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Lokrum Walkway — Alameda
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Lokrumsko šetalište — Alameda
Izvorni znanstveni članak
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Fig. 1 Lokrum alameda from the air, 2019

Sl. 1. Lokrumska alameda iz zraka, 2019.
Between 1859 and 1867, when Lokrum island was the property of the Austrian Archduke and Emperor of Mexico, Maximilian of Habsburg, a walkway influenced by Spanish promenades known as alamedas, has been constructed in front of his residence. The research is based on the archived material and the authentic bills of quantities, signed by the court gardener Joseph Laube. The Lokrum walkway is Maximilian’s original concept.
The park of Maximilian of Habsburg located on the island of Lokrum has been the topic of a wider research that took place in the archives of Vienna, Trieste and Zadar. The first paper, published in late 2018, gave an overview of development of the concept and design of the Lokrum Park (emphasis was put on the cloister gardens and the gardens in the west part of the complex). This article explains the concept, the design and the construction of the Lokrum walkway, as part of the Lokrum park, built by the Archduke Ferdinand Maximilian Joseph Maria, the Austrian member of Habsburg-Lothringen dynasty (1832-1867), who later became the Emperor of Mexico, and who was also the brother of the Austrian Emperor and King of Hungary and Croatia, Francis Joseph I of Habsburg.

Maximilian created the landscape architecture of the Lokrum island in the initial years upon taking possession of the island, between 1859 and 1863. The subject matter of this article are the access gardens in the east part of the island, connected by three longitudinal promenades with several transversal promenades, leading from the Portoč harbour to the front of Maximilian’s residence (former Benedictine monastery), in the total area of 6,000 m² (Fig. 1). This area was called Alameda as inspired by similar urban walkways in the cities of Spain, where this specific form of landscape architecture appeared for the first time, and which were often visited by Maximilian in the south of Spain, as he wrote in his numerous descriptions.

The letters and bills of quantities of the principal court gardener Joseph Laube (1823-1901) and the chief treasurer Jacob Kuhacevic (Jakov Kuhacevic), in which Maximilian’s instructions from the mid-19th century were explicitly indicated, show that the Lokrum alameda was an authentic concept conceived by Maximilian.

This paper is the first one to interpret the typical elements of the Lokrum alameda. This interpretation includes for the first time the sketch made by Anton Perko and showing the parterre in front of the east front of the monastery/residence, which forms the integral part of the access gardens. The paper reveals for the first time the representative archived data from the bill of quantities, signed by the then court gardener on the island, Joseph Laube (1823-1901), which show that the name of alameda has also been used in written correspondence. The research was conducted on the basis of the graphic material archived in the National Library in Vienna and the documents archived in the Vienna City Archive, and the bills of quantities and letters kept at the State Archive in Trieste, while also using the private collection of paintings by Anton Perko owned by Hilda Tetsis. Numerous historical postcards and photographs were used as well, together with field research (Fig. 1).

1. MARIC, O. S., 2018
2. Instead of using his full name, the text will use only the name Maximilian, which was used most often.
3. The research was conducted over a couple of years as a project held at Dubrovnik University, and in cooperation with the research project of Heritage Urbanism conducted at the Faculty of Architecture, Zagreb University. This paper includes the research of the access gardens – walkway – from the harbour to the Maximilian residence. The authentic contribution of this research includes the definition of the original concept and the representation of the landscaping works for the Lokrum alameda, as well as the indisputable confirmation that the Lokrum alameda has been the original concept conceived by Maximilian. This paper represents a part of a much larger research to be published in the book entitled Maximilian’s Park on the Island of Lokrum, planned to be printed at the end of 2019 / beginning of 2020.
4. MAXIMILIAN I., Vol I-III, 1868
5. Jakov Kuhacevic was of Croatian origin. His personal data is unknown, except of the fact that he came from a respectable patrician family of Senj Uskoks, the Kuhačevics, the most prominent member of which was Antun Mateša Kuhacevic (1697-1772) who was educated in Graz and appointed the representative of Senj Municipality in the imperial court. (Deross, 1996: 158)
6. We owe special thanks for help in transcribing the bills of quantities and letters to the native speaker, the biologist, D.Sc. Rainer Dornbusch.
7. NICETIC, 2008: 32
8. LUCIC, 1990: 276
9. The Society of Friends of Dubrovnik Antiques sponsored an extensive project of renewal and presentation of the archaeological site of the Romanesque Benedictine monastery on Lokrum, presented to the public in 2017 on
The island of Lokrum, with its historical name of Lacroma, is situated only half a nautical mile (approximately 600 meters) away from Dubrovnik. Along its longer north-south axis, the island is 1.5 km long, and takes up the area of 72 hectares, which is three times more than the area of the Old Town Dubrovnik (24.7 ha). The island is entirely covered in Mediterranean Maquis shrubland and the holm oak wood with manna ash trees. The oldest archaeological discovery found on the island is the bronze female jewelry dating from 6-5 century BC, which indicates the long continuity of population. The documented period of the Lokrum history began in 1023, when the island has been donated to the Benedictines by Vital, the archbishop of Dubrovnik, and the Dubrovnik nobility, for building a monastery. The island is characterised by two elevations, the higher one on the far north and the lower one on the south end on the island, while at centre of the island there is a large fertile plain where the Benedictines built the monastery complex and cultivated the land. The special feature of the Lokrum Benedictine complex arises from the fact that it is composed of the two adjacent monasteries. The preserved remains of the Romanesque monastery, set in direction of north, include only the west wing used for commercial purposes with the mill on the ground floor, while the remains of the east wing include only the partially preserved perimeter walls. The remains of the large and once representative Romanesque triple-apse church of St. Mary, with the preserved observation tower on the northeast corner of the Romanesque part, have been conserved and presented to the public.

