
DALMATIA (CROATIA)**

The Croatian Association of University Women, with the support of the Ministry of Culture of the Republic of Croatia, realized the project Restoration of Memories of Deserving Persons from the Croatian History in 1999. The head of the Project was Mrs. Vlasta Vince Ribarić. Special research under the title Life and Achievement of Dr. sci. Zdravko Arnold was carried out by Mrs. Ivanka Mlinarić within the Project. After the results of the research studies were published, Mr. Marijan Arnold, son of Dr. Arnold, gave permission to Mrs. Mlinarić to use the negatives of the photos from his father's bequest for the needs of designing the Exposition. Upon request of the Croatian Association of University Women, Matica hrvatska (Matrix croatica) – Department of Agriculture has agreed to organize a series of expositions of Mr. Arnolds photos.

Korčula 18. 07. - 28. 07.

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"The garden architecture in all centuries reflects the culture and the social circumstances of a certain period, but the monuments of this branch of the garden art are subject to changes more than anything else. It makes sense, because the garden architecture builds with a transitory material that is mostly affected by various changes whether they originate from elementary forces or from men. This is why in studying the history of garden architecture we are referred, in the first place, to descriptions of poets and writers, and to possibly preserved paintings and drawings, and, only for the least part, to preserved architectural monuments.

Z. Arnold: "Our old parks and public gardens", 'Our Garden', II, 1-2, p. 15 – leading article for a series of articles on old public gardens and gardens of Croatia

Mr. Zdravko Arnold was interested in all issues concerning gardening, cultivation and use of gardening crops as well as landscape architecture. He often traveled on study tours in Croatia and abroad. He devoted most of the time to doing research along the Adriatic coast, where he stayed several times in the period from 1935 to 1938.

Numerous summer residencies were built in Dalmatia on real estates of the landed nobility from the end of the 15th century. The prominent ones standing out among them are summer residences in the Dubrovnik area; they are valuable in architectural terms but also with regard to their contributions to the landscape architecture in the European relations, too. They represent special topics of Arnold's interest and his registrations with an expert's eye reveal also a good connoisseur of contiguous disciplines in spatial design.

Summer residence gardens amalgamate with the surroundings, they are shaped in a terraced way and are exposed to the sea, or they are sloping to the coast and let the sea penetrate into their tissue. Wells as a formative factor in a pleasure garden appear only in the vicinity of a drinkable water spring. Special value is attached to the baroque Neptune's well in the garden formed around the summer residence of the family Gučetić in Trsteno from 1502. It was customary to build chapels within countryside complexes. The gardens shaped within the framework of summer residences in the Dubrovnik area had impact on the layout of the gardens and pleasure gardens in Dalmatia.

Specific gardens of the Dubrovnik summer residences are recognizable by belvederes, bowers and walks vaulted with grape vine and, less frequently, by decorative creeping plants climbing up the wooden beds that are made firm onto the columns dressed in stone. The walks are bordered by small stone walls with niches hollowed-out on the top surface that is filled up with earth where plants are set.

Stone columns for bowers and belvederes in the Dalmatian pleasure gardens and gardens were cut in stone by stone-dressers from the island of Korčula. Although the building complexes themselves were discrete from the typological point of view, the pleasure gardens in the Korčula summer residences were designed under a clear influence of the Dubrovnik summer residences, which reflects close centuries-long links.

Mid 19th century Dubrovnik was being built outside the town walls: at Pile, Gruž, Ploče and Lapad villas were erected, in which some architectural styles from earlier periods were imitated. Social relations and ways of life were changing; old summer residences were remodelled, their purposes and owners were changed, or they were abandoned.

New styles in the landscape architecture found their ways also into shaping of Dalmatian gardens and pleasure gardens. In new ways of comprehension of the concept of garden space and of the relation between the house and the garden, the harmony with the environment as a recognizable characteristic feature of the Dalmatian gardens and pleasure gardens remained preserved. It is only here and there where the impaired autochthony of expression stresses the need to preserve the traditional functional concept of the garden space.

Mr. Arnold became aware of some essential features of pleasure garden with their particularities and influences they had absorbed or forwarded to others.

A separate theme is covered by photos of the gardens on the peninsula of Pelješac. Shipmasters' houses were built in a row along the coast. High walls with emphasized entrances bordered gardens showing clear functional organisation of space. These were gardens with "borrowed" sights and they were exposed to the sea.

When Mr. Arnold was looking around, he was also noticing town-planning features of the Dalmatian towns. In 1938 Mr. Arnold was participating at the 'Conference of Town-Planning, Gardening, Archeological and Art Conservation and Tourist Experts' that was organized by the Tourist Board of the Littoral Banate and the municipal authorities of the town of Split. The conclusions of the Conference pointed to the need to control building activities in Meje, a region of the town of Split with villas and dressed-up gardens. Also, guidelines for dressing-up public planted areas in individual towns were given; e. g. Hvar got instructions how to arrange the public park in the area called Pod Forticu [Under the Stronghold] that had just started to be raised only a little while before.

By mid 19th century a new swing in raising public parks intended for common use and companionship developed. In the course of the 19th and 20th

Ivanka Mlinarić: Izložba fotografija, starih perivoja i parkova, Zdravka Arnolda  
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centuries Dalmatian towns got their public parks and pleasure gardens that were either new and just raised or were formerly privately-owned and after the change of the ownership became public parks. In a whole series of photos Mr. Arnold recorded the birthing process and maturity of these parks.

He recorded the echoes of the past that were visible and audible in his time, the moments of the then present time of the just grown-up plantations. He left a large quantity of photos that have a great documentary value today.

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