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Art Nouveau Architecture in Slovenia



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by Jelka Pirkovič and Breda Mihelič



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Contents

- 9 Introduction (Hans Dieter Dyroff, Zofka Klemen Krek)
- 11 Secession between Modernity and Fashion
13 About Art Nouveau (Jelka Pirkovič)
17 Secession in Vienna and in Central Europe (J.P.)
21 The Slovenes and Secession (J.P.)
37 Secession Ljubljana (Breda Mihelič)
47 Miklošič Park - the most beautiful Secession ambience in the city (B.M.)
- 53 Prominent Secession Buildings in Ljubljana (B.M.)
56 City Savings Bank, Čopova 3
61 Hotel Union, Miklošičeva 1
63 People's Loan Bank, Miklošičeva 4
65 Pogačnik House, Cigaletova 1
66 Čuden House, Cigaletova 3
67 Hauptmann House, Wolfova 2
69 Urbanc House, Trubarjeva 1
72 Mladika, Girls' Primary School, Levstikov trg 1
74 Krisper House, Miklošičeva 20
76 Hribar House, Tavčarjeva 2
78 Bamberg House, Miklošičeva 16
80 Girls' Lycée and Boarding House, Prešernova 25
82 Drogenig House, Mestni trg 23
84 Cooperative Bank, Miklošičeva 8
87 Sokol Gymnastic Society's Hall, Tabor 13-14
- 91 Elsewhere in Slovenia (J.P.)
93 BLED
94 Villa Ana, Ribenska 4
97 CELJE
98 Boys' Primary and Lower Secondary School, Kosovelova 1
100 Jossek House, Glavni trg 2
103 JAVORCA
104 Memorial Church of the Holy Spirit
109 KRŠKO
110 Hartman House, Cesta krških žrtev 18
113 MARIBOR
114 The Baroness' House, Prežihova 8
116 Girls' Primary and Secondary School, Cankarjeva 5
119 Villa Wellely, Cankarjeva 30
123 MURSKA SOBOTA
124 Church of St. Nicholas
127 Boys' Lower Secondary School, Cankarjeva 91
129 Hotel Dobrai, Trg zmage 8
131 Southern Vas District Savings Bank, Slovenska 41
135 PIRAN
136 The Tartini Theatre, Kidričevo nabrežje 6
141 POSTOJNA
142 Lower Secondary School, Ljubljanska 2
145 RADOVLJICA
146 Little Bee, Gorenjska 18

149	TOPOL PRI MEDVODAH
150	Chancel of St. Catherine's Church
153	List of Secession buildings in Ljubljana
173	List of Secession buildings elsewhere in Slovenia
197	Bibliography
201	Abbreviations
203	Index of architects

Introduction

Innovations in the field of architecture at the start of the 20th century was the central theme which encouraged national committees for UNESCO in the European area, and also on other continents, to adopt a project with the title "Joint international studies for preserving and renovating the world Art Nouveau/Jugendstil architectural heritage". The importance of such an approach is clear immediately one glances at the UNESCO list of the world heritage, in which a monument from that period is barely to be found. This shows that the cultural movement known variously as Art Nouveau, Secession, Jugendstil, Liberty, Modernism and the like, which celebrated its centenary in 1993, has been insufficiently recognised and appreciated. The basic intention of the UNESCO project has thus been directed towards research and documentation of this period, whereby it will be possible to assess the content of cultural monuments.,

The insights of UNESCO experts have been presented in books and professional journals, with which we wish to draw attention to the richness of the period of Art Nouveau, to its wide distribution, and to acquaint the world with its international variants. A photographic exhibition, in which more than thirty nations have taken part, also belongs within this framework. After a lengthy journey through Hungary, France, Turkey, Norway and Belgium, it has found a permanent home in Bad Nauheim, in a pleasant health spa setting built in German Jugendstil.

The initiative of the UNESCO expert group to make the richness of Jugendstil wider known has been realised by many national committees for UNESCO and their associates. This book joins that initiative, in which is documented an important part of the Slovene cultural heritage, which will contribute to its conservation and thus its appreciation by future generations.

Dr. Hans Dieter Dyroff

Coordinator of the UNESCO project

The project entitled "Joint international studies for preserving and renovating the world Art Nouveau/Jugendstil architectural heritage" was adopted as a UNESCO project in 1989, at the 25th session of the General Conference. Slovene experts have cooperated, though modestly, from the very start of collecting material, and in the first publications on Art Nouveau in Europe. So the Slovene contribution can also be traced in the first publications in the context of Yugoslav articles. Sadly, this project did not obtain the appropriate support in Slovenia at the very beginning. Since the Republic of Slovenia has become a member of UNESCO, the Slovene national committee has attempted to be included in this project, which is also important for us. We have made contacts with those responsible for the project elsewhere in Europe.

This presentation of Art Nouveau in Slovenia marks our final entry into the project, which will also allow Slovene secession architecture to be included in the permanent photographic exhibition in Bad Nauheim.

Zofka Klemen-Krek

Director, Office of the Slovene National Committee for UNESCO

Secession between Modernity and Fashion

About Art Nouveau*

There has always been trouble with the designations of styles. Art experts usually assign names to artistic phenomena in retrospect. It is true that the works of art which constitute the core of styles correspond to an ideal stylistic type, but difficulties arise when the temporal limits of a certain style need to be defined, and a map of its geographical distribution to be drawn.

Since art history developed into a science in Europe, and, in proportion to it, the self-confidence of artists grew stronger, the naming of movements and trends has, as a rule, been simultaneous with their emergence. It could even be said that the very names of artistic movements have become part of their programmes and manifestoes, a kind of trademark which contributes to the recognition of their identity. Roughly speaking, the era of such movements began in the middle of the nineteenth century. An early example is the English Arts and Crafts movement. It is characteristic of such movements that, as a rule, they link several fields of arts. They base their identity on a criticism of the existing state of affairs, and enthrone themselves as the originators of the "modern" trend. The wider public is thus familiar with various "-isms": Impressionism, Expressionism, Futurism, etc.

It must be said that architectural movements, with few exceptions, did not associate with painting and sculpture as the two pure fine-arts activities, and vice versa. More often, architecture was associated with various kinds of applied arts. Thus we cannot speak of impressionist or realist architecture, or of functionalist painting. Some authors, however, do use the notions of expressionist or futurist architecture, but the meaning of such terms is limited. The only exception is the movement which will be discussed in this paper and boasts three, or even five names: *Art Nouveau*, *Secession/Sezessionstil*, *Jugendstil*, *Modern Style*, and sometimes even *Liberty*.

Experts agree that Art Nouveau¹ is a multifaceted and significant artistic phenomenon. To put it briefly, the main characteristic of the best Art Nouveau creations is that each represents a so-called *Gesamtkunstwerk* (complete, unified or total work of art). This refers to works of art created according to a unified programme and existing as a joint product of several fields of art. Architecture, and fine and applied arts are obligatory, in combination also with other derived or autonomous fields of art, such as scenography, costumography, theatre art, and music. The most characteristic example of a *Gesamtkunstwerk* is Baroque opera as a totality of the building, staging, performance, and realization. Similarly, fin-de-siècle theatre is also a *Gesamtkunstwerk*. However, the difference between Baroque opera and fin-de-siècle theatre is great: the former was a spectacle, both on the stage and in the pit, meant to be viewed from the Lord's box. The latter was only an illusion, whose task was to produce, for a short time and within the limited scope of a stage, an impression of harmony as a living opposition between the inner world of the performers and the audience, and the outer, chaotic world.²

As a fine-arts and architectural style, Art Nouveau reached its purest expression as *Gesamtkunstwerk* in houses that were their designers' dwelling places and studios at the same time. A prototype of this kind is the celebrated Red House by Phillip Webb from 1859, built for Charles Morris. To this type can be added the Bloemenwerf house in Uccle (1895), by Henri van de Velde, and Hvittrösk near Helsinki from around 1900, by Herman Geselius, Armas Lindgren and Eeliel Saarinen. In these cases the *Gesamtkunstwerk* does not refer only to the fact that architects designed every detail and every object in the house, but that they also lived in them according to their artistic principles and general lifestyle.

There can be no doubt that the Historicism of the 19th century, in its representative works, also created *Gesamtkunstwerks*. Its power was based on the established aesthetic conventions and programmatic canons. It was supported by academism, positivism, the conservative taste of clients, national ideology, and an infatuation with the past. In its late phase, approximately from the 1890s onwards, the great majority of the homogenizing elements of Historicism which we have just enumerated, proved to be its great disadvantage. A series of criticisms were levelled at historicist architecture and fine arts, whose meaning was becoming increasingly hollow and their forms ever more inflated. A desire for change was in the air, so it was not surprising that a new style "erupted" simultaneously in various cultural environments all over Europe, embracing architecture, interior design, applied arts, book illustration, poster design and other graphic media. The main body of painting and sculpture went its own way. We usually speak of Art Nouveau painting and sculpture when such works of art represented the assertion of a *Gesamtkunstwerk*.

The concurrent outbreak of the style in several places also accounts for its different names. Literature abounds in explanations as to where individual terms originated or what schools held priority and were more influential than others. The fact is that the term Art Nouveau dates from 1895, Jugendstil from 1897, and Secession from 1898.³ However, individual artists, e. g. Victor Horta, Hector Guimard, Charles Rennie Mackintosh and Otto Wagner, created works that anticipated the new style even before 1895. Earlier still was the above mentioned Arts and Crafts movement,⁴ which is justifiedly considered the immediate precursor of the new art.

I have neither the intention nor ambition to contrive a new view of the general definition of Art Nouveau, or to alter the time limits of this artistic phenomenon. The following guidelines will suffice as an introduction to the present outline.

Secession/Jugendstil/Art Nouveau is characterised by a heterogeneity of formal expression and diversity of "programmatic" profundity. In terms of the decorativeness of the language, two main tendencies can be distinguished. The first, in principle earlier, employed plant, floral and other stylized dynamic elements, such as curves, undulating lines and concave-convex surfaces, edges and borders. Such elements often intermingled with elements of neo-Baroque, neo-Renaissance (mostly its northern variant) and other historical styles. The second trend derives mainly from the Arts and Crafts and Glasgow School. Its peak was achieved in the architecture of Joseph Hoffmann and in the designs of Wiener Werkstätte. The usual term used to designate it is the "geometric style".

A refreshing side of the new artistic sensibility in this period was that artists sought inspiration, and found fresh models, in environments other than European or Christian: from Japanese and ancient Egyptian cultures to those of the Pacific Ocean and other

“primitive” peoples. In this respect, artistic intentions went side by side with the emergence of anthropology and the first systematic endeavours of the history of art to explain decoration as a stylistic, and consequently artistic, phenomenon.⁵

Art Nouveau artists also drew inspiration from natural forms, in which they relied on books on botany, geology and zoology to great advantage. Books containing designer’s and architectural patterns also emerged at that time.⁶ In general, training in all the architectural academies was based on knowledge and copying of architectural-decorative patterns from various cultural, geographical and temporal environments. As the turn of the century approached, travels to countries more exotic than classical Italy and Greece became an increasingly essential element of an architect’s education. An outline of such examples of designs is presented in Part 4 of Graf’s voluminous monograph on Otto Wagner, which offers a real treasury of ideas from the sketchbooks of two of Wagner’s teachers at the Vienna Academy, August Siccard von Siccardenburg and Eduard van der Nüll.⁷

Of course, books on architecture and related publications containing patterns for builders and designers had always existed, at least from the Renaissance onwards. But in the last decades of the last century, new techniques of reproducing pictures were invented, which made magazines, catalogues, and other prints cheaper, and also raised their quality. This had an immediate effect on their circulation, and indirectly resulted in the rapid spread of new ideas. Various exhibitions played an important role in the process of publicizing innovations and their interchange, from those of local value only, to regional and even world exhibitions. The first world exhibition of 1857 in London launched a period of world shows and other exhibitions which has continued until today. The most important world exhibition to promote Art Nouveau was in Paris in 1900. The end of this movement was marked by the exhibition entitled *Arts décoratifs et industrielles modernes*, 1925, that also took place in Paris.

A more detailed account of the dissemination of new architectural ideals by means of exhibitions would greatly exceed the purpose of the present paper. So I shall only indicate some data. In 1897, there was an international industrial exhibition in Brussels at which some Belgian representatives of Art Nouveau participated. The first exhibition of the Vienna Secession was organized in the spring of 1898; the Paris world exhibition followed in 1900, the first exhibition of the artists’ colony at Darmstadt in 1901, the international exhibition of decorative arts in Turin in 1902, the world exhibition at St. Louis in 1904, and the Werkbund exhibition in Cologne in 1914, etc.

Art Nouveau architecture is generally recognizable by its external, formal characteristics. However, those of its characteristics that built bridges to the new architecture, urban planning and design of the twentieth century are of greater significance. These include the change of principles of and views on architecture, urban planning and design which appeared at the end of the nineteenth and in the first decades of this century. Generally speaking, this development had its roots in the theories of Viollet-le-Duc, Semper, Ruskin, and Morris, to mention at least some of the pioneers. This trend led to an emphasis on sincerity in the use of materials; employing contemporary constructions not only in engineering building tasks but also in monumental architecture and “commonplace” residential houses; refining the sense of functionality; searching for new technical and structural solutions and spatial concepts. The best architecture by Horta, van der Velde, Mackintosh, Gaudí, Behrens, Wagner, Lechner, and many others certainly represented a bridge between the new ideas, the demands of contemporary life and the modern architecture of the twentieth century.

The majority of Art Nouveau buildings from the turn of the century, up to the end of World War I, were only outward imitations of the new metropolitan architecture. If earlier façades had been decorated with endless cornices, cartouches, pilasters, columns, and other historicist oddities, then these were now replaced with stylized flowers, tendrils, and female heads, all of them cast to one and the same pattern. As the negation of the old means of artistic expression and the search for something new, in tune with the time, Art Nouveau very soon slipped into fashionable imitation of outward, decorative elements of the “new” style. This, together with a change in public taste, can also be seen as one of the main reasons for its relatively rapid decline.

Jelka Pirkovič

* In the present text, translated from Slovene, *Art Nouveau*, as the most general term and most often occurring in English texts, appears interchangeably with *Secession*, which is the established term in the Slovene language, as well as Hungarian, Czech, Slovak, Croatian, etc., thus in countries that were parts of the Austro-Hungarian empire.

¹ In German-speaking countries, the name “Secession” was applied to new artistic trends by contemporaries. Paul Clemen also uses it in this general sense in his article *Von neuer deutschen Kunst*, published in the Munich magazine *Die Kunst*, 1908. He says there that the latest artistic movement in Germany was mostly known under the name of Secession (p. 356). Artists in Munich founded a group called *Sezession* as early as 1892; in 1897, an artists’ association of the same name was founded in Vienna, followed in 1899 by one in Berlin.

² Jürgen Nautz, Richard Vahrenkamp (ed.), *Die Wiener Jahrhundertwende: Einflüsse, Umwelt, Wirkungen*, Vienna, Böhlau, 1993, introduction by the same authors, p. 27.

³ The name, Art Nouveau, comes from an art shop called *Maison de l’Art nouveau* which was opened in Paris in 1895 by a Hamburg art dealer, Samuel Bing. Jugendstil was named after the Munich illustrated weekly “for art and life”, *Jugend* which was started in 1896, but its name was adopted to designate the art style only a year later. The first exhibition of the group of Viennese artists called the Secession took place in 1898. Karl Eschmann, *Jugendstil: Ursprünge, Parallelen, Folgen*, Göttingen (etc), Muster-Schmidt., 1991, pp. 13-14. The Munich Secession, founded in 1892, cannot be regarded as an art movement guided by a uniform programme.

⁴ Its beginning can be placed in 1861 when William Morris founded a firm for applied arts manufacture. The classic work by Nikolaus Pevsner *Pioneers of Modern Design from William Morris to Walter Gropius* of 1936 was among the first to point out the leading role of Arts and Crafts in the appearance of modern architecture and design of the 20th century.