The new monastic structure of the Benedictine monasteries (observance) in the second half of the 15th century corresponded with the construction of the gothic-renaissance monastery. The big earthquake in 1667 caused great damages in the entire Dubrovnik area and the then most representative Benedictine monasterial complex in the Adriatic suffered significant damages. The earliest written record on the island is from the year 1115, when the island was named Lacromona, while the Dubrovnik Statute from the 13th century mentioned the Lokrum Benedictine Monastery as monasterio Lacrimonensi. The Italianised name Lacroma was also used in the period when the area of the former Dubrovnik Republic belonged to the Austrian Empire (1813-1918). The name of the island is considered to be derived from the Latin word acrumen, acruminis which means sour fruit, which is assumed to be connected with the citrus fruits cultivated on the island (the citron Citrus medica and the oranges Citrus aurantium).

The period in which the island was the property of Maximilian (1859-1867), who was then the Commander-In-Chief of the Austrian Navy, and since 1964 the Emperor of Mexico, was important for the acclimatisation of the exotic types of fruits on the Lokrum island. Maximilian was a passionate botanist, gardener, constructor and collector. All his designs for parks relied on the idea of introduction and acclimatisation of exotic plants, which was in line with the popular trend of designing parks inspired by the 'garden-esque' style, promoted by John Claudius Loudon since 1832.

In the period in which Lokrum belonged to Maximilian, the island was perceived as a large park. Experimenting with the production, planting and acclimatisation of the exotic plants turned out to be successful due to the typical Mediterranean climate characterised by sunny, warm and dry summer season and mild and rainy winter season. Maximilian's personal diary written in Mexico by his personal assistant Anselmo della Portilla, clearly shows that Lokrum has been a special place for him. A place where he turned a monastery into his residence by altering the gothic-renaissance part of the monastery with a minimum intervention into the architectural integrity of the original complex.
For instance, the upper floor of the monastery that was originally composed of monastic rooms located opposite to one another and entered from a spacious hallway, were kept as they were without installing partitions or expanding the monastic cells. The installation of a new building (the tower) adjacent to the gothic-renaissance cloister, at the point of connection with the ruins of the east part of the Romanesque cloister, was carried out quite gracefully. But the archive sources indicate that this interpolation was carried out after Maximilian had gone to Mexico in 1865/66.16 Apart from being a historical curiosity showing that Maximilian never stayed in the new tract of the residency bearing his emblem and featuring his monograms on door knobs, the earlier unknown fact shows that the park has truly been his priority, since in the years spent in Europe he was largely focused on this aspect of landscaping activities on Lokrum. As written by Portilla, he planted the island with numerous exotic plants from tropical areas, Maximilian had the opportunity to find motives for the park during his numerous travels in the areas from the Mediterranean to Brazil.

Earlier Research of Lokrum

The earlier research and records on the access gardens (walkway) on the Lokrum island were very few, but important as they were the confirmation that the Lokrum alameda has in its time had a recognisable features and function, which disappeared over time due to lack of maintenance.

The oldest descriptions of the Maximilian’s Lokrum access gardens were published in 1863 in a booklet by Roberto Visiani Sulla vegetazione e sul clima Dell Isola di Lacroma in Dalmazia.17 Visiani arrived upon Maximilian’s personal invitation in order to give his opinion on the completed works on constructing the acclimatisation park for exotic species and provide proposals for further works. On the map of the island drawn by Visiani, decorative gardens and olive groves were presented in a special category (Giardini o Olivetti). They fully encircle the area of the monastery, the then Maximilian’s residence (Fig. 2). The map also indicated the access gardens with the promenades. Although the map showed only the communication from the smaller pier of Skalica to the Fort Royal located at the highest point on the island, Visiani wrote that since April 1863, a number of works have been conducted and numerous promenades constructed on the island: “…there are many paths on the island going in different directions and slightly uphill, which facilitates the research and enable the visitors to admire the variety of perspectives of the island and its surroundings; whether they enjoy the solitude and rest in shady hideouts, or in various types of walks, and in the comfort of hunt or the possibility of going fishing.”18

Eight years following Maximilian’s death, Francis Joseph I (1830-1916), the then Empere
or of Austria and King of Hungary, Croatia and Bohemia, during his visit to Lokrum taken on 30 April 1875, wrote in his personal diary that “there were flower carpets in front of the palace”.  

In 1887, Petar Kunicic (1862-1940), writer, poet, travel writer and translator, wrote the following in his booklet on the Lokrum Island: “At the guard’s house we turned right and took a very lovely path adjacent to the bridge. This was a proper entrance into the beauty of nature enhanced by the artist’s hand. There are thick shrubs on both sides, while on the right and left side there are flower beds called jerula of rich flowers, flaring and overflowing under the bright sunshine of the shiny August. It is noon, and you are deep in the shades, unable to see the skies above. The local trees are hugging, kissing and intertwining with the trees from Africa, Australia and black Arabia. In front of us there is a well-known monastery, the witness of devoted prayer and passionate love.”

In the second half of the 19th century, a German traveller and writer Alexander Freiherr von Warsberg (1836-1889), was, during his travel in the Adriatic and Mediterranean, fascinated by the beauty of the cultivated island, the credit for which he attributed to Maximilian. During the two-day visit to the island he described the gardens, mentioned the antiquity sculptures in them, but provided no details on the access gardens with promenades. The book published in 1903 shows a painting of the part of the access gardens of alameda painted in late 19 or early 20th century by the Austrian landscape painter Ludwig Hans Fischer (1848-1915).

The botanist Gustav Adolf Poscharsky (1832-1915), in his booklet entitled Flora von Kroati en und Dalmatien dated in 1896, wrote that Maximilian built spacious gardens on the Lokrum island by using huge areas, and recommended them to be visited by educated gardeners. A prominent Croatian natural scientist, botanist, mountaineer and travel writer Dragutin (Adolf) Hirc (1853-1921), mentioned when visiting Lokrum in the early 20th century that the merit for the best part of the Lokrum promenades and gardens belongs to Maximilian, and about the access gardens and promenades he wrote:

“A lovely pier has been built on the east side. There is a guard’s house surrounded by a garden, in which one can see beautiful plants walled in sea shells. A nice and neatly aligned path leads from his house to the monastery. The path is called Via Calaroga, in honour of the hometown of St. Dominic, founder of the Dominican Order, who reign the island today. The path is fenced by a double row of evergreen hedge, various trees and decorative plants. Here one can see Thuja horismalis, Laurus nobilis, Arbutus unedo, and there is a pleasant scent of the jasmine tree, smelled every step of the way. On the Calaroga path, there is an eye-catching trunk of an old Ficus indica tree and a board on which the Archduke Maximilian had his lunch when he first stepped on the island. Few more steps and you are facing the monastery building.”

In 1911, a botanist Lujo Adamovic (1864-1935) wrote his principle observations on Maximilian’s ornamental gardens, mentioning their poor maintenance and degradation that has already begun.

Zdravko Arnold (1898-1943), during his visit to Lokrum in 1936, wrote down the following, “... I found the gardens around the monastery in quite a good shape, although it is only a shadow of what they used to be, judging by Adamovic and the other writers, when they were in the hands of the true garden-lovers and overseen by experts. And we can believe that, if we look at the sorry remains of the various exotic plants, scattered away from the castle in the natural part of the park. This part of the park is today completely neglected and gone wild, since the rich natural vegetation unrestrained by human hands has become very strong and gradually destroyed all of the more sensitive and gentle plants. Here we can still see two poor araucarias, Aracuria imbricata and A. excelsa, the last traces of what used to be a fine collection.”