⁵ Thus in 1893 Alois Riegl, when he was still a keeper of textiles in the Austrian Museum of Art and Industry, published a treatise indicatively entitled *Stilfragen: Grundlegungen zu einer Geschichte der Ornamentik*. In the first place, he analyses in it the development of old Egyptian and old Greek decorative motifs.

⁶ The British Modern Style was mainly influenced by two books, i. e. Owen Jones’s *The Grammar of Ornament* from 1856, and Christopher Dressler’s *The Art of Decorative Design*, 1862. See Françoise Dierkins-Aubry, Jos Vanderbreen, *Jugendstil in Belgien. Architektur & Interieurs*, Eupen, Grenz-Echo, 1991, p. 12.

⁷ Otto Antonia Graf, *Otto Wagner 4. Siccard und van der Null: Zu den Anfängen der Moderne*, Vienna (etc), Böhlau, 1994.

Secession in Vienna and in Central Europe

In the second half of the nineteenth century, Vienna expanded into an undisputed, wider art centre. Vienna was the capital of Austro-Hungary, which was then a large and mighty country. The city had reached its zenith, also in the field of urban planning and architecture, at the time of *Gründerzeit*. It developed into a metropolis of European importance, comparable to Paris and London. Vienna's Ringstrasse style established a prestigious and aesthetic canon that was followed by major and minor towns in the monarchy for several decades. When a new generation of architects, with Otto Wagner at the head, began working at the turn of the century, all the major public commissions had already been carried out. Wagner and his school stuck to monumental expression, but it could chiefly be realized in private commissions. The only exception was the project for the Vienna subway (*Stadtbahn*) and the Danube canal. The seeds of decline, however, were already sown in the very heyday of Vienna; and the decline definitely took place with the dissolution of the monarchy in 1918.

If we judge Vienna — as the cultural centre of Central Europe — in terms of the development of Art Nouveau, Viennese architects and other artists lagged behind their contemporaries in Brussels, Glasgow, Munich, or Paris by a year or two. This “lag” can be ascribed not only to a lower level of industrialization in this country, but also to the poorer receptiveness to innovations of the traditionalist milieu of Austro-Hungary. It should be pointed out that, shortly after 1895, Vienna became the centre of new architecture and new art in general, both of which greatly surpassed the fashionable taste of the middle class, and essentially denoted the trends of the twentieth century.

Quite a lot has been written about Secession in Vienna — also called the “Viennese style” by contemporaries — and about Viennese modernism in general, as a specific cultural phenomenon.¹ The chief statement about Viennese modernism is the same as that about Art Nouveau: it is a heterogeneous phenomenon whose common denominator is the search for new values and a new creative meaning. All this was the result of the social and conceptual crisis of the passing nineteenth century.

The contrasts between various phenomena in Viennese “modernism” can be illustrated by an example. Alois Riegl, as a founder of the so-called Viennese school of art history, neither participated in nor gave public support to contemporary art movements in Vienna, including Secession. He preferred in art what he himself called “naturalism”, understanding by this the “repetition of individual signs of natural products, that is the elements which define the colour and contours of natural things ...”, where “natural things” also include human “memory images”.²

The majority of Riegl's art-history treatises start with a criticism of the “Semperians” who, according to Riegl, understood art as the mechanical product of a practical need, raw material and technique.³ Since Wagner with his school was the main advocate of Semper's ideas, it is clear that Riegl's criticism was aimed precisely at him,

together with his treatise *Moderne Architektur*, published in 1895. It has to be said, however, that Wagner's ideas were a mixture of views, originating in the Renaissance which saw architecture as the leading art, and an awareness of the necessity to adjust architecture to the demands of contemporary life, which should lead architecture out of the dead end of Historicism. Wagner's architecture was the harbinger of contemporary life because he tried to adjust it to the new demands of "speed and efficiency". It was simultaneously monumental, which was meant to express its artistic grandeur.

On the other hand, it is true that Riegl simply did not understand contemporary architecture. He was merely looking for a universal pattern by which it would be possible to explain all artistic phenomena. So he judged modern architecture, too, by the ideal standards of the changeable, though in Hegel's sense also eternal, *Kunstwolle* (artistic volition). It is thus understandable that in Wagner's slogan "necessity is the only lover of art", he saw evidence that modern architecture did not express true artistic volition. Surprisingly, Riegl, not as a historian of art but as a conservator, held a completely different view of the so-called utilitarian, or practical value of monuments. He rated it as highly as the value of age which is otherwise the core of his monument preservation teaching.⁴

Just as the relationship between Viennese modern architecture and the Viennese school of art history is problematic, so are the relationships between Secession and contemporary Expressionism, between fine arts and psychoanalysis, between the strivings of the designers united in the Viennese *Werkstätte* and their painter-colleagues, which all exceeds the limits of the present study. I shall therefore only point out a few parallels, together with divergencies, within the phenomenon of Secession/Art Nouveau in Vienna and in the provincial milieu, such as Slovene territory then was.

Vienna influenced both major and minor cultural centres in Central Europe, the first among them being Budapest, followed by Prague and, for instance, Turin, and in the third round were smaller, regional centres, such as Graz, Trieste, Zagreb, and Ljubljana.⁵ How were new ideas spread from Vienna? Similar mechanisms as elsewhere in Europe operated in their dissemination, from professional publications, to the role of exhibitions, which has already been briefly mentioned in the introduction. The correspondence between Josef Hoffmann, the leading artist of Vienna Secession, and his patron, friend and later partner, Fritz Wärndorfer, is an example of these influences.⁶ We can learn from it that Hoffmann was acquainted with the Glasgow School from an article in the British magazine *The Studio*; and through the agency of Wärndorfer, who had some business contacts on the Isles, he invited Mackintosh to exhibit in the Vienna Secession building. A little later, he visited England and Scotland himself, where he carefully examined some famous works of contemporary architecture and met Mackintosh, Muthesius, who worked at that time at the German embassy in London, and others. The letters also tell us that Mackintosh visited the exhibition in Turin. He stated with indignation that the Turin exhibition pavilion was "... the basest and the meanest theft from what Olbrich did at Darmstadt ..."⁷ In short, in the interchange of ideas, at that time as later throughout the twentieth century, only a thin and hardly discernible line existed between the useful assimilation of influences and culpable plagiarism. If it was true of a centre like Vienna that its leading artists were influenced by events in other major centres, then it is fairly understandable that smaller centres, overshadowed by Vienna, took over its impulses with so much more ardour.

A "natural" interchange of ideas was guaranteed in the first place by training at one or other of the Viennese high schools of archi-

ture, i. e. the Technical High School and, primarily, the Academy of Fine Arts. The latter included a specialized architectural class headed from 1894 until 1911 by Otto Wagner. This was the leading university institution in Austro-Hungary at that time, and produced the most important Austrian, Czech, Hungarian, and Slovene architects. Hungarians were mostly trained in Budapest, at the technical university, which only produced the second generation of the representatives of the new style. The pioneers, like Ödön Lechner, for example, were trained abroad. The Prague Polytechnic School was the oldest of its kind in Europe, but mainly building engineers were trained there. There was also an architectural department in the Academy of Fine Arts, but until Jan Koteřa, a student of Wagner's, became professor there in 1910, it was dominated by dull academism. A Technical High School with a building department also functioned in Graz.⁸ It included a faculty of architecture from the academic year 1891/92 onwards. Its professors, together with Leopold Theyer, were ardent advocates of Historicism. In 1876, the State Craft School was founded in Graz, but it did not receive the status of a high school, so decorators and builders only were trained there. The apex of its activity was reached on the eve of World War I, thanks to Adolf von Inffeld, a pupil of Wagner's. Before he was appointed professor at the school in Graz in 1908, he had taught at the craft school in Innsbruck. Later he became the head of Vienna's applied arts school.⁹

In general, examples of new architecture were mainly disseminated by means of architectural and art magazines. Two elite magazines in Central Europe were *Die Jugend* from Munich and *Ver sacrum*¹⁰ from Vienna; each moulded the artistic taste of their own environment. *Der Architekt*, a magazine established in 1895, also played an important role in the assertion of the modern Viennese architectural style. As far as the avant-garde is concerned, professional papers like *Wiener Bauindustrie Zeitung* and *Zeitschrift des Österreichischen Ingenieur- und Architekten Vereins* were of secondary importance. However, they had a certain role in the dissemination of Art Nouveau architectural patterns among provincial architects and builders. Two monthly magazines, *Kunst und Handwerk* and *Die Kunst*, were meant for a public that was better informed on art in general, not only on architecture and building.

The former magazine¹¹ is more important for us, since it was intended for architects, decorators and artisans who were trained in the central school of applied arts in Vienna and in other craft schools all over the monarchy. It fashioned the public taste by presenting contemporary English achievements in this field, calling attention to the importance of Japanese and other Oriental arts, reporting on international and other exhibitions, publishing texts on vernacular architecture, and presenting the works of leading Austrian architects, such as Olbrich, Hoffmann, and Fabiani. *Die Kunst* was started in 1899 in Munich, and was issued in two volumes, one of which was dedicated to the so-called *Freie Kunst*, and another to the *Angewandte Kunst*, which obviously also encompassed architecture. This magazine reveals the main trends of the new art in German-speaking countries. It also included articles on, e. g., Dutch and English architecture and design. The editorial policy favoured the so-called architecture of the new Realism. After 1914, when the German *Werkbund* had an exhibition in Cologne, this trend terminated in a new classicism. Josef Hoffmann as the designer of the Austrian pavilion in this exhibition, associated himself wholeheartedly with such a view of architecture. With the premature death of Joseph Maria Olbrich in 1908, with Hoffmann's final turn to the new classicism, and with the dissolution of the monarchy, the golden age of the "Viennese style" came to an end.

- ¹ The collection of papers edited by Jürgen Nautz and Richard Vahrenkamp (see Note 2 on p. 16) is but one example of such a survey. It presents the results of recent culturological studies. The authors also tried to illuminate cultural events in Vienna at the turn of the century from those aspects which point to the intertwining of different sorts of creativity, from arts to sciences.
- ² Alois Riegl, *Naturwerk und Kunstwerk*, 1901, published in *Gesammelste Aufsätze*, Augsburg, Vienna, Dr. Benno Filsner, 1929, pp. 59-62.
- ³ In addition to the introduction to the *Naturwerk und Kunstwerk*, Riegl's treatise *Die spätromische Kunstindustrie nach den Funden in Österreich-Hungarn* (also published in 1901) also opens with criticism of the Semperian view of art. Two sentences from Wagner's *Moderne Architektur* are apostrophized; they are: "Nothing that is not functional can be beautiful", and "Artis sola domina necessitas".
- ⁴ Alois Riegl, *Der moderne Denkmalkultus: sein Wesen und seine Entstehung*, Vienna, Leipzig, W. Braumüller, 1903, p. 27.
- ⁵ In this scheme, I intentionally overlook the formal legal status of individual centres, taking into account their wider or narrower range of influence in a certain territory instead.
- ⁶ This topic is dealt with by Eduard Sekler in his article *Mackintosh and Vienna*, published in *The Anti-Rationalists*, edited by Nikolaus Pevsner and J. M. Richards, New York et al., Hayer & Row Publishers, 1973, pp. 137-142.
- ⁷ Op. cit., p. 140. The designer of the pavilion was the Italian architect Raimondo d'Aronco.
- ⁸ So from 1889 till 1891 Maks Fabiani was an assistant lecturer at this school. Since 1909 this institution has had the status of a university; the teachers at its architectural department included Leopold Theyer.
- ⁹ *Jahrbuch des gewerblichen Unterrichtswesens und der technisch-wirtschaftlichen Gewerbeförderung in Österreich*, Vienna, Keiserliche-Königlichen Schulbücher, 1912, p. 137.
- ¹⁰ In Latin "Ver sacrum" means sacred spring. The magazine was first published in 1898.
- ¹¹ *Kunst und Kunsthandwerk: Monatschrift des k.k. Österreichisches Museum für Kunst und Industrie*, Vienna, Artaria, 1898.

The Slovenes and Secession

Writings on Secession in Slovene regions, and on Slovene artists of the period, have been relatively few. Scarcely any thematic surveys exist that go beyond a monograph on a single monument or a single architect's oeuvre. Among the authors, mention should first be made of Nace Šumi, who presented the Secession architecture of Ljubljana in his pioneering study on the theme; then Fran Šijanec and his general survey of modern art in Slovenia; Borut Rovšnik made a survey of Secession architectural ornamentation; a catalogue was published on the occasion of the exhibition of Secession applied arts in the Narodni muzej (National Museum), Ljubljana; Franc Obal studied the overall features of Secession architecture in Murska Sobota; and Damjan Prelovšek has published a number of well-founded studies on individual problems of Secession architecture here and on the work of some leading architects of the period.¹

The shortcomings of all the studies on Secession in Slovene regions are, on the one hand, their fragmentary character and, on the other, the presentation of only a few aspects of this phenomenon, which are either more familiar to the authors or their preferences. The widest scope, both in terms of the theme and the inclusion of the entire Slovene territory, was achieved in the compilation of texts published as a catalogue to the exhibition of Secession applied arts. Unfortunately, no similar initiative followed to highlight and evaluate the achievements of this period in the field of architecture and urban planning for all Slovene territory.

The first examples of the new style appeared among the Slovenes a few years before the end of the past century. It was not much behind Vienna, considering that the imperial capital only acquired its first two fully Art Nouveau buildings in 1898: Maks Fabiani's and Rudolf Bauer's Pavilion of Three Commissions² as part of the Emperor Franz Joseph I's Jubilee Exhibition, and the famous Secession exhibition building by Joseph Maria Olbrich.

That same year, i. e. 1898, the first buildings reflecting the new Viennese fashion were built in Ljubljana, Carniola's capital. These were two residential-business houses, one at the corner of the present Čopova ulica and Prešernov trg (3 Prešernov trg) and the other at 10 Wolfova ulica. The two buildings were not created by architects, but are the work of mere builders, so they bear no outstanding architectural traits.

The so-called Narodna kavarna ("National Café") was also opened that year on the ground floor of 1 Gosposka ulica, and Meyer's Café one year earlier in Filipov dvorec (Filip Mansion; 9 Stritarjeva ulica). This was projected by the Graz architect Leopold Theyer, who made plans for the entire mansion and also for the building on the opposite side of Stritarjeva ulica (No 6), the so-called Kresija, or "public property". Both buildings were designed in neo-Renaissance style, typical of Theyer. Meyer's Café, which operated for only a short time, is supposed to have been an excellent example of "international fashion before 1900",³ i. e. a mixture of

neo-Renaissance and neo-Baroque, with a touch of Secession. Narodna kavarna was designed by Janez (John) Jager, a promising young Slovene architect. Its interior decoration was an attempt at the creation of a "Slovene national style".⁴ This interior, too, was completely destroyed by re-modelling in 1932.

One of the general features of the Art Nouveau movement is its international character. This was also a time when, within individual national variants of Art Nouveau, architects examined the possibilities of how to create a national architectural style. So particular off-shoots appeared, i. e. vernacular styles, in various parts of Europe, from Finland, Scandinavia, and Switzerland, to Hungary, Bohemia, Slovakia, Poland, the Baltic countries, and Russia. In some cases these experiments intermingled with the national romantic movements of the 1880s and 1890s. Such was also the case of Jager's Narodna kavarna. Jager was the first Slovene architect to undertake the difficult task of transposing the decorative language of Slovene folk art into architecture or interior decoration. As has been said, this attempt was rather a failure. Judging from the surviving photographs, the style of Narodna kavarna resembled the "old German" style more than anything else.



Hribar's
summer house,
Cerklje (the
Gorenjska
region)

The first attempts at a Slovene vernacular style had already been made a few years earlier, in 1895, coinciding with the ethnographic exhibition in Prague, at which Czech architects found the inspiration to build residential villas in vernacular style.⁵

At Cerklje in the Gorenjsko region, an old farmhouse was adapted by the Czech architect Jan Vladimír Hrásky, to serve as a summer residence. It was commissioned by the later Mayor of Ljubljana, Ivan Hribar, an ardent supporter of Pan-Slavism, then a municipal councillor and representative of the

Prague "Slavija" bank. The exterior of the house imitates the traditional buildings of Gorenjsko by employing wooden decorative additions, such as a balcony surround, barge-boards under the eaves and in the gables, and above all, the timber smoking-room in the rear extension, with its big wooden decorative "lunette". The principal artistic emphasis of the interior lies in the neo-Renaissance grotesques in the reception rooms, and the timber smoking-room construction over-painted in "national" colours.