In 1959, a botanist Stjepan Horvatic (1899-1975) conducted a vegetation mapping on the Lokrum island and recorded on the map that the access gardens belong to the category of the park. Landscape architect D.Sc. Bruno Sisic (1927-2015), has taken an interest in Lokrum in the 1950ies as a researcher and designer. On the map of the island he drew the access gardens located between

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23 Poscharsky, 1896: 19
24 The Dominicans gave the name of Via Calaroga to the main access walkway in honour of the town of Caleruega in Spain (the old Castile), the hometown of St. Dominic, the founder of the Dominican Order. In 1891, the emperor and king Francis Joseph I gave Lokrum to the Dominicans. In 1913, the island again became the property of the old Ficus indica tree and a board on which the
25 Hirc, 1905: 661
26 Adamovic, 1911: 98
27 Arnold, 1938: 50
28 The map of Lokrum is located in Maximilian’s residence, the former monastery, in the study of Prof. D.Sc. Tomo Gamulin (1906-1991), the former director of the Biological Institute.
ish Viceroy Luis de Velasco II (1511-1564) had the public space designed with the poplar plantations to be used by the town dwellers. Therefore, this public space was named alameda. The Mexican alameda was inspired by Alameda de Hércules in Sevilla originating from 1574, which is considered to be the oldest public park in Spain and one of the oldest in Europe. The Sevillian model became a prototype for the public landscapes in the towns in the countries ruled by Spain, both in Europe and in South America.

In his travel accounts written in the course of his travel in the Mediterranean in early 1850ties, Maximilian of Habsburg left numerous descriptions of the Spanish alamedas. The most of them originated in the first half of the 19th century. These travel writings were published immediately after his death. One of the alamedas described was the one in Sevilla, named Salon de Cristina and built in 1830 (Fig. 3). During his stay in Mexico, he had the Mexico City Alameda remade. In his descriptions there were two different types – urban alameda (less plantations and more tiling) and park alameda (close to the botanical garden), but they are always used for walks and encounters in the shades of the trees, and as a decoration to the city and the buildings the alameda is adjacent to (Fig. 5).

The plantations are the key substance of each alameda. Parterres are usually edged by plants that may be easily sheared (thuja, privet, Japanese mock orange and similar). Deciduous trees are grown to ensure sunshine and airiness in the winter months. Exotic species such as Australian banyan tree, are planted directly by the sea.

When travelling through Spanish towns, Maximilian saw and described numerous alamedas before he had the Lokrum alameda built in 1860.

29 "Consolidated historical overview of landscaping on the Lokrum island" [Sisic, 2001: 423]
31 Alameda is also used as a name for big 20th century avenues with alleys in South America, such as La Alameda del Libertador Bernardo O’Higgins in Santiago de Chile, Alameda El Porvenir in Bogota, Colombia, and in numerous other cities. The famous alameda in Spain is the one in Santiago de Compostela.
32 Located in the north part of the historical core of Sevilla, today it represents a small park square as a remainder of the original walkway with eight rows of poplar alleys. [ALBARDONDO FREIRE, 2002: 191-208]
33 Alameda Écija in Seville (1578), Alameda de los Descalzos in Lima (1611), La Alameda Chiquihuida in Quito, Ecuador (1596), La Alameda in Valencia (1667), La Alameda Principal in Malaga (early 19th century), alameda in Granada, Alameda del Tajo (originally named Alameda de San Carlos) in the town of Ronda (1806) etc. For more details:
**Design and Construction of the Lokrum Alameda**

The initial concept of constructing the access promenades with gardens on the Lokrum island all the way to the Portoc harbour, named Alameda, was Maximilian’s, which is proved by the first known plan for the island dated in 1860 (Fig. 4). The plan is not signed. In the relatively rare researches involving Lokrum, it was assumed that the first plans for the island were drafted by an architect Carl Junker (1827-1882) who drew up the initial blueprint of Maximilian’s castle Miramar in Trieste. It is a well-known fact that Maximilian himself drew in and laid out all the main lines in his parks. Therefore, this blueprint must have been created according to his instruction.

Landscaping of the second half of the 19th century was marked by the historicistic movement, as was the case in architecture. In the century was marked by the historicistic movement, as was the case in architecture. Maximilian clearly had an intention to simply imitate, as was the case in architecture. In the historical photographs (for instance, Fig. 13) show that, although the promenades of alameda in Spanish examples were laid linearly, the construction of the Lokrum alameda was not consistent with this concept. Namely, on several locations along the promenades there was a certain deflection in order to preserve the existing high vegetation, such as the pine trees (Pinus halepensis) planted back at the time of the Benedictines. Maximilian clearly had an intention to simply use the typological character of alameda, and not to literally copy-paste the examples that he saw.


*34 Maximilian I., 1868*


*36 The plan was initially published in: Marić; Obad Šćitaroci, 2018.*

*37 Čorak, 1989: 208; Brailo, 2002: 87-109*

*38 Anders, 2009: 139-259*

*39 Cadastral review of the part of the island dated in 1837, published for the first time in the paper by Marić, Obad Šćitaroci, 2018*

*40 The main walkways of alameda were usually wide enough to enable access by carriage. [Alvaro Recio, 2015]*

*41 The project of redesign was drafted by Segendschmid (1865) and Hofmann (1866/67). The designs were not implemented. They are kept in the Vienna City Archive.*
The plan of the island dated in 1860 (Fig. 4) does not include the promenades. Therefore, we concluded that the promenades were traced during the construction, depending on the topographic characteristics. The slightly altered path leading from the Portoc harbour to the monastery building will become the main walkway of the Lokrum alameda (Figs. 6, 7, 13 and 14). This is the oldest path on the island, traced long ago in the 11th century. During his visit to Lokrum on 17 November 1859, Maximilian wrote that this was a paved path.

Historical photographs, data from the original bills of quantities drafted by the gardener Joseph Laube, the works in the area of alameda took place from March 1861 to April 1863. During summer seasons, the works involved 13 to 20 persons on the daily basis (Fig. 8). The conditions of an exceptionally arid climate in the summer period, combined with the invasive natural vegetation in the surroundings, required additional works of watering, weeding and supplementary

42 Cadastral survey and technical reambulation conducted in 1876, shows that Maximilian traced the main walkway (cadastral plot 2290 Tronche strada che conduce al convento Lacroma) slightly towards the north in the part of the harbour, which was conditioned with the new pier that he built in 1863.

43 Šišić, 2004: 409

44 “A paved road among the evergreen bushes, lead us to the Benedictine Abbey, a large, grey and ancient building of rectangular shape, our future abode...” [Maximilian I., 1866: 290, translated to Croatian by Ivana Bratos]

45 In reference to the gardenesque style, compare with the note no. 8. Exotic plants in the garden fields framed by boxwood shrubs can be recognised in the photograph (imported from other continents), such as: Dracene sp., Cordyline sp., Yucca recurvifolia (Taxuss baccata ‘Fastigiatas’), but also the indigenous plants such as the Mediterranean cypress (Cupressus sempervirens ‘Pyramidalis’), Cineraria maritima and the common myrtle (Myrtus communis).

46 “...der Wunsch der Kaiserlicher Hochzeit für Wege mit weissen feinen sand zu bestreichen”. From the letter written by Joseph Laube to Maximilian’s chief treasurer Jakov Kuhacevic on 30 April 1861. [Archivio di Stato di Trieste, op. cit., nn. 373-1233]

47 Anton Perko (1833-1905) was a marine officer, court painter – mannerist. At the time of the heir-apparent Rudolph, he was appointed the island governor for a certain period. Perko made a series of drawings inspired by Lokrum and the area around Dubrovnik.

48 Joseph Laube was accused of wasteful use of money. This was recorded by Maximilian’s chamberlain and treasurer Jakov Kuhacevic (Jacob Kuchacevich), mentioning that Maximilian was upset about the excess spending for Alameda, since, instead of 200 f it now costs 280 f, and the white sand costs even 360 f, which costs even 160 f more, and almost twice as high as the initial plan.” [Archivio di Stato di Trieste, op. cit., nn. 373-1233]

The drawing by Perko includes a detailed account of the parterre gardens, but not the other garden fields of alameda. When comparing this drawing of the parterre (Fig. 9) and the photography from the 1870ies (Figs. 10) one can recognise the locations of the plants visible on the photographs.