It is believed that Hribar's role was decisive in the promotion of Ljubljana as the Slovene political, economic, and cultural centre. He began to play such a role after the severe earthquake that struck Ljubljana in 1895, and after he was first elected Mayor in 1896. In matters of urban planning and architecture he relied on two Czechs, the above-mentioned Jan Vladimír Hrásky, the provincial building engineer and head of the municipal building sector, and the municipal architect Jan Duffé. Both favoured historical styles, primarily neo-Renaissance; it was the prevalent style of the 1880s and 1890s, employed for public buildings in Ljubljana and also in other towns on Slovene national territory. So it is not surprising that any work commissioned by the municipal or provincial authorities until the turn of the century was entrusted to architects who kept to conventional architectural principles.

The most characteristic evidence of the prevailing political taste

was the construction of a new County Hall in Ljubljana. The competitors in 1896 included the young Olbrich, who had as yet won no proper recognition. His project envisaged a balanced building, with a carefully considered spatial organisation. The interior decoration drew on Baroque Classicism, while the exterior was to be adorned with historical ornamentation adapted to Art Nouveau style. In spite of being awarded second prize⁶ (first prize was not awarded at all) Olbrich was not commissioned to do the work which was, curiously, entrusted to Hrásky, whose project was later given to the Viennese architect Hudetz to be reworked.⁷

A similar fate to Olbrich's befell the young Plečnik, but it is not so widely known. During his training with Wagner, Plečnik participated in a competition for a new town-hall at Idrija. He published his competition project in the same number of *Der Architekt*⁸ as Olbrich's competition project for County Hall in Ljubljana. Plečnik's task was far less ambitious: Idrija cannot, after all, be compared to Ljubljana. Olbrich's artistic weight was much greater than Plečnik's, who was still unqualified at that time. So Plečnik's idea of the project appears to be a reduced and extremely simplified version of Olbrich's solution. The two front façades use similar formal motifs, for instance, a tripartite symmetrical composition, rustication, laurel wreaths, cartouches and pilasters, which still belong within the sphere of the architecture of Historicism. Their execution is partly "manneristic". Thus, for example, above the roof cornices, the pilasters of the façade end as finials topped with figural-vegetal decoration. A modern comprehension of architectural design on the façade is partly indicated by the reduction of rustication to horizontal bands, leaving large façade surfaces blank, without decoration. In Idrija, too, the local authorities decided on a conventional solution: a new town-hall was built in 1898 to the plans of another architect, in an anonymous northern Renaissance style.

The first true Secession façade decoration on Slovene territory was realized by the architect Fabiani; the same Fabiani who designed the Pavilion of Three Commissions, built in 1898 in Vienna, and the same "M. F." who contributed editorials to the *Der Architekt* magazine.⁹

Most authors on Viennese architecture and urban planning have virtually failed to recognize Fabiani's role. Two exceptions are Marco Pozzetto, Fabiani's compatriot from the Littoral, and the Hungarian Ákos Moravánsky.¹⁰ Only recently has the truth been ascertained that Fabiani was the most steadfast of all architects in putting Wagner's ideas about architecture and urban planning of the new era into practice,¹¹ remaining at the same time a great independent artistic personality. Therefore the fact that fairly numerous works of this excellent architect survive in Slovenia, particularly in Ljubljana, is even more important for the Slovenes.

In 1900, a new municipal girls' school was erected on the site of the former "Reduta" (public dance-hall), which had been destroyed by the earthquake. The competition plans were made by the Krauss & Tölk architectural studio. Afterwards, the municipal authorities decided that the façades should be designed by the Slovene native, Maks Fabiani, then an assistant lecturer at the Vienna Technical High School.

Fabiani was very restricted in defining the general scheme of the building, the elementary rhythms of the openings, the distribution of entrances, the relations between heights and widths. Nevertheless, he managed to perform his task very well. The façades are balanced and modern in their simplicity. Only the decoration below the eaves of the two lateral sections of the front façade is of

Secession type: the surface is covered with naturalistic, plant stucco ornament, and stylized stucco hoops for hanging draperies which terminate the lateral façade pilasters below the eaves. Two boughs with laurel foliage make the façade surface look lighter. I believe that the laurel is used here as a metaphor of young life aspiring upwards, and not as a symbol of the Habsburg ruling house.¹²

In the following years, Fabiani designed a number of buildings which belong within the framework of Art Nouveau in terms of their individual elements, but belong as a whole to modern architecture of the beginning of this century. The most important of these will be discussed in the chapter which follows.

The municipality of Ljubljana commissioned a new bridge across the Ljubljanica river. The aim of the so-called Jubilee Bridge (or Dragon Bridge, as the citizens of Ljubljana soon began to call it) was to render possible the expansion of the town over the land between the old town centre and the railway station. As early as 1896, when Hribar began his term as Mayor, the municipal authorities started to collect tenders for a new bridge. It was planned to have been finished by 1898, when the Monarchy was to celebrate the fiftieth anniversary of Emperor Franz Joseph's rule. The regulation works on the river were delayed, and the committeemen were also unable to decide what kind of a bridge it should be, to be simultaneously monumental and not too much of a burden on the municipal budget. In terms of price, the most attractive tender was submitted by the Prague bridge-making factory and the first Czech-Moravian machine factory for a bridge of steel box construction.¹³ Had the Svatopluk Čech bridge in Prague, projected by Jan Koula and Jiří Skorp, already existed then, rather than being built only in 1908, then the Czechophile Hribar might have opted for this. In the second round of tenders, the committeemen took note of the idea of the Viennese enterprise G. A. Wayss, suggesting a bridge of the novel material, reinforced concrete, following the Monier patent.¹⁴ Eventually they decided to entrust the work to another contractor, i. e. the Viennese building firm of Pittel & Brausewetter, in which they employed the patent of the Moravian engineer Joseph Melan. Such a decision might have been made on the grounds of a recommendation sent to Hribar by the mayor of the Lower Austrian town of Steyr,¹⁵ since the same firm had built a reinforced concrete bridge in Steyr according to the new patent between 1897 and 1900. So the claim that the Dragon Bridge was the earliest of its kind in Austria is incorrect. However, at a time when the new technology of bridge building was only finding its way into general use, the Ljubljana bridge represented a happy combination of technical solutions: a three-arched, reinforced concrete bridge, and an Art Nouveau architectural design contributed by Wagner's student, Giorgio Zaninovitch, later active in Trieste.

Zmajski most
(Dragon
bridge),
Ljubljani



The architect envisaged the decorative-functional elements in two materials: cast concrete and bronze. The balustrade and its pillars, which softly curve and end as pedestals to bear sculptural decoration, and the exterior coating of the bridge construction, which is embellished with imaginative Art Nouveau decoration, are made of concrete. The four statues of dragons, symbols of Ljubljana, functioning also as the guardians of the bridge, are made of wrought copper plates. The Art Nouveau candelabra on the bridge are made of cast and wrought copper. The architectural and sculptural elements of the bridge make it an important contribution to the street design of Ljubljana and to the aesthetics of urban landscaping. Although much smaller, it can nevertheless be ranked with the Chauderon bridge by Lausanne, Switzerland, built according to the Monier patent between 1904 and 1905 by the French architects Alphonse Laverriere and Eugène Monod.¹⁶

Very little of the architecture built on the present Slovene territory by the end of the nineteenth century could be considered to represent the beginnings of the new style. However, the amount increased enormously between 1900 and 1904, not only in Ljubljana, but also in Celje, Maribor, Bled and Rogaška Slatina. In the next five years, Secession architecture was being built all over Styria and Carniola, both in towns and in local centres and the countryside. It also spread to other Slovene territory: Carinthia and Pomurje (the Mura river region), for example, but not to the Littoral, where only occasional representatives of the new style were built after 1910 (to mention the Tartini Theatre in Piran by the architect Giacomo Zammattio, 1909-1910, or a special group of objects commemorating battles on the Isonzo Front after 1915).

In short: the main body of Secession architecture in Slovenia was built in the first decade of the present century, which is fairly comparable with other European countries. The spatial distribution of Secession architecture is also interesting. In Ljubljana, the only provincial capital on the present Slovene territory, more than eighty Secession buildings were erected. The other two major cities of that time, Celje and Maribor, can boast far fewer examples. According to our evidence, there are twenty-five Secession buildings in Maribor and eleven in Celje, provided we also consider mixed types, i. e. combinations of Historicism and Art Nouveau, which are characteristic of provincial environments. The number of Secession buildings in Murska Sobota even exceeds that in Celje. Until 1918, Murska Sobota, together with the Prekmurje region, belonged to the Hungarian part of Austro-Hungary. Despite the fact that as late as 1910 it had far fewer than three thousand inhabitants, it might be supposed to represent the second most important centre of Secession on the present Slovene territory, but all its important Secession buildings were erected only after 1907, and a single architect, László Takács, was responsible for most of them. Ljubljana and Murska Sobota are two characteristic examples in which Viennese and Budapest Secession respectively, essentially contributed to the urban look of their streets and squares. In contrast, the urban character of Maribor and Celje continued to be formed by echoes of the Ringstrasse Historicism even after 1900, through the immediate influence of Graz, the capital of the province of Styria.

In spite of the more traditional milieu of Maribor, individual citizens took a fancy to the new style soon after the turn of the century. The earliest examples appeared between 1902 and 1903. A year later, the Secession hydrotherapy facilities were built at the Rogaška Slatina thermal spa; and at Slovenske Konjice, a small town with a single main street, the savings bank building, for example, was embellished with the attributes of the new style. Art Nouveau façades also appeared in Ptuj, Ljutomer and Ormož.

As mentioned above, there is not much Art Nouveau in Celje. Until 1905, only a few façades are of some interest, showing combinations of the neo-Baroque style and Secession forms. It was only in 1906 that the most completely “Secession” of all buildings in Celje was constructed at 2 Glavni trg.

Unlike Celje, Maribor was typified by the inclusion of new fashionable elements in the neo-Renaissance core, where both kinds of Renaissance are represented, the northern and the classical variants. In fact, such a distinction between Celje and Maribor is of no substantial importance since, in both cases, local builders relied on models from Graz. In general, it is true of Graz that the neo-Baroque and the “new German Renaissance” predominated for quite a long time after the turn of the century, which was in natural accord with the proverbial conservatism of the Styrian capital and its strongly rooted German ideology.¹⁷ The following case illustrates how examples of Graz architecture served as direct models for builders in Maribor: in 1901, Friedrich Sigmundt built a two-storey business-residential house in Glockenplatz in Graz for the merchant Gottfried Mauer; he designed it in the style of the German Renaissance.¹⁸ A year later, a Maribor merchant, Franz Bernhard, commissioned from the local builder Rudolf Kiffmann a plan for the renovation of his house in the then Tegethoffstrasse (today’s Partizanska cesta). Kiffmann made two plans: the first almost literally imitates the building on the Glockenplatz, only the Maribor variant is wider: it has two additional window axes, and the lower part is also symmetrical. Because the client probably wanted his house to be even bigger than this, the builder made a second plan, in which he simply added another floor with segmentally terminated windows.¹⁹ In short, Graz architects, e. g. Theyer, Sigmundt and Pruckner, imitated models from Vienna; and they were in turn imitated by builders in smaller Styrian towns, including Celje and Maribor.

There was almost a scandal in Graz when the “Renaissancist” Sigmundt collaborated with the Vienna firm of Fellner & Helmer in the project for the “Art Nouveau” department store of Kastner & Öhler in Sackstrasse, rebuilt in 1912.²⁰ On the other hand, there was barely a ripple in Ljubljana when the same Sigmundt made plans as early as 1902 for one of the purest Art Nouveau buildings in Carniola’s capital, the Urbanc department store. On the contrary, contemporaries even praised it for being “interesting, perfectly modern and charming”.²¹



Grand Café,
Maribor

Another circumstance was important for building activity in Styria, which was unknown in Carniola, at least in such a form. I have already mentioned German nationalism as one of the important reasons for the prevalence of those historical styles that demonstrated a true national character; the “heroic

style of Fischer von Erlach” was also of such a kind. At the end of the first decade of the new century, this movement was reinforced by the founding of the Styrian *Verein für Heimatschutz* (Association for the Protection of the Homeland).²² The Association claimed the right to judge the suitability of individual architectural projects, not only in the provincial capital, but elsewhere, too.

The Grand Café in Maribor is a very instructive example of this association’s activity. It was decided in 1909, after prolonged negotiations with Vienna, that a new state road bridge be built in



Maribor. German merchants prevented the bridge from crossing the Drava river at the most suitable point as regards traffic, as well as urban planning, that is to say as a continuation of Tržaška cesta, near the Slovene community hall, which had been constructed in 1898 in today's Ulica kneza Koclja. The bridge was built in 1913 on the old bridge site, but it was planned so as to link directly the highest terraces on either bank of the Drava. For this purpose it was necessary to pull down the densely built-up south-eastern corner of Glavni trg and a number of historical buildings along the former drive to the old bridge. Such extensive demolition caused no concern at all to patriotic defenders.

When the Maribor enterprise of the Franz brothers proposed in 1912 the building of Grand Café on the corner site between Glavni trg and the new access to the bridge, the Association for the Protection of the Homeland flatly rejected the project, claiming that the envisaged decoration was too rich and was not simple enough. The Association pleaded for a solution that "would cause the least possible loss to the harmoniously designed walls that encircle the square"; they even suggested their own architect, Hans Pruckner. The owner insisted on the original designer, Dr. Leo Cerny. When the latter proposed a new project, with simpler and more monumental forms, the association gave the green light and praised the new solution of the corner with a turret which "seems like a fort protecting the Drava bridge".²³

A similar affair occurred in Ljubljana in 1914, with other protagonists involved and a different outcome. A few months earlier the Viennese Central Commission for Monument Protection appointed France Stele as provincial conservator for Carniola. He set to work eagerly. One of the first matters he faced was the replacement of the house at No 23 Mestni trg, Ljubljana. A merchant, Drofenig, wanted to have a new shop built, with a modern façade which would combine steel, glass and tiles. The project was executed by the Czech architect Karl Brünner, from the building firm of Viljem Treo. Stele objected to the project on behalf of the Central Commission; he even managed to obtain money from his superiors in Vienna for a new project, which he commissioned from the architect Fritz Schmidinger. The municipal authorities at first insisted that Drofenig was bound to keep to Schmidinger's project. However, the owner lodged an appeal, which was successful.²⁴ The conservator's opinion was considered in one detail only: instead of glazed tiles, dark slabs of polished artificial stone were fixed to the façade. Seen from today's perspective, the building is a good example of the adaptation of new architecture to its historical surroundings. And more: it is a rare example here of a successful solution to façade construction, a type of "curtain wall" executed in modern materials and discrete Art Nouveau forms, without detailed ornamentation.

A number of architects and builders appear in the fragmented history of the evolution of Art Nouveau architecture in Slovene regions, as presented above. Altogether, our records include almost

fifty names. There were twenty “guests” and relatively more “natives”, whether or not they were of Slovene birth. Here I number Maks Fabiani among the natives, although at that time he was a highly-esteemed architect in Vienna and had received a doctorate at Vienna’s Technical High School in 1902. Fabiani undoubtedly ranks among contemporary architects of general European importance, and his creative power greatly exceeds the otherwise poor Slovene average. Jože Plečnik, another “star” in the Slovene architectural sky, and best known to the wider European public, was living and working in Vienna during the period, dealt with in the present study. In 1911, he succeeded Kotera at the Prague School of Applied Arts. Ten years later, he moved to Ljubljana, it is true, but his first important architecture in his homeland was done after 1925.