According to the reports of the court gardener Joseph Laube, the works in the area of alameda took place from March 1861 to April 1863. During summer seasons, the works involved 13 to 20 persons on the daily basis (Fig. 8).4 The conditions of an exceptionally arid climate in the summer period, combined with the invasive natural vegetation in the surroundings, required additional works of watering, weeding and supplementary

Parterre gardens of alameda – A historicistic parterre garden with the elements of the gardenesque style (Figs. 9-11) was constructed in front of the building. The main path of the alameda that marked the north rim of the parterre garden, was passing in front of the building. Maximilian’s gardener Joseph Laube wrote that Maximilian’s personal wish was to cover the walkways with fine sand.5 Historical photographs show that all the walkways in the immediate vicinity of Maximilian’s residence were covered in sand, i.e. fine gravel.

A drawing by Anton Perko (1833-1906) from 1880 (Fig. 9) used for landscaping the par-
Plantations of Alameda – Lokrum is covered in thick forest and Maquis vegetation. The Maquis shrubland prevails in the southeast part of the island. The pyramid cypress (*Cupressus sempervirens* ‘Pyramidalis’) and Aleppo pine (*Pinus halepensis*) (Fig. 14) were planted in accordance with the plan. Numerous cypress trees were planted for the purpose of wind protection, but also in order to create a romantic atmosphere. The gardener Laube mentioned that 50 cypress trees were planted in January 1861 in front of the residence. By visiting the terrain today, one can estimate that over 60% of plants are indigenous. Many among them were planted, such as the strawberry tree (*Arbutus unedo*), manna ash (*Fraxinus ornus*), lentisc (*Laurus nobilis*), laurel (*Rhamnus alaternus*), tree heath (*Erica arborea*), and meadowsweet (*Viburnum tinus*).

In this sense, the arid characteristics refer primarily to the period of warm summer seasons in Dubrovnik area, without precipitation, which is especially relevant for Lokrum, which has no sources of drinking water. This problem of the lack of water was addressed by the renaissance authors such as Serafino Razzi. In Maximilian’s period the cisterns dating from the times of the Benedictines were rebuilt, a new large water tank was built on the south side below the Fort Royal, including the so-called Charlotte’s well and a cistern in front of Portoč, but in spite of that, the water had to be shipped by vessels during the summer months.

The archived documents, especially the weekly gardener’s report, show that Maximilian wished to introduce the exotic plants into the natural autochthonous vegetation. Visiani wrote that Maximilian’s intention was to give the entire park area the character of natural wilderness. Historical photographs and sources show that auracarias and even sequoias were once planted in this area.

The concept of planting exotic plants within the indigenous vegetation was also used in the forest park Šijana near Pula, where the exotic trees were introduced in the natural forest stand of downy oak, white hornbeam and holm oak, exactly at the time of the Austrian rule (the forest was called Kaiserwald), starting from the 1860ties. However, apart from Lokrum, there is no other location on the east Adriatic coast, where the Spanish...
landscaping-urbanistic form of alameda had been constructed.

Park equipment of alameda – Spanish alamedas included the equipment such as the benches, sculptures and fountains, while the starting and the ending points of walkways were often emphasised by pillars with sculptures or with a lovely panoramic view. None of these were preserved on Lokrum. The end of the Lokrum alameda is today inarticulate. The only remnant is a cistern with a pedestal of the former water pump on the great plateau.

Immediately adjacent to Maximilian’s residence there used to be a widening with a stone table, which apparently used to be Maximilian’s favourite sitting spot (Fig. 14).59

The field works conducted in the upper part of the access walkway resulted in finding the original travertine curbs from the age of Maximilian. The most of the curbs on the other walkways were dated more recently and include different types and qualities of curbs.

CONCLUSION

ZAKLJUČAK

At first it seemed impossible to compare the Spanish alamedas with the Lokrum alameda. Lokrum is an island, distant from the urban environment of Dubrovnik, and has very distinguished natural characteristics, unlike alamedas which are the public landscaped urban areas typical of the cities in Spain and South America. Therefore, the Lokrum alameda is essentially different from all Spanish examples.

The analysis of historical maps and archived documents show that Maximilian and his engineers followed two basic landscaping principles: 1 – Intensively cultivated decorative parterre garden in front of Maximilian’s residence (former monastery) and 2 – Extensive-ly cultivated garden with promenades towards the Portoč harbour, along which an environment similar to the original Mediterranean forest and Maquis was formed, and where the exotic plants were introduced in a point-like manner, in line with the romantic gardenesque style.

The idea of designing a parterre decorative garden arises from the intention of creating an attractive patio to Maximilian’s residence on the Lokrum island, which significantly changed the earlier character of the landscape – former agricultural landscape was reshaped into a residential one, as appropriate for the residence of the Archduke and the later Emperor.

Enthusiastic about the Spanish examples, Maximilian wished to construct a pleasant walkway. The conceived alameda was facing east and therefore was ideal for taking walks in the shade on warm summer days. The Lokrum walkway was conceived as a public space, as a location of encounters, having in mind Maximilian’s social awareness and his tendency to make his parks and residences open to the public. In that sense, there is a well-known idea on opening a museum in the Miramar castle, and long before that, on giving the park Maxing to the dwellers of the Hietzing quarter.61 Unlike the Lokrum alameda as a representative access walkway open to the public, the gardens in the west part of Maximilian’s estate were of an intimate character and fenced, and could not have been accessed without permission.

On the island of Lokrum, Maximilian fulfilled his landscaping-botanical affinities and interests. His architectural, planning and urbanistic

59 Hiric, 1905: 661
60 Anders, 2016: 31
61 Riedl-Dorn, 1992: 3-153
62 Among the projects of urban transformation in Mexico City, Maximilian planned an avenue connecting the city with the Capulitepec palace, he planned construction of fishponds and parks at Plaza Mayor, and he also planned to extend the Alameda in Mexico City, which has been his original idea. The avenue used to be called Calzada de los Emperadores, and today it is called Paseo de la Reforma. More details: Brewes, 2000: 159
The access to the Miramar residence and park in vicinity of Trieste, was designed (architect Giuseppe Giuliani) as an impressive, about half a kilometre long, representative access — walkway, with passages through rocks and double-rows of holly oak (Quercus ilex) on both sides. More details: Anders, 2009.
tic affinities will be fulfilled after becoming the Emperor of Mexico, when he faced his architects with an urbanistic programme involving the reconstruction of streets, parks, squares and infrastructure systems (water supply system and drainage), having a holistic perception of the city and thinking about the overall improvement of the hygiene-sanitary standards in the cities. Due to the short duration of his empire, but also because of financial reasons, a vast majority of such projects has not been implemented.

The Lokrum alameda should be viewed in the context of Maximilian’s works on planning and constructing walkways in the cities, but also as a special and valuable example of introducing the “imported” urbanistic-landscaping typological form into the natural environment of the island of Lokrum. At the same time, the non-indigenous concept has been adapted to the topographic and other indigenous features, thus creating an atypical model which was recently recognised as a valuable cultural landscape.

This paper is the first one to interpret the manner in which the large area in front of Maximilian’s residence on Lokrum has been conceived and constructed. On the basis of analysing the original records from the relevant period, this paper indisputably determines that the construction of the Lokrum alameda has been Maximilian’s idea. Although the Lokrum walkway was inspired by a specific type of Spanish walkways known under the name of alameda, it has been adapted to the island of Lokrum and to the local context by cultivating and planting shrub-like indigenous species, and by adapting the walkways to the existing topography and the existing vegetation of tall trees.

Maximilian wished to join several functions in this space: to use the parterre garden in front of the residence to enhance and beautify his place of residence, to enable the visitors of the island to take a walk in the shade of the tall trees between the residence and the small harbour, but also to investigate the adaptation of the exotic plants in the shelter of indigenous plantations. As a connoisseur of the Spanish cities and parks, Maximilian chose the form of alameda as the most appropriate one to consolidate all of these goals.

[Translated by „Ekonomik agencija d.o.o.“, Dubrovnik]
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**Internet Sources**


Illustration Sources

**Izvori ilustracija**

Fig. 1 V. Prkacin, M. Maric, 2019
Fig. 2 De Vissiani, 1863
Fig. 3 https://jardinesdeloaoliva.wordpress.com/tag/salon-de-cristina/[10.4.2019.]
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Fig. 6 DAZD
Fig. 8 Archivo di Stato di Trieste
Fig. 9 Private collection of Hilda Tetxis
Fig. 10 Photo: Francesco Lavoro, ÖNB, Sign. 125 6966-PK 5072
Fig. 11 Private collection of Eduard Suljak
Fig. 12 M. Maric
Fig. 13 ÖNB, Sign. Pk 1864-0065
Fig. 14 ÖNB, Sign. Pk 2898-0020
Članak objasnjava ideju, projekt i izvedbu setališta na otoku Lokrumu kao dijela lokrumskoga perivoja, za podizanje kojeg je zaslužan nadvojvoda Ferdinand Maksimilijan Josip Marija Habsburg-Lothringen (1832.-1867.), poslije meksički car, brat austrijskoga cara i ugarskohrvatskoga kralja Franje Josipa I. (1830.-1861.).