The majority of Secession architects came here as guests from Graz and Vienna, which was, of course, fairly natural for the current circumstances. Among the “natives”, many were only builders, not architects. Judging from their names, they were not all Slovenes. Fritz Friedrigger was a burgher of Maribor. Not much is known about him. His building enterprise operated from 1897 to 1905. At the beginning of his career, the neo-Renaissance style was typical of his work. After 1902, he turned to Art Nouveau of the Viennese kind. He is the author of the “purest” Secessionist building in Maribor, the apartment house on Prežihova ulica. The building master Josef Hronek was responsible for a number of Secession villas at Bled. He was a Czech by birth, but settled in Radovljica, and later Bled, where he started a building firm in 1904.²⁵ Robert Smielowski was born at Biala in what was then Galizia. A graduate of the State Craft School in Graz, he was employed in 1891 in the building enterprise of Filip Supančič in Ljubljana, later setting up his own business. He built a number of fairly interesting Secession buildings in Carniola’s capital. Valentin Scagnetti was a Friuli by birth, but born in Videm by Krško. Like Smielowski, he had graduated from the Graz craft school and ran a building business at Krško until 1909, when he moved to Ljubljana.²⁶ One of the greatest talents was the young architect of Hungarian origin, László Takács (1880-1916) from Murska Sobota. He studied architecture at the Academy of Fine Arts in Budapest, where he was employed for some time as an associate lecturer. In 1907, with Zoltan Tornally, he established an architectural studio in the Hungarian capital. In 1909 he became head of building works for the Parliament house in Budapest. The majority of Takács’s independent works are preserved in Murska Sobota. He was killed at the front in 1916, aged thirty-six.²⁷

The first Slovene trained as a professional architect and active all his life in his own country, started his career at the turn of the century: Ciril Metod Koch. He was born in 1867, the same year as Olbrich. He first graduated from the Graz craft school, and in 1890 from Vienna’s Academy of Fine Arts, as a student of Karl Hasenauer, and simultaneously also from the Technical High School. His first employment was with Filip Supančič; in 1893, he was employed in the Ljubljana city building office where he worked right up to his retirement in 1924.²⁸ His best works were executed in the first decade of this century. Initially, he was close to a rather rigid and flat Secession in the Wagnerian vein, before developing a more imaginative and elegant design, closer to metropolitan fashion, such as, for example, in Čuden house (1904), or in the Peasants’ Loan-Bank apartment houses (1906-07). His best architecture is probably the loan-bank building called Čebelica (The Little Bee) in Radovljica (1906). Sadly, Koch’s oeuvre has not yet been studied thoroughly enough to enable a more definite estimation. In any case, the creations of Koch certainly helped to educate the public and would-be clients. In this way, he indirectly contributed to the architectural department being included in the

Technical Faculty of the newly founded university in Ljubljana in 1920, after the establishment of the new state of the Serbs, Croats and Slovenes. The first professor at the department was the young Ivan Vurnik, and a year later, Plečnik came to join him.

To sum up, there was no architectural school or movement on Slovene territory in the period discussed here, comparable to Vienna Secession. The painters of the "Sava" or "Vesna" groups had no counterpart in the field of architecture and interior decoration. There was too little demand for this kind of service in this country. With the growing economic power of the bourgeoisie and the increase of public commissions at the end of the period under discussion, the time dawned which, thanks to Plečnik and Vurnik, and their pupils, marks the beginning of the so-called Ljubljana school of architecture.

Let us go back again to the presentation of Secession architecture on Slovene territory. It has already been explained how difficult it was to establish the new trend in public commissions. Private financiers were more favourable, mainly when they wanted to show off their taste for new fashion, the fashion which prevailed among the rich Viennese. So it is no wonder that the great majority of Secession buildings were erected for private entrepreneurs and/or for residential accommodation.

Two sub-groups appear most frequently in the general group of residential houses: apartment houses and residential villas. Neither, however, was introduced at the turn of the century, but they were so typical of that time that not only do they represent the basic forms of the fin-de-siècle middle-class way of life, but they also give character to whole town quarters in any major European city dating from that period. Suburbs with villas, outwardly pompous apartment houses for the better-off, and quarters on less cultivated, undistinguished, or "dirty" locations with residential "barracks" for workers and lower officials - all these are well-known images of the typical European city, from Great Britain to Russia, from Scandinavia to the Mediterranean.

British, Belgian and French architects paved the way for new trends in residential architecture at the turn of the century; they invented new solutions in terms of plan, functionality and construction. Central Europe, with Austro-Hungary included, remained at the level of innovations which the so-called Ringstrasse style had introduced after 1860. Only the manner of decorating façades of apartment houses was partially changed around the year 1900. Wagner's famous houses on Wienzeile in Vienna only represent a new understanding of the "cladding" of architecture, otherwise they contributed no special innovation to housing culture. It is true that Olbrich's, Hoffmann's and Plečnik's villas are examples of an integral treatment of architecture, interior decoration and applied arts, but they did not introduce free plans, or the interlacing of the outer and inner space, or of different levels, etc. Innovations were even fewer elsewhere in the monarchy.

As elsewhere, so in our country, too, profit, seasoned with a pinch of the latest fashion, was the guiding principle in building apartment houses. So, for instance, no bathrooms were included in such houses before the outset of World War I. All the apartments on one floor usually shared a single tap, often installed on the staircase. Toilets, too, were shared in most houses. The Kiffmann apartment house in Maribor (27 Partizanska cesta), built in 1902-03 as a characteristic mixture of northern Renaissance and Secession, is a typical example of the lack of sanitation. In this case, the builder Kiffmann was also the investor, but he did not build the house for himself and his family. Renting out the apartments was profitable. No wonder he did not even provide a cesspit for the building, so



Savings Bank,
Slovenjske
Konjice



The Loan-
Bank
"Čebelica",
Radovljica



Savings Bank,
Murska Sobota

until 1923, when this deficiency was made good, night-sail was collected in containers in the cellar, from where it had to be carted away.²⁹

It could be expected at least that the construction of residential villas was guided merely by the demands of comfort and prestige. In part it was so, since villas were built to serve as a residence for their owners. It is typical of the situation in our towns that even villas generally contained at least two apartments. The better one on the first floor was occupied by the owner, while that on the ground floor was rented out. A villa was often projected from the very beginning in such a way as to include business premises on the ground floor, usually accessible directly from the street. The higher housing standard was manifested in the fact that these apartments already had bathrooms. Innovations connected with Art Nouveau, and not so much with Romantic Historicism, included big windows in living-rooms and reception rooms, then oriels, porches and roofed terraces. The new "demand for light" was partly manifested also in tenant houses furnished with corner turrets and similar window elements which, however, were designed in imitation of historical architecture.

The second largest group of Art Nouveau buildings embraces banks, savings banks, post-offices, department stores, printing houses, and other business premises. In these architectural tasks, too, it is obvious that Art Nouveau was the style of the capital linked with business activities in the city, and its architecture was adapted to a modern town lifestyle. However, even here we can see that in the majority of cases, the business function of a building was combined with the residential. Such was the case with the City Savings Bank in Ljubljana (1903-04; 3 Čopova ulica), the work of the Croatian architect Josip Vančaš. In preparation for the construction of these central business premises of the liberal



The Cooperative Bank,
Ljubljani



Hribar House,
Ljubljana

Slovene bourgeoisie, the thrifty board of directors envisaged a profitable building programme: apartments were planned on the second floor of the building, and shops on the ground floor. The rent from the tenants gave the bank some nice extra income.³⁰

A special iconographic feature is worth mentioning in relation to Secession banks and savings banks. Quite a number of banking buildings of that time were decorated with the motif of bees or bee-hives, such as the savings banks at Slovenske Konjice (1904), Radovljica (Josef Hronek, after 1904), the Southern Vas District Savings Bank at Murska Sobota (László Takács, 1907), and, as the most outstanding example, Koch's Čebelica (The Little Bee) at Radovljica. The central part of the front façade of the last named is a single decorative surface with a naturalistic presentation of the allegory of industry and prosperity. I only know of similar examples in Czech and Hungarian Secession, so in the milieux in which the "conceptual and magical" meaning of decoration was at least as important as its aesthetic aspects.³¹

A relatively large number of hotels were built from the beginning of the century until the outbreak of World War I. Art

Nouveau features can be traced in nine of them.³² The majority of hotels and tourists centres, such as Bled, Portorož, and Rogaška Slatina, based their offer on providing bathing or medical treatment. Hotels of that period were not primarily meant to be places of relaxation and entertainment but centres of psychic and physical health. Even the Hotel Union in Ljubljana was not designed only to provide foreigners with accommodation for the night but also as a centre of cultural activities, with a big bathhouse and two swimming pools. Unfortunately, only the first part of the idea was realized, a hotel with a large performance hall.

It is curious that here neither in apartment houses nor in business premises of that time can the English innovation of bay/ or bow-windows be found, admitting more light into the interiors. They were introduced into Viennese architecture by Maks Fabiani, who first used them in his Artaria house. However, three houses in Ljubljana are exceptions in the Slovene material, each answering the basic question of lighting in a different way. These are Hribar house (Maks Fabiani, 1905), the People's Loan Bank (Josip Vancaš, 1908) and the Cooperative Bank (Ivan Vurnik, 1922). It means that Art Nouveau buildings on Slovene territory do not boast dynamic façade planes.



German House, Celje

Developments in the building of shops went in another direction. Competition forced retailers to attract customers by means of large shop-windows. So they exploited both the ground floor and the upper floors of commercial buildings for shop-windows. These also enabled the lighting of the shops' interiors. Department stores were further lightened by means of inner communication nuclei, usually in the form of glass galleries.

The above-mentioned Urbanc department store in Ljubljana is a beautiful example of such architecture. The Drofenic shop on Mestni trg, Ljubljana, and a shop on today's Stanetova ulica in Celje belong to the type of smaller department store with typical large shop-windows in the upper floors.

Only a small number of Secession buildings served public purposes directly. These were mainly schools, national community halls and gymnasiums. I have already mentioned Fabiani's school at St. James as the first public building with Art Nouveau decoration. His municipal Girls' Primary School in Ljubljana is a special case in terms of its architectonic aspects. It was a realization of Fabiani's view of Realism in architecture, as he put it in his manifesto of 1895.³³ The next "wave" of school building in this country came only after 1910, when Secession features had already begun to merge with the new Realism and with different variants of the vernacular style.

Slovene Community Hall, Trieste



Typical schools of this kind are the State Craft School in Ljubljana (Vojteh Dvořak, 1910-11), the Provincial Agricultural School at Šentjur by Celje (1910), the Girls' Primary and Secondary School in Maribor (1913-17), and the Boys' Secondary School at Murska Sobota (Ödön Hocholzer from Szombathely, 1915-16).

National community halls were typical public buildings here in the late 19th century. They were modelled on examples of other Slav nations, Czech and Polish in particular. They would be called "multipurpose cultural and social centres" today. They were usually financed by cultural associations, and sometimes, as in Celje and Trieste, by financial institutions. In Slovene circumstances such associations were of explicitly nationalist, i.e. Slovene, orientation. So the construction of national community halls was a professedly ideological task. Some of them were built before the outset of Secession, for example, the national community halls in Novo mesto (1872-85), Ljubljana (1893-96), Celje (1893-97)³⁴ and Maribor (1897-98). So it is not surprising that Slovene nationalist associations, with the exception of the oldest one in Novo mesto, invited Czech architects to come and design Slovene community halls. A logical result was that these buildings were marked by a neo-

The Sokol Gym Association building, Ljubljana



Renaissance style. The national community halls in Ljubljana and Celje were relatively well incorporated into the urban image of the two towns, because their architectural vocabulary is fairly close to the Slovene Baroque tradition. However, the national community hall in Maribor is an intrusion in this regard, since it introduced northern Renaissance forms that were alien. Its "Slovene nature" can only be understood in the light of Slovene links with the Czechs and within the context of the history of the Pan-Slavic movement.

The case of the German community hall in Celje, the so-called German House (by the Viennese architect Peter Paul Brang, 1900-06), is also instructive.³⁵ It was built to counter the Slovene community hall. Its architecture is a picturesque mixture of diverse stylistic elements; and its main attraction is the dynamic and asymmetrical composition of the whole, crowned with a mighty corner turret and steep roofing, giving an appearance of plasticity. Were the building located in Finland, for example, it would be ranked without hesitation among handsome examples of Art Nouveau style. But in our milieu, and in the time of strict nationalist separation, it was labelled "old German" or "neo-Gothic".

So only one truly "modern" national community hall was erected on the wider Slovene ethnic territory, the work of Maks Fabiani, built in Trieste in 1902-04. The building can be ranked among his best creations. It is a combination of the Mediterranean cubic character and Fabiani's own understanding of "new Realism", which found expression mainly in the functional interior scheme. He also imaginatively interpreted Semper's and Wagner's ideas of the façade as being the cladding to construction. The Trieste community hall's frontage seemed soft and picturesque in the changing light and the spectator's shifting view, which caused its colours and patterns to undulate optically. Models for the optic "softening" of façade planes can be found in Oriental, Byzantine, and Gothic architecture. So it is not surprising that Fabiani's community hall was most reminiscent of the Doge's Palace in Venice. Unfortunately, this excellent piece of architecture only partially survives, since it was burnt down in 1922 by Italian nationalists. The building was later renovated and converted into a hotel, and the original square in front of it was built up.

The Art Nouveau era on Slovene territory came to an end with the national community hall in Kranj (Ivan Vurnik, 1922-23; later modified), the Sokol Gym Association building at Tabor in Ljubljana (also Vurnik, 1923-26), and the same association's building at Ljutomer (Jože Jelenc, 1924-27). It is not possible to compare the architectural qualities of the three buildings, since the last named is modest, almost anonymous architecture, while the first two are creations of a famous architect. I mention them together nonetheless, because they clearly demonstrate the decline of Art Nouveau and its transition into Art Deco, with an emphasized "national" undertone (Vurnik), or its turn towards a new Classicism (Jelenc).

Finally, I must mention ecclesiastical architecture. In this period, it followed traditional models, that is to say, historical styles. So it was mostly conventional, lacking any true creative impulse. However, there are some examples worth mentioning. Outside our territory, a famous creation by Plečnik was realized between 1910 and 1913: the Church of the Holy Spirit in Vienna. It is the first example of the genuine use of a reinforced concrete skeletal construction in a church. It could be said that the concrete traverse beams and the columns that divide the nave from the aisles essentially bear the aesthetic and symbolic message.

Another outstanding creation in the sense of an Art Nouveau *Gesamtkunstwerk* is the memorial church of the Holy Spirit on

Javorca plateau above Zatočmin. It was designed by Remigius Geyling, a painter from Vienna. If the former church is a hymn to a belief in the salvation of the working class, then the latter is an expression of a belief in the salvation of the soldiers of all nationalities, and even all religions, who fought on the Isonzo Front under the Austro-Hungarian double-headed eagle.

A new chapter in Slovene ecclesiastical architecture was begun by Vurnik with his reworking of the bishop's chapel in Trieste (1913) and with a new decoration in the presbytery of the parish church of St. Catherine above Medvode (1919-20). Plečnik, too, began his activities in this field of architecture in Slovenia after the mid-1920s. Plečnik and Vurnik would continue to create ecclesiastical architecture, interior decorations and liturgical objects, each in his own way, throughout their lives. There was one feature they had in common in their creative process: both drew on the excellent tradition of Art Nouveau, thus remaking it through their personal artistic gift into a living message: **"To each age its art, to art its freedom"**.

Jelka Pirkovič

¹ Nace Šumi, *Arhitektura secesijske dobe v Ljubljani* /Secession architecture in Ljubljana/, Ljubljana,

Mestni muzej, 1954. The study is pioneering not only because it deals with our Secession architecture but also because it is one of the earliest art-history studies of contemporary Slovene architecture. In his general survey of modern Slovene art, Šijanec also presents an outline of the oeuvres of the most outstanding Slovene architects of Art Nouveau; he mostly drew on Šumi's study. Fran Šijanec, *Sodobna slovenska likovna umetnost /Contemporary Slovene visual arts/*, Maribor, Obzorja, 1961. - Borut Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne /The development of styles of ornamentation of façades in Slovenia from 1895 to World War I/*, *Zbornik za umetnostno zgodovino*, n. v., 16, 1980, pp. 25-50; Franc Obal, *Arhitektura v obdobju 1900 do 1941 v Murski Soboti /Architecture in Murska Sobota from 1900 through 1941/*, Murska Sobota, Kulturni center, 1982; Vera Baloh, Vesna Bučić, Jasna Horvat, Mirko Kambič, Damjan Prelovšek, Borut Rovšnik, Marjetica Simoniti, Hanka Štular, Andreja Vrišer, and Matija Žargi, *Secesija na Slovenskem: Uporabna umetnost, umetna obrt in njej sorodni pojavi v obrtni in industrijski proizvodnji /Secession on Slovene territory: applied and decorative arts and related phenomena in handicraft and industrial production/*, Ljubljana, Narodni muzej, 1984; Damjan Prelovšek, *Olbrichov projekt deželnega dvorca v Ljubljani /Olbrich's project for the County Hall in Ljubljana/*, *Sinteza*, 18-19, 1970, pp. 23-30; id., *Janez Jager in slovenska arhitektura /Janez (John) Jager and Slovene architecture/*, *Sinteza*, 26-27, 1973, pp. 65-72; id., *Ljubljanski mostovi v drugi polovici 19. in v začetku 20. stoletja /The bridges of Ljubljana in the second half of the 19th century and at the beginning of the 20th century/*, *Kronika*, 23, 1975, pp. 29-37; id. *Poslopje Mestne hranilnice ljubljanske /The building of the City Savings Bank of Ljubljana/*, *Kronika*, 24, 1976, pp. 43-47; id., *Urbančeva hiša v Ljubljani in njen arhitekt /The Urbanc House in Ljubljana and its architect/*, *Sinteza*, 38-40, 1977, pp. 112-116; id., *Ljubljanska arhitektura Hribarjevega časa /Ljubljana architecture in the age of Mayor Hribar/*, *Grafenauerjev zbornik*, Ljubljana, 1996, pp. 579-650.

² It is one of the few of Fabiani's architectural creations that can be counted among test cases of the Vienna Secession; so it is fairly "non-Fabianian". The architect himself accounted for the choice of such an architectural vocabulary: "The leading idea of this pavilion is to be 'modern' in its essence and purpose. To prevent this small building from being lost to sight by the side of big ones, we made it seem bigger by means of colouring - the polychrome friezes, which also stress the jubilee atmosphere." *Der Architekt: Wiener Monatshefte für Bauwesen und dekorative Kunst*, IV, 1898, p. 36. It is interesting that Renate Wagner Rieger also defines this creation of Fabiani as a "particularly pure materialization of this style"; however, she does not name the author. *Geschichte der bildenden Kunst in Wien: Geschichte der Architektur in Wien*, VII, 3, 1973), p. 225.

³ Damjan Prelovšek, *Slovinci in secesija /The Slovenes and Secession/*, *Secesija na Slovenskem*, Ljubljana, Narodni muzej, 1984, p. 19. The original photograph of the café is published in the book *Prestolnica Ljubljane nekoč in danes: A Pictorial Chronicle of a Capital City*, Ljubljana, DZS, 1997, p. 92.

⁴ Id., *Janez Jager in slovenska arhitektura /Janez (John) Jager and Slovene architecture/*, *Sinteza*, 26-27, 1973, p. 66. Jager himself published a paper on this issue, *Kje je naša individualnost v arhitekturi: Naprednim slovenskim krogom v premislek /Where is our individuality in architecture: To be considered by progressive Slovene circles/*, *Slovenski narod*, 131, 132, 140, 143, 144, 1898.

⁵ Peter Wittlich, *Art Nouveau in Czechoslovakia, Art Nouveau/Jugendstil architecture in Europe*, ed. Hans-Dieter Dyrhoff - German Commission for UNESCO, 1988, (Architecture and protection of monuments and sites of historical interest, No. 26), p. 38.

⁶ *Der Architekt: Wiener Monatshefte für Bauwesen und dekorative Kunst*, IV, 1898, p. 24

⁷ Damjan Prelovšek, *Olbrichov projekt deželnega dvorca v Ljubljani /Olbrich's project for the County Hall in Ljubljana/*, *Sinteza*, 18-19, 1970, pp. 24-25.

⁸ P. 31: Plan of the first floor; p. 38: plan of the ground floor; plate No. 75: elevations of the façades.

⁹ M. F., *Aus der Wagner Schule, Der Architekt: Wiener Monatshefte für Bauwesen und dekorative Kunst* I, 1895, pp. 53-54, II, 1896, p. 45. Harry Frances Malgrave defined these texts by Fabiani as a "manifesto of contemporary Realism in architecture". *Otto Wagner: Reflection on the Raiment of Modernity* (Series of the Getty Center Publication Programs), Santa Monica, CA, The Getty Centre for the History of Art and Humanities, 1993, p. 284.

¹⁰ Marco Pozzetto, *Max Fabiani: Ein Architekt der Monarchie*, Vienna, Edition Tusch, 1983; Ákos Moravánsky, *Die Erneuerung der Baukunst: Wege zur Moderne in Mitteleuropa 1900-1940*, Salzburg, Vienna, Residenz, 1988.

¹¹ From 1894 until 1896 Fabiani worked in Wagner's studio, but he clearly appears to have been more than just an employee. Wagner entrusted him with the task of working with students; and Fabiani was also his right-hand man in preparing urban plans, and Wagner's principal text-writer.

- ¹² Laurel as a decorative motif was established by Wagner as a symbol of the Habsburg Rule. - Prelovšek, Ljubljanska arhitektura Hribarjevega časa, *Grafenauerjev zbornik*, p. 600.
- ¹³ Zgodovinski arhiv Ljubljana (ZAL), LJU-489, Reg. I, Fasc. 1028, Fol. 162. The tender is dated 1890.
- ¹⁴ Damjan Prelovšek, Ljubljanski mostovi v drugi polovici 19. in v začetku 20. stoletja, *Kronika*, 23, 1975, p. 32.
- ¹⁵ ZAL, op. cit., Fol. 156. A letter has been preserved written by the mayor of Steyr, which includes a copy of the contract between the municipality and the Pittel & Brausewetter firm concerning the construction of "Schwimmschulbrücke".
- ¹⁶ Jacques Gubler, The temperate persistence of Art Nouveau, *Art Nouveau: Architecture*, ed. by Frank Russel (reprint), New York, Arch Cape Press, 1986, pp. 166-167.
- ¹⁷ Antje Senarclens de Gironcy, Zwischen Tradition und Innovation: Architektur in Graz um 1900, in: *Ohne Erinnerung: Beiträge zum Umgang mit der Geschichte der Architektur in Graz*, Graz, Haus der Architektur, 1995, (HDA - Dokumente zur Architektur No 4/95, pp. 39-48).
- ¹⁸ Friedrich Bouvier, Veränderungen in Stadtzentrum, Bank-, Hotel- und Geschäftsbauten, in: *Stadterweiterung von Graz: Gründerzeit*, Graz, Vienna, Leykam, 1979, p. 148.
- ¹⁹ Pokrajinski arhiv Maribor (PAM), Fund Uprava za regulacije in gradnje, Ma/940.
- ²⁰ Sigmundt had also made the plans for the first Kastner & Öhler department store (1894-1895) and collaborated when it was rebuilt in 1912. *Translokal: 9 Städte im Netz 1848-1918*, Graz, Leykam, 1966, p. 472.
- ²¹ Fran Govekar, Miljutin Zarnik (ed.), *Ljubljana po potresu: 1895-1910 /Ljubljana after the earthquake: 1895-1910/*, Ljubljana, s. a., p. 164.
- ²² See note No. 17, p. 43.
- ²³ PAM, Fund Uprava za gradnje in regulacijo, Ma/102. Letters by the Verein für Heimatschutz bear the signature of Count Dr. Franz Clary, the mayor of Graz.
- ²⁴ Documents of this case are kept in the archives of the Uprava RS za kulturno dediščino / Cultural Heritage Office of Slovenia/, Fund Zentral-Kommission für Denkmalpflege, year 1914. The only data we have on Brunnler is that he was born in 1877 in Bohemia, that he came to Ljubljana in 1908 and that, after returning from the military service, he applied for permanent residence in Ljubljana. ZAL, Reg. I., Fasc. 1582, Fol. 539.
- ²⁵ Nika Leben, *Počitniške vile na Bledu od leta 1850 do druge svetovne vojne: diplomsko delo*. Univerza v Ljubljani, Filozofska fakulteta, PZE Umetnostna zgodovina, Kranj, 1990, p. 35 /A University of Ljubljana diploma work presenting summer houses at Bled, from 1850 until World War II.
- ²⁶ Vlado Valenčič, Ljubljansko stavbeništvo od srede 19. do začetka 20. stoletja /The Ljubljana buildings from the mid-19th century to the early 20th century/, *Kronika*, 18, 1970, No. 3, p. 140.
- ²⁷ Franc Obal, *Arhitektura v obdobju 1900 do 1941 v Murski Soboti*, Murska Sobota, Kulturni center, 1982, p. 3, and PAM, Fund Okrajno glavarstvo Murska Sobota 1901-1910, 2265/1909.
- ²⁸ *Österreichisches biographisches Lexikon 1815-1950*, Vienna et al., Böhlau., 1969, Book IV, p. 14.
- ²⁹ PAM, Ma/950.
- ³⁰ Damjan Prelovšek, Poslopje Mestne hranilnice ljubljanske, *Kronika*, 24, 1976, pp. 43-47.
- ³¹ Peter Wittlich, Art Nouveau in Czechoslovakia, *Art Nouveau/Jugendstil architecture in Europe*. Hans-Dieter Dyroff, ed. - German Commission for UNESCO, 1988 (Architecture and protection of monuments and sites of historical interest; 26), p. 39.
- ³² Even by the most liberal standards, Hotel Palace at Portorož (Johannes Eustachio, 1908-09) cannot be classified as Art Nouveau in style. It was built as an eclectic mixture of several historical styles, and there is not a single Art Nouveau element on it. A mere use of varied materials is no foundation for the statement that this is "... an excellent example of Art Nouveau hotel architecture".
- ³³ M. F., Aus der Wagner Schule, *Der Architekt: Wiener Monatshefte für Bauwesen und dekorative Kunst*, I, 1895, pp. 53-54, II, 1896, p. 45.
- ³⁴ It is an approximate translation of the Slovene expression "narodni dom", which actually means "the house of the nation" (translator's note)
- ³⁵ Its designer was Jan Vladimír Hrásky, who has been already mentioned several times. It is built in neo-Renaissance style, typical of Hrásky. Only some items of interior furnishings, e. g. the etched glass, indicate the Secession atmosphere.
- ³⁶ Andrej Studen, Beseda, dve o Nemški hiši v Celju /A word or Two about the German House in Celje, *Celjski zbornik*, 1991, pp. 39-51.

Secession Ljubljana

It has become habitual to call the part of the city, built mainly after the earthquake of 1895 between the suburb of Šempeter and the railway line, or railway station, "Secession" Ljubljana, in reference to its Art Nouveau or Secession architecture. The most important architectural monuments in Ljubljana built in this style are assembled along Miklošičeva cesta, between Prešernov trg and Miklošičev park, and in the wider range of this axis, i. e. between Slovenska cesta and Resljeva cesta.

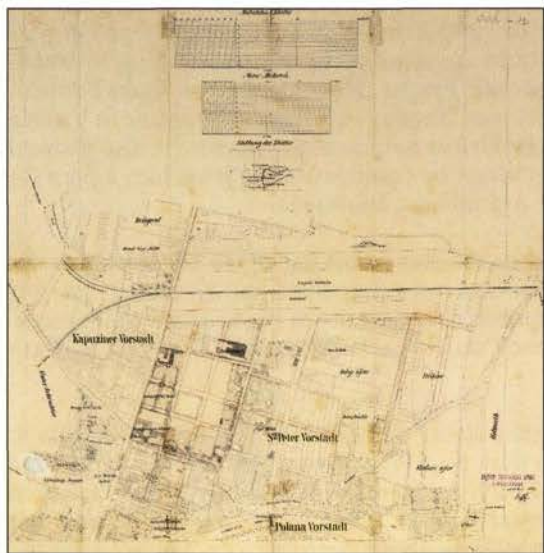
Ljubljana, the capital of Carniola, had been undergoing a true revival since the mid-19th century, both in the sphere of urban planning and architecture, and in the sphere of politics and the economy. The city began to develop very rapidly from a provincial centre, able to boast only a few urban attributes, into a modern national capital. The first steps towards a systematic planning of the city had already been taken soon after the mid-19th century,¹ which means soon after the railway line had been built in Ljubljana. Setting up a gasworks (1861), the construction of a waterworks (1890), and starting a power-station in the city (1898), the installation of a sewage system (1898), paving the streets, founding a tree nursery in the city (1894) and the related arrangement of parks and public gardens, the establishment of public baths and public laundries, the organized collection of refuse: all these were important for the city and they contributed greatly to the improvement of health and hygiene, and to a more orderly urban appearance.

In the last quarter of the 19th century, more intense building activity also spread to new quarters between the old town centre and the railway line. The most rapid development took place in the quarter west of the old town centre, between Slovenska cesta and the railway line. Large plots of land in this part of the city were purchased by the Carniolan Building Company, established in

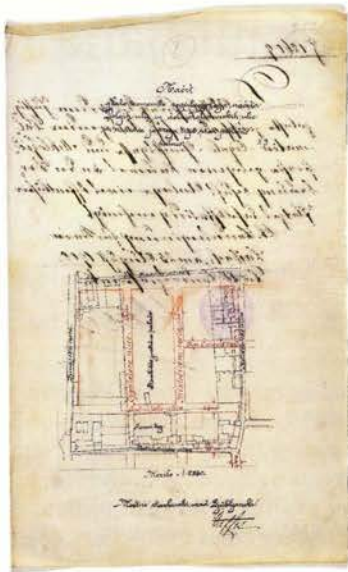
1873.² As early as 1876, the company prepared a plan for the regulation of this part of the city,³ and the sites had been largely built up even before the earthquake.

The northern part of the city, between the suburb of Šempeter and the railway line, also became interesting for builders at this time. A plan for the regulation of this area was made in 1888 by the Municipal Building Office,⁴ but building activities were not started before the earthquake, mainly because of problems concerning land ownership. Miklošičeva cesta, which had been planned to cut through the existing structure of

The Municipal Building Office: Plan for the regulation of the northern part of Ljubljana, between the suburb of Šempeter and the railway line, 1888. (ZAL, collection of plans, file 00/4.)



The Municipal Building Office: Plan for the regulation of the environs of the Palace of Justice, Ljubljana, 1900. (ZAL, Reg I, Fasc. 1147, fol. 252a)

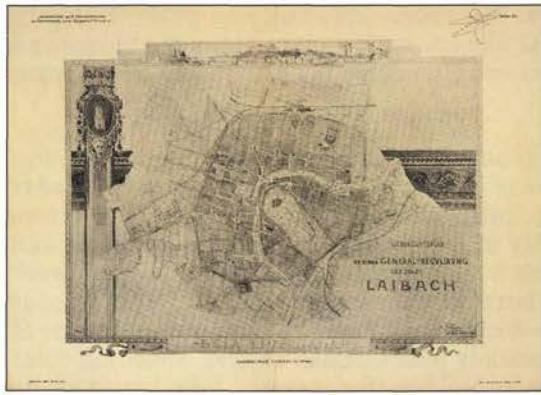


land ownership and building scheme, was only laid out at the turn of the century, when the houses that had been obstacles were damaged by the earthquake and were pulled down. The streets of Cigaletova, Tavčarjeva and Trdinova could not be laid out because of the city civil hospital, which occupied a major portion of the site at Ajdovščina⁵. In addition, the plan for the regulation of the area between Pražakova ulica and the railway line could not be realized up to the 1920s, due to the industrial complex of cotton mills located there. Only the earthquake, which damaged or destroyed a number of old buildings, not sparing the civil hospital at Ajdovščina, cleared the way for laying out new streets and widening the old ones, and thus rendered possible the construction of prestigious architecture in this area. In 1900, a new regulation plan of the northern part of the city⁶ was made, according to which the new city quarter was intensely built up in the first decade of this century. So it was not by chance that the main body of Secession architecture in Ljubljana was concentrated right here.

As far as nationality is concerned, the citizens of Ljubljana were split in the second half of the 19th century. Most of the financial capital, concentrated in major financial institutions and also in major industrial firms, was in German hands. Nationalist intolerance was growing ever stronger towards the end of the century. Political aspirations to Slovene autonomy in Ljubljana were partially fulfilled in 1882 with the accession to power on the municipal council and the election of a Slovene mayor, Peter Grasseli. The founding of the Ljubljana City Savings Bank was very important for the Slovenes from the economic aspect, since it was the first Slovene financial institution to back the economic growth of the Slovene middle-class. Ivan Hribar, who was elected Mayor of Ljubljana the year after the earthquake, continued the struggle for Slovene predominance in the city with even greater zeal. One of his rather important victories in this national struggle was won shortly after he began his term as mayor (1896-1910): Slovene signs on the streets.⁷ He was largely responsible for the erection of a monument to France Prešeren in 1905; and he demonstrated his Pan-Slavic leanings by supporting Slav architects, Czechs in particular, whom he would summon to Ljubljana, wishing to transform the city into a second Prague. He also relied on Maks Fabiani, a Slovene native, who was Wagner's closest collaborator in Vienna at the time, and whom Hribar held in high esteem. He also showed his regard for the architect by commissioning from him a plan for his private house at Ajdovščina, Ljubljana.

The devastating earthquake that struck the city in 1895, when more than 10% of the buildings were destroyed and almost all the rest were damaged, temporarily slowed down the urban development. When the initial shock was over, building activities gained fresh impetus.

According to statistical data,⁸ the city had 30,505 inhabitants in 1890, in 1900 there were 36,547, and by 1910 the population had increased even to 41,727. A real burst of building activity occurred in the city after the earthquake. Even excluding the houses that were rebuilt on the sites of those destroyed or damaged by the



Maks Fabiani: Plan for the regulation of the City of Ljubljana, 1959 (ZAL, collection of plans, file 00/4). *Regulacija deželnega stolnega mesta Ljubljane*, Vienna, 1899.



Ciril Metod Koch: Plan of City of Ljubljana, *Voditelj po Ljubljani / A Guide through Ljubljana*, 1902.

earthquake, the number of houses doubled in Ljubljana between 1890 and 1900 in comparison with the earlier decade, and even tripled in the next decade. Instead of single-storey houses, three-, four-, or even five-storey buildings were erected in new suburbs, which thus assumed an urban image. After the earthquake, the city administration also expanded: in 1896, the quarter of Vodmat was included within its administration borders, and in 1905, the municipality bought Ljubljana Castle, which had previously belonged to the governor general of the province of Carniola.

The municipal council, under the mayor Peter Grasseli, envisaged an ambitious project for the renovation of the city after the earthquake. The mayor succeeded in gathering considerable funds for the reconstruction of the city and also for the elaboration of a regulation plan; the best experts in urban planning of the time were invited to participate in the task, including Camilo Sitte⁹ and Maks Fabiani.¹⁰ The official regulation plan¹¹ based on the proposed solutions, which was commissioned from the municipal engineer Jan Duffé, continued to be the basis for the regu-

lation and building of the city for almost fifty years. After the earthquake, the municipality passed an act on building regulations,¹² thus providing the necessary legal foundation for the implementation of the plan. The purchase of plots of land in some areas that had been badly affected by the earthquake gave the city a chance to realize a number of important building operations.

At the end of the last century, a series of new building types was introduced in Ljubljana, which affected the appearance of its streets and squares. One of the most important types, which actually gave character to the new suburbs, was an apartment house with a horizontal division of flats. The first houses of this kind were built by the Carniolan Building Company as early as the 1870s on Cankarjeva cesta.¹³ The residential villa was also a new building type. At the end of the last century, villas were mainly built along the newly laid out Prešernova cesta at the edge of Tivoli Park and at the start of Rožna dolina, later on also at Poljane, Tabor, and in other new city quarters. The repertory of building types became very varied in public architecture. Even before the earthquake, numerous new schools had been built, e. g. the realgymnasium in Vegova ulica, the boys' school at Graben, the teachers' college and the Ledina girls' elementary school in Komenskega ulica; then the Opera House on Župančičeva ulica, the Philharmonic Society Hall in Kongresni trg, the barracks at Tabor, the provincial hospitals by Zaloška cesta and the children's hospital on Streliška ulica; also the construction of Narodni dom (National Community Hall)

on Cankarjeva cesta was begun, etc. The new public buildings, intended also for the Slovene middle class, enhanced Slovene national consciousness and stimulated the growth and development of the city.

Building activity was halted for a while after the earthquake, then it continued with increasing speed. Construction was financed by the state, the municipality, various societies, and also by private clients. The majority of buildings were executed by major local building firms which had developed from smaller mason's workshops in the last quarter of the previous century.¹⁴ The foremost firm was the above mentioned Carniolan Building Company, established in 1873, mainly with German capital. Some big enterprises were also run by builders, for example, Filip Supančič, being the only Slovene by birth, then F. Faleschini, Shuppler, and above all, the Tönnies family. If they wanted to supervise the construction of high buildings, builders had to obtain a licence from the provincial government. In numerous, mainly private, apartment houses they were both, the designers and contractors of the works. Although the rule was generally observed that more prestigious public buildings were designed by architects, and apartment houses were planned by builders, there were also exceptions to this rule. So, for example, Viljem Treo, a master builder and the technical head of the Carniolan Building Company, made a plan for the National Museum, while on the other hand, the Viennese architect, Georg Dörfel, was responsible for the first apartment houses built on Cankarjeva cesta.

Plans for the construction of important public buildings in the city (e. g. County Hall, the theatre building, the school at St. James, etc.) were supplied by competitions, while some of the city's functional constructions, such as barracks, hospitals, station buildings, etc., were built to standard plans, elaborated in state project planning offices.

As elsewhere in the monarchy, winners of competitions were, as a rule, traditionalist architects of a historicist orientation. Right up to the end of the century and even beyond, the belief, generally accepted in the second half of the 19th century, was prevalent among state officials that it was only proper to employ particular historical styles for certain monumental tasks. So the neo-Renaissance style was mainly chosen for prestigious architectural tasks, e. g. the county administration building, County Hall, the National Museum and the National Community Hall, the Opera House, several schools, etc. The well known story about the competition for the project of County Hall in Ljubljana also gives evidence that historicism was the officially acclaimed style of the end of the century.¹⁵ The prize was awarded to the project of Joseph Maria Olbrich, one of the leading representatives of Viennese Secession architecture, but the plan eventually commissioned was by the experienced state building engineer, Jan Vladimír Hrašky. New stylistic features actually exerted no influence on ecclesiastical architecture. After the earthquake, all the churches in Ljubljana, without exception, were renovated in historicist style.

Until World War I, architecture in Ljubljana in general developed along historicist lines. Innovations were introduced at a slow pace, and with no real enthusiasm. The provincial mentality of the milieu was reluctant towards any change. Considering that some worthy citizens even opposed the construction of waterworks in the town,¹⁶ it is clear how much more difficult it was for them to accept stylistic innovations in architecture. So Secession could only find its way into a rather narrow middle-class circle of well-to-do Ljubljana citizens who, while commissioning houses for themselves, tried to keep pace with a time so favourable to building activity. The Secession style marked the architecture of Ljubljana for a fairly

short span of time at the turn of the century. The first signs of the new style can be perceived in decorative details on the façades of historicist buildings erected shortly after the earthquake. Individual elements of Secession decoration can thus be traced on the fronts of Frisch House at 3 Prešernov trg, designed in 1897, Dolenc House at 10 Wolfova ulica, designed in 1898, and Filip mansion at 9 Stritarjeva ulica, designed in 1896-97. In fact, the Secession style found firm grounds in Ljubljana only after 1900. The first outstanding Secession construction was Zmajski most (Dragon Bridge), connecting Resljeva cesta and Kopitarjeva ulica. It was built in 1901 to the plans of Jurij Zaninovič, a Dalmatian architect and a student of Wagner's. That same year, an elementary school was also completed in Levstikov trg; its façade was designed by Maks Fabiani. The majority of Secession buildings were erected between 1901 and 1909. Secession as a style was already slowly dying in the second decade of this century. Some buildings of high quality were built in Ljubljana in the early 1920s, designed in the national style by the architect Ivan Vurnik. These buildings are supposed to be a kind of off-shoot of Secession, or its late echoes.¹⁷

The development of Secession architecture in Ljubljana was chiefly influenced by Vienna.¹⁸ There are also several examples in which the influence of the contemporary architecture of Budapest and Bohemia can be perceived, and some even demonstrate the more distant models of Belgian Art Nouveau.¹⁹ New stylistic trends were spread here directly by the activity of foreign architects. Leopold Theyer, professor at the Graz craft school and a representative of late Historicism, designed two important buildings which essentially changed the character of Ljubljana after the earthquake: the "public" building called Kresija and its counterpart across the street, Filipov dvorec (Filip Mansion). The most modern reinforced concrete bridge in Ljubljana was built to the plans of the Croatian architect Jurij Zaninovič. Friedrich Sigmundt, also from Graz, built the first department store in Ljubljana, today's Centromerkur, which is one of the purest Art Nouveau buildings in the town. Josip Vancaš, an architect from Sarajevo, designed three outstanding buildings for Ljubljana in the style of Viennese Secession: the premises of the People's Loan Bank and the City Savings Bank, and the biggest building in the city at the time, Hotel Union. Maks Fabiani, although Slovene by nationality, belongs naturally to the group of the most significant "foreign" architects who were active in Ljubljana at the turn of the century.²⁰ He worked in Wagner's studio in Vienna, thus participating directly in the formation of modern Viennese architecture. In addition to the plan for the regulation of Ljubljana after the earthquake and the plan for Miklošičev park, he realized a number of buildings here; their refined Secession forms (e. g. Krisper House) as well as their ascetic, architecturally structured modern façades²¹ (e. g. Girls' School in Levstikov trg, Rectory of St. James, Mladika lycée, etc.) promoted the new style in the town. Simultaneously, these buildings also pointed the way to the next, i. e. functionalist phase of modern architecture. The greatest credit among local architects in the creation of Secession Ljubljana goes to the native, Ciril Metod Koch, who designed a series of apartment houses in the Viennese style between Slovenska and Miklošičeva cesta, and in 1909, completed the plans for Hotel Tivoli, in which he tried his hand at creating a Slovene national style.

Local builders mostly modelled their architectural work on Viennese examples in an indirect way. They gathered information from magazines²² that were widely circulated at the end of the century, and were intended for architects and builders, as well as various craftsmen who produced interior decoration and furnishings. An important part in communicating information about art abroad was played by the first art exhibition, which was organized in

Ljubljana as early as 1899.²³ Architectural handbooks presenting new building types, new materials, new construction techniques, etc., were also published for builders.²⁴

As mentioned before, Secession in Ljubljana, as elsewhere, was the style of a narrow but rich stratum of the Ljubljana bourgeoisie, who were still mainly of German or Jewish origin at the turn of the century.²⁵ There were also, of course, some Slovene names among clients who commissioned Secession buildings.²⁶ After the period of international architectural language which was particularly characteristic of the Historicist architecture of the latter half of the 19th century, the new style was the first to introduce national elements into architecture (national symbolism was now expressed by means of colours, symbolic plants, motifs from folk art, etc.), which was naturally well suited to the Slovene middle class in the period of its national awakening.

Stylistic features of Secession were mainly limited to façade decoration²⁷ and only occasionally also marked the interiors of the buildings or their construction.

Until the end of the century, Historicist motifs prevailed on the façades, such as tendrils, garlands, cartouches, little heads, meshes, etc. Among the elements of Historicist decoration, sporadic Secession ornaments began to emerge even before the end of the century, e. g. stylized vegetal and floral motifs. After the turn of the century, under the influence of Wagner's school, Secession façades in Ljubljana were decorated, in addition to stylized vegetal ornamentation, also with geometric patterns composed of squares, rectangles, circles, straight lines, etc

Inscriptions in characteristic fin-de-siècle lettering were important components of façade decoration. They were either painted on plaster or embossed in metal on the façade surface. Old photographs show, for example, the painted inscription *Adolf Hauptmann* on the front of the house at 2 Wolfova ulica, the inscription *Felix Urbanc* below the windows of the third floor of the present Centromerkur department store in Prešernov trg, and the inscription *Grand hotel Union* below the curved roof of the central projection of the hotel's façade along Miklošičeva cesta. Fabiani first used typography as an independent artistic element when he decorated the façade of the Girls' School in Levstikov trg: he included inscriptions with quotations of pedagogical content in the two bands between the windows of the ground floor and the first floor, and between the first and second floors. Most of the above mentioned inscriptions have today been removed, but those on the fronts of the City Savings Bank on Čopova ulica and on the People's Loan Bank on Miklošičeva cesta, both composed of metal letters, have been preserved.

Even fewer signboards have survived from the Secession period, although they were compulsory for commercial houses at that time, as can be seen in old photographs. Only the signboard on the Mestna hranilnica ljubljanska (City Savings Bank) façade has been preserved, mounted below the awning that protects the main entrance. Its wrought-iron frame in Secession style holds in place a board inscribed *Mestna hranilnica Ljubljanska*.

Like Historicist façades, also those of the earliest Secession buildings were finished in traditional materials, such as stone or plaster for the overall surface; wood was used for doors and window-frames, and other building fittings were made of copper, bronze, zinc, and iron. Sculptural decoration was no longer commissioned from sculptors at the turn of the century (only exceptionally, e. g. Alojz Gangl's statues surmounting the front of the Opera House); façades were rather furnished with industrial, ready-made items

produced by firms specializing in ornaments and decorative architectural sculpture. The most famous of these operated in Vienna and Graz, from where their products were sold all over the monarchy. Instead of traditional natural materials, cheap plaster and concrete casts came into general use at that time.

Due to new materials, particularly glazed ceramic tiles of different colours and patterns, a completely new manner of façade ornamentation was introduced into Secession architecture at the beginning of this century; colourful façades gave an overall stamp to entire Secession quarters. The Portois & Fix façade in Vienna, designed by Fabiani in 1900 and faced with glazed colour tiles, was widely imitated in Ljubljana. It was undoubtedly the model for the front of the apartment house at 3 Dalmatinova ulica, designed and built by the builder Robert Smielowski for himself; then Ciril Metod Koch's façade of the Hauptmann House in Prešernov trg; and also the front of the People's Loan Bank. However, ceramic tiles on Ljubljana façades are applied rather scantily, individually, as emphases to window frames (Pogačnik House at 6 Miklošičeva cesta; Regalli House at 18 Miklošičeva), or as complements to stucco decoration (Krisper House at 20 Miklošičeva, and Bamberg House at 16 Miklošičeva).

Secession colours were vivid, contrasting. Green, blue, yellow, white, red and also gold were most often used in Ljubljana. Hauptmann House is decorated with a combination of greenish-blue, red, and white; the two buildings of the Peasants' Loan Bank on Trdinova ulica are embellished with floral ornaments in green, yellow and gold; Deghengi House at 3 Dalmatinova ulica is decorated with a combination of yellow, green and white; and the expressly two-colour frontage of the Mladika lycée sticks out of the otherwise uniform colouring of the Prešernova cesta façade. The combinations of white, blue and red used by Vancaš on the People's Loan Bank façade, and later by Ivan Vurnik in much more contrasting shades on the Cooperative Bank frontage, symbolize the Slovene tricolour.

Glass panels decorated with the technique of etching were fairly widespread façade embellishments at the turn of the century. There was hardly a wealthy middle-class house without at least one etched window. Ljubljana is remarkable for being one of the few cities in which such glass panels have been preserved in a relatively high number, if not the very originals and in the original place, then at least in copies or in museum storage. This rich artistic heritage might have survived also thanks to the circumstance that the city was never bombed during World War II. As in the case of interior decoration, the negative stance assumed by both the architects and the owners of the buildings in the era of functionalism, thus proved to be more harmful to these decorative pieces. Etched glass²⁸ was not manufactured in Slovenia, but was imported mainly from Bohemia and Vienna. It was possible to choose the motifs in sales catalogues published by various glass factories. So, for example, a catalogue of the Vienna firm of Herb & Schwab²⁹ contains the motifs etched on glass panels now decorating the snack bar at 8 Kongresni trg, Hotel Bellevue, the swing door in the City Savings Bank, and the windows of the house at 8 Župančičeva ulica. Their motifs are varied, Historicist themes predominate (flowers, plants, the Muses, etc.). The Secessionist glass panels in Hotel Union, decorated with floral, vegetal and landscape motifs, were of the highest quality.

During the post-war renovations of Secession buildings, many etched glass panels were lost. They were removed, for instance, from Hotel Union and stored in the cellar, and those from the entrance doors to the Philharmonic Society Hall were replaced with copies, while the originals were deposited in a museum. In

the Centromerkur department store, some of the etched glass panels that originally decorated the inner sides of all the shop-windows survive; they were later blocked by various interior furnishings to protect them, and are now practically inaccessible to view. On the other hand, some panels have been preserved where it might be least expected: in Filip Mansion, for instance, etched windows still decorate the two flights of stairs on the first and second floors, thus concealing from view the disreputable back yard of the house.

While etched glass had to be imported from Bohemia or Vienna, since there were no suitable workshops in Slovenia, wooden furnishings were mainly manufactured here. In 1905, there were ten such firms in Ljubljana, four of them being factories in which joinery items were produced.³⁰ The most notable cabinet makers, who supplied their products even for the most distinguished interiors, were the Naglas firm, the oldest furniture factory in Carniola, established in 1837, and the Mathian firm, established in 1864. They also furnished Hotel Union, the biggest in its time in Ljubljana.³¹

Wrought-iron fittings for buildings, such as balcony or stair railings, window lattices, door handles, letter boxes, and other ironwork, were mostly made in Slovenia to native architects' designs.³² The monopoly was held by the Žabkar iron foundry, established in 1896 and located at Bežigrad, the city quarter north of the railway station. Metal items of interior fittings, such as lamps, were mainly imported from major centres of the monarchy, where the metal industry was more advanced. Nevertheless, individual metal items, e. g. the lamps for Hotel Union, were manufactured by a local metalworker, Ivan Kregar,³³ presumably to the designs of Josip Vancaš.

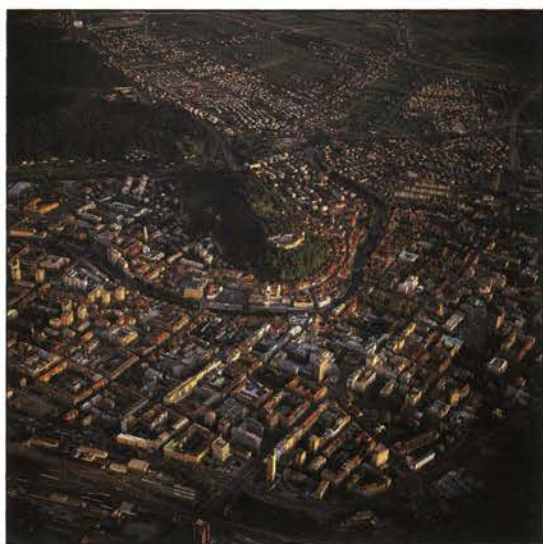
Very few Secessionist interiors survive in Ljubljana. There were extremely few buildings designed in totality in the new style, thus being also furnished with Secession furniture, embellished with etched glass in the windows and the doors on the façades or in the interiors, with wall-papers, curtains in the Secession style, etc.

Some of the best examples can only be admired in old photographs, so for example Mayer's Coffee-House, located on the ground floor of Filip Mansion and decorated in Secession fashion even before 1900, and Narodna kavarna (National Coffee-House) on Dvorni trg, arranged in 1898 to a design by Ivan Jager,³⁴ then a student at the Technical High School in Vienna. The latter coffee-house was the first attempt in Slovenia at introducing national motifs into Secession decoration.

Some of the best surviving examples are Hotel Union, Ur-banc House, and the Ljubljana City Savings Bank. However, even these are greatly altered today, and several of their decorative elements, such as stained glass windows and parts of the interior furnishings, have been partly or completely removed.

Bourgeois apartments have been the least preserved interiors. Due to the small quantity of surviving materials, our knowledge on this subject is very insufficient.³⁵ It is mainly possible to obtain information from portrait paintings³⁶ and photographs featuring citizens of Ljubljana.

A view of the north-western part of Ljubljana



On the whole, in terms of plan concepts and constructional characteristics, Secession houses did not differ from other residential architecture built in the Historicist tradition. Even the fact that the flats in these houses were fairly large and luxurious considering the circumstances in Ljubljana, and that they regularly had toilets and some of them also bathrooms, which was an exception before World War I, is attributable more to general progress in the field of hygiene³⁷ than to artistic innovations. It is interesting that there are only a few Secession villas in Ljubljana. The architectonic character of the villas that were built in the quarter next to Tivoli Park after the earthquake is Historicist almost without exception. Some rare examples can boast Secession details, such as wrought-iron balcony railings, window frames, or roof terminations. The same is true of the villas in the oldest part of the Rožna dolina quarter. However, some Secession villas were built in the first decade of this century in the quarters of Tabor, Poljane, and Vodmat.

As we have seen, Secession chiefly left its imprint on the architectural exteriors in Ljubljana, and very rarely on the interiors. Nevertheless, we must not forget that, in some cases, modernism surpassed individual stylistic elements and intervened in the buildings' inner structure. Intricate contemporary constructional solutions, such as the technically extremely complicated hall in Hotel Union, the biggest one in Ljubljana at the time; the first reinforced concrete bridge, Zmajski most; or the premises of the Rog factory as the first reinforced concrete construction made according to the progressive Hénnébique patent, a unique industrial complex from the beginning of the century in Ljubljana that has survived almost intact - all these are examples which clearly show that Secession, being a transitional period and a kind of stylistic intermezzo, bore within itself the germs that pointed the way to the next stage in the development of modern architecture, to functionalism.

Breda Mihelič

¹ The working out of a regulation plan was placed on the agenda by the municipal administration as early as 1858, cf. V. Valenčič, *Regulacijski načrti Ljubljane do leta 1918 / Regulation plans for Ljubljana up to 1918*, Zgodovinski arhiv Ljubljana (hereafter: ZAL), manuscripts.

² V. Valenčič, *Gradbeni razvoj Ljubljane od dograditve južne železnice do potresa leta 1895 / The building development of Ljubljana from the completion of the southern railway to the earthquake of 1895*, *Kronika* 1961, 3, pp. 135-144.

³ ZAL, collection of plans, Map 00/4.

⁴ ZAL, collection of plans, Map 00/4.

⁵ Ajdovščina is the name of the part of the town at the crossing of the oldest main roads through Ljubljana, the today's Slovenska cesta and Gosposvetska cesta

⁶ ZAL, Reg. I, Fasc. 1147, Fol. 252a.

⁷ S. Bernik and V. Valenčič, *Ljubljanske ulice / The Streets of Ljubljana*, Ljubljana, 1980; V. Valenčič, *Zgodovina ljubljanskih uličnih imen / The history of street names in Ljubljana*, Ljubljana, 1989; I. Hribar, *Moji spomini / My Memoirs*, Ljubljana, 1983.

⁸ *Ljubljana po potresu: 1895-1910 / Ljubljana after the earthquake: 1895-1910*, ed. by F. Govekar and M. Zarnik, Ljubljana, 1905.

⁹ B. Gabersčik, Camillo Sitte's Plan für Laibach, *Berichte zur Raumforschung und Raumplanung*, 1966, 1.

¹⁰ M. Fabiani, *Regulierung des Landeshauptstadt Laibach*, Vienna 1895; id., *Regulacija deželnega stolnega mesta Ljubljana*, 2nd ed., Vienna 1899.

¹¹ Substantial literature has been written on the regulation plans made after the earthquake. Mention is made only of the following: V. Valenčič, *Prvi ljubljanski regulacijski načrt / The first plan for the regulation of Ljubljana*, *Kronika* 1967, 2, pp. 74-83; id., *Spremembe in dopolnitve ljubljanskega regulacijskega načrta iz leta 1898 / Alterations of and supplements to the plan of 1896 for the regulation of Ljubljana*, *Kronika*, 1967, 3, pp. 152-165; N. Šumi, *Arhitektura secesijske dobe v Ljubljani / Secession architecture in Ljubljana*, Ljubljana, 1954.

- ¹² Stavbinski red za občinsko ozemlje deželnega stolnega mesta Ljubljane /Building Regulations for the municipality of the provincial capital of Ljubljana/, *Deželni zakonik za Vojvodino Kranjsko*, 1896, 21.
- ¹³ Nos. 3, 5, 7 Cankarjeva cesta, designed by architect G. Dörfel, 1875.
- ¹⁴ V. Valenčič, Ljubljansko stavbeništvo od srede 19. do začetka 20. stoletja /The Ljubljana builders from the mid-19th c. to the early 20th c./, *Kronika*, 1979, 3, pp. 135-147.
- ¹⁵ D. Prelovšek, Olbrichov projekt deželnega dvorca v Ljubljani /Olbrich's project for the County Hall in Ljubljana/, *Sinteza*, 1970, 18-19, pp. 23-26.
- ¹⁶ I. Hribar recalls in his memoirs, for example, that even Karel Bleiweis, a reputed physician in Ljubljana, was against the construction of waterworks.
- ¹⁷ *Ivan Vurnik: slovenski arhitekt 1884-1971* / Ivan Vurnik: Slovenian Architect 1884-1971, Ljubljana, 1994.
- ¹⁸ A lot of studies have been written on the impact of Vienna on the origin and development of Secessionist architecture in Ljubljana: N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954; B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, 1980, pp. 25- 51; *Secesija na Slovenskem*, Ljubljana 1984 exhibition catalogue; D. Prelovšek, *Arhitektura Hribarjeve dobe v Ljubljani* /Ljubljana architecture in the age of Mayor Hribar/, *Grafenauerjev zbornik*, Ljubljana, 1996.
- ¹⁹ E.g. the Urbanc department store, cf. D. Prelovšek, *Urbančeva hiša v Ljubljani in njen arhitekt* / Urbanc House in Ljubljana and its architect/, *Sinteza*, 1977, 38-40, pp. 112-116.
- ²⁰ Most studies on Fabiani have been written by M. Pozzetto. M. Pozzetto, *Max Fabiani: Ein Architekt der Monarchie 1865-1962*, Vienna, 1983; id. *Max Fabiani: Nuove frontiere di architettura*, Trieste, 1988, exhibition catalogue.
- ²¹ Šumi speaks about a reduced style, cf. N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954.
- ²² The most widely circulated were, for instance: *Allgemeine Bauzeitung*, *Wiener Bauindustrie Zeitung*, *Zeitschrift des Österreichischen Ingenieur und Architekten Vereins*, *Der Architekt*, etc., cf. D. Prelovšek, *Arhitektura Hribarjevega časa*, *Grafenauerjev zbornik*, Ljubljana, 1996, pp. 578-650.
- ²³ D. Prelovšek, *Secesija in Slovenci* /Secession and the Slovenes/, *Secesija na Slovenskem*, Ljubljana, 1984.
- ²⁴ In Plečnik's estate, for example, a series of books can be found that were published in Vienna, Prague and elsewhere in Central Europe at the time discussed here, among them several volumes of the *Handbuch der Architektur* which was known in Central Europe at the turn of the century — like Durand's handbook in France — as the most comprehensive architectural reference book. It contained practically all relevant aspects of the architectural skill, from building types, constructions, building elements, materials, styles, etc., to ornamentation; a special volume by J. Stübgen, *Der Städtebau*, was also dedicated to urban planning.
- ²⁵ Many of them already felt to be Slovenes, so for example Otomar Bamberg, a printer and bookseller, the head of the printing house and bookshop of I. Kleinmayr & F. Bamberg, where, in addition to German books, also a number of Slovene ones were printed at the turn of the century (by the authors J. Stritar, F. Levstik, I. Tavčar, F. Prešeren, S. Gregorčič, A. Aškerc, I. Cankar, O. Župančič); and Valentin Krisper, a lawyer, who was a proponent of Slovene language in public use, and, besides other things, also wrote, together with F. Stele, a booklet *Glavno mesto Slovencev Ljubljana* /Ljubljana, the capital of the Slovenes/, 1920.
- ²⁶ E. g. F. Čuden, J. and Š. Pogačnik, J. Počivavnik, A. Vodnik, J. Pirc, and others.
- ²⁷ B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, 1980, 16, pp. 25-51.
- ²⁸ Aleš Lombergar, *Prezrta steklena dediščina* /Ignored glass heritage/, *Ambient*, 1994, 4, pp. 64-69.
- ²⁹ The information has been communicated to me by Aleš Lombergar.
- ³⁰ *Ljubljana po potresu 1895-1910*, ed. by F. Govekar and M. Zarnik, Ljubljana, 1905, p. 66.
- ³¹ V. Bučić, *Pohištvo* /Furniture/, *Secesija na Slovenskem*, Ljubljana, 1984.
- ³² M. Žargi, *Kovina* /Metalwork/, *Secesija na Slovenskem*, Ljubljana, 1984.
- ³³ Op. cit., p. 45.
- ³⁴ D. Prelovšek, *Janez Jager in slovenska arhitektura* /Janez (John) Jager and Slovene architecture/, *Sinteza*, 1973, 26-27, pp. 65-72.
- ³⁵ Vesna Bučić, for instance, writes that the reason why very few pieces of Secessionist furniture survive was migrations and the negative attitude towards middle-class culture. V. Bučić, *Pohištvo* /Furniture/, *Secesija na Slovenskem*, Ljubljana, 1984.
- ³⁶ F. Zalar, *Podobe ljubljanskih meščanov* /Images of the Ljubljana citizens/, Ljubljana, 1992, exhibition catalogue.
- ³⁷ About housing culture, hygienic conditions, technical innovations, apartment furnishings, etc., detailed information can be obtained from: A. Studen, *Stanovati v Ljubljani* /Abiding in Ljubljana/, Ljubljana, 1995.

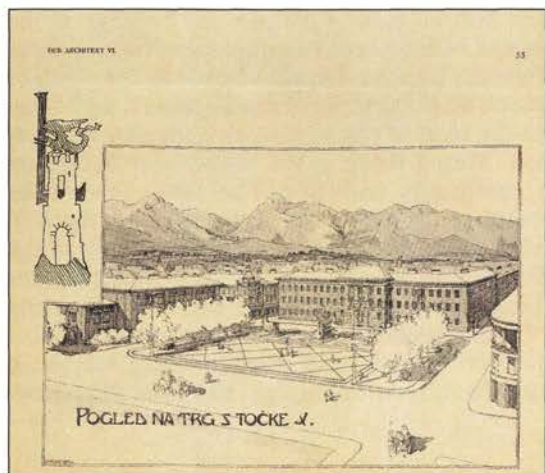
Miklošič Park - the most beautiful Secession ambience in the city

Miklošičev park (Miklošič Park), which was originally known by the symbolic name of Slovenski trg (Slovene Square), was laid out at the beginning of the century in front of the newly erected Palace of Justice. The first initiative for a park came from the provincial government. The municipality did not object to the suggestion; on the contrary, the municipal authorities, forcefully pointed out

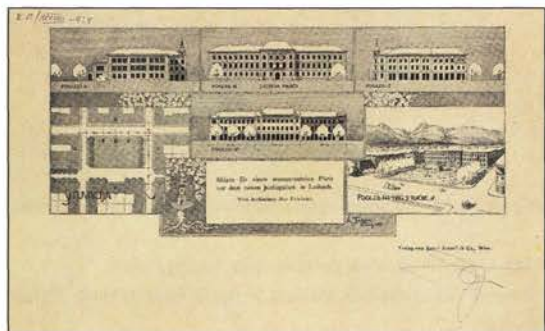
that Ljubljana should also have a square of good quality which would give the impression of an architectural unit, like the squares in Vienna, Budapest, or Zagreb. Unfortunately, they did not have the financial means for such a project. Mayor Hribar strived hard to obtain money from the Ministry of Finance to purchase land for the square. Although he did not succeed, the municipal council altered the regulation plan of the northern part of the city¹ to enable the possible future realisation of the square. The appeal for money was repeated and this time the Ministry of Finance

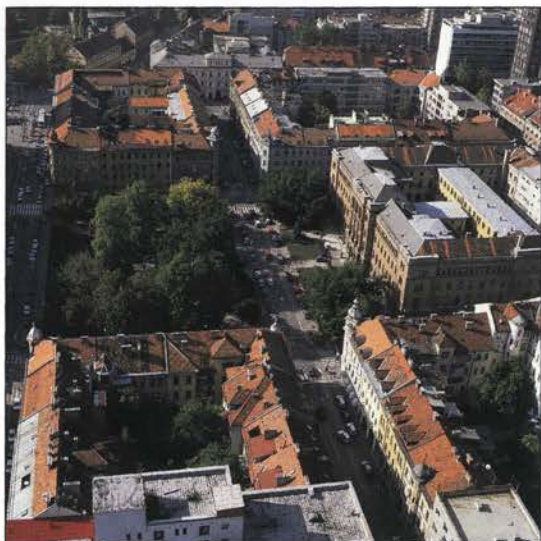
granted 5,000 florins for the construction of the square. So already in 1899, the municipality could order the elaboration of a plan for the architectural arrangement of the square, with exact guidelines for the surrounding buildings. It was commissioned from the architect Max Fabiani, who had earlier collaborated on working out the plan for the regulation of Ljubljana.

Fabiani sent a sketch of a square to the mayor that same year; he enclosed explanations of the layout and the building scheme of the square. Both were published in *Der Architekt*.² The architect designed the square as a slightly raised platform in a combination of asphalt and white stone, enclosed between two rows of trees on its lateral sides, and a line of monuments against the Palace of Justice, for which purpose it was planned to use monumental excavated Roman pieces kept in the National Museum's courtyard or in its cellar. Fabiani left the square open to the south. Marco Pozzetto states that Fabiani based his design on the plan of a semi-circular forum, published two years earlier by Otto Wagner in a volume of sketches,³ redesigning it for a rectangular site. It is clear from the proposed plan itself that Fabiani indeed designed the square for a chosen view, since it is left open towards the south,



Maks Fabiani: Plan for architectural lay-out of Slovenski trg in Ljubljana, 1899. *Der Architekt*, VI-1900, p. 35, Fig. 55





and the architectonic sketch of the square's façade envisages corner turrets only for the houses at the two northern corners of the square, east and west of the Palace of Justice. Bamberg House at the south-east corner of the square, designed by Fabiani himself, is adjusted rather to Miklošičeva cesta than to the square, and has no corner turret.

Fabiani also suggested in his plan that the square should be built up in a unified manner, and proposed a uniform height for the nearby houses. To give an example of how the proprietors should build their houses

around the square, he himself made a plan for the building at the corner of Tavčarjeva and Miklošičeva streets, commissioned from him by the lawyer Valentin Krisper. Regalli's house to the south of it, whose plan was made by the sculptor Fran Berneker, and three residential houses to the west of the square, designed by the municipal architect Ciril Metod Koch in the fashionable Secession style, were built in conformity with this. The south side of the square was left incomplete for a long time, closed off by the wall of the former Verovšek shop. As late as 1922, the building of the Loan Bank at 7 Miklošičeva was built in the south-east corner opposite Bamberg House, and next to it the trade-union building was erected in the 1960s, designed in a completely functionalist style by the architect Edo Mihevc, and corresponding neither in size nor in form to the character of the square and its architecture.

Breda Mihelič

¹ V. Valenčič, Spremembe in dopolnitve ljubljanskega regulacijskega načrta iz leta 1896, *Kronika*, 1967, 3, pp. 152-165.

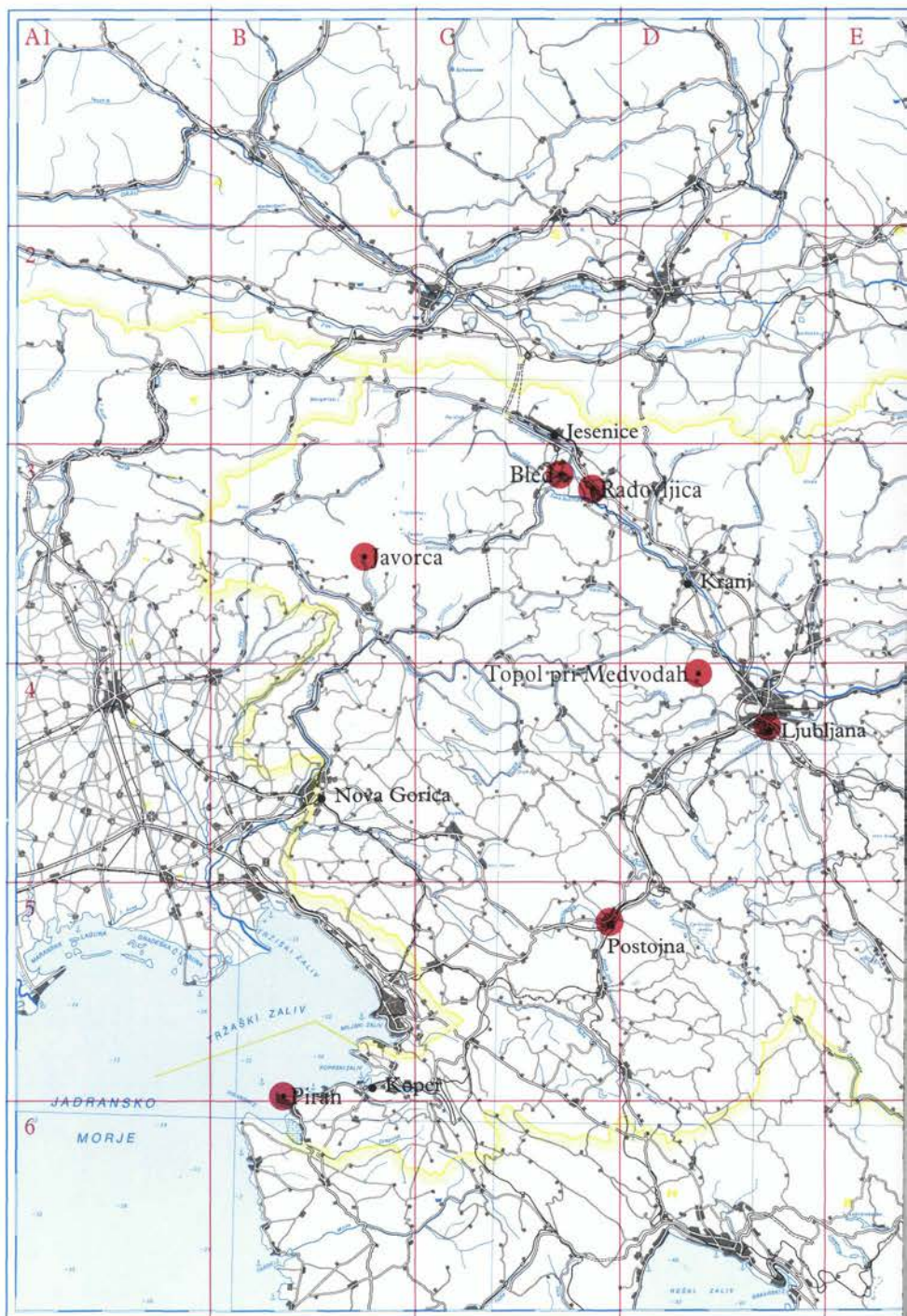
² M. Pozzetto, *Max Fabiani 1865-1962: Ein Architekt der Monarchie*, Vienna, 1983.

³ O. Wagner, *Einige Skizzen, Projekte und ausgeführte Arbeiten*, 2. Band, Vienna, 1897, Tabelle 41: Studie zur Monumentalfrage.

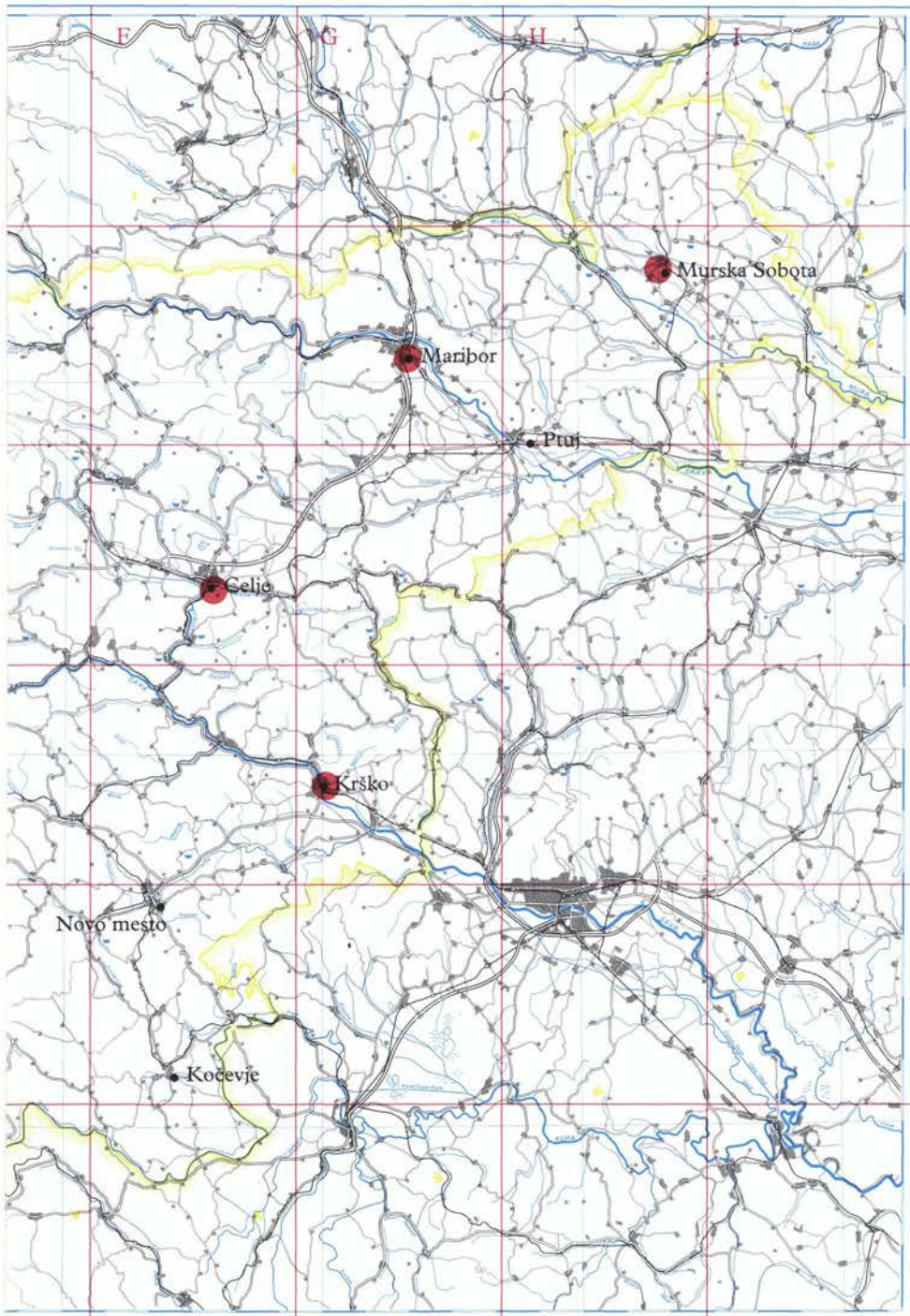
Catalogue

Key

- 116 km** Distance from Ljubljana
194 A3 *Atlas Slovenije / The Atlas of Slovenia /*, Ljubljana, MK, 1992
B6 Map of Slovenia, pp. 50-51



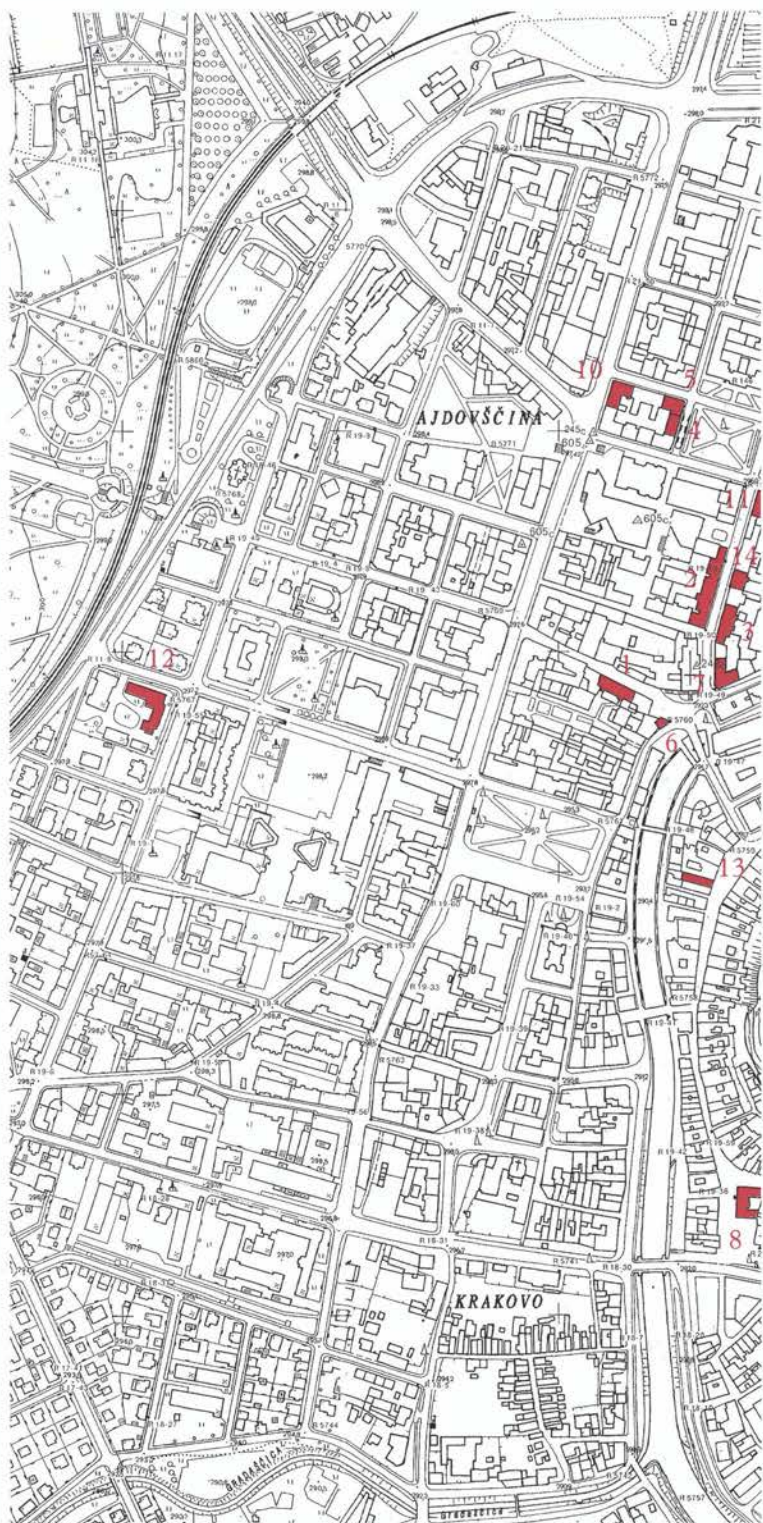
Map of Slovenia



Prominent Secession Buildings in Ljubljana