Maksimilijan je napravio pejzažno uređenje otoka Lokruma u prvima godinama vlasništva nad otokom, između 1859. i 1863. godine. Tema su ovoga članka pristupni vrtovi povezani trima uzdužnim setnicama sa nekoliko poprečnih koje vode od lučice Portoc do procelja Maksimilijanovije rezidencije (nekadašnji benediktinski samostan), u ukupnoj površini od oko 6000 m². Taj prostor Maksimilijan naziva Alameda po uzoru na slična gradska šetališta u španjolskim gradovima gdje se javlja taj specifični oblik perivojne arhitekture, koje je na jugu Španjolske i sjeverne Maksimilijan rado posjećivao, a o čemu je ostavio brojne opise.

Nacrti i zapisi iz sredine 19. stoljeća pokazuju da je Alameda i zamislio kao javno-vozništveni prostor, kao mjesto susreta, s obzirom na Maksimilijanove rezidencije sve do Portoča i osam pravokutnih parternih vrti, a u ostalom dijelu 30-ak metara. Povijesne fotografije, podatci iz izvornih troškovnika radova vrtnara Josipa Laubea, kao i analiza površinskog pokrova, pokazuju da su bila primijenjena dva različita pristupa uređenja. Duz procelja Maksimilijanovije rezidencije bio je izveden urešni parterni vrt, a u ostalome ugošćenom dijelu – setnica, a na polja izvedeni su kroz prirodu makije. Ovaj rad prvi put tumači tipični elementi lokrumske Alamide. Interpretira se skica partera koji je sastavni dio pristupnih vrtova, ispred procelja Maksimilijanove rezidencije, kao reprezentativnom javnomu pristupnom dvorcu Miramare u Trstu. Nasuprot lokrumskoj alamde kao reprezentativnom javnomu pristupnom setalištu, vrtovi na zapađu Maksimilijanovoj rezidenciji bili su intimnoga karaktera i ograđeni, pa su se u njih nije moglo pristupiti bez dopuštenja. Maksimilijan je na Lokrumu ostvario svoje pejzažno-botaničke sklonosti i interes. Svoje arhitektonске, pejzažne i urbanističke sklonosti izrazil ce na kon što će postati car Meksika, kada pred svoje arhitekte postavlja urbanistički program koji je uključivao obnovu ulica, parkova, trgovine i infrastruktura svjedoka o higijensko-sanitarnog standarda građeva. Zbog kratakog trajanja carstva, ali i iz financijskih razloga, velika većina takvih projekata nije izvedena. Lokrumsku alamedu potrebno je promatrati u kontekstu Maksimilijanovog opusa planiranja i uređenja setališta u gradovima, ali i kao osobit i vrijedan primjer unosenosti ‘uzvezenoga’ urbanisticko-pejzažnog tipološkog oblika u prirodnii otočni ambiijent otoka Lokruma. Pritom se neautohtoni koncept prilagodava topografskim i drugim autohtonim obilježjima, cime je ostvaren netipičan model koji je u novije doba prepoznat kao vrijedan kulturni krajolik.

Ovaj rad prvi put tumaci kako je veliki prostor ispred Maksimilijanove Alamide bio zamišljen i izveden. Nedovoljno je utvrdjeno da je otoka Maksimilijanov uvjet. Iako je lokrumsko setalište inspirirano specifičnim tipom španjolskih setališta, ono je bilo prilagođeno Lokrumu i lokalnom kontekstu. Maksimilijan je zelio spojiti nekoliko funkcija u tome prostoru: parternim vrtom ispred rezidencije ulješati prostor boravka, omogućiti setnici posjetiteljima otoka u hladovini visokih stabala između rezidencije i lučice, ali i istraživati prilagodbu egzotičnoga bilja u okrilju autohtona nasadja. Kao poznatelia španjolskih građeva i perivoja, forma alamede činila mu se najprijemljenijom u objedinjanju svih tih ciljeva.

**Summary**

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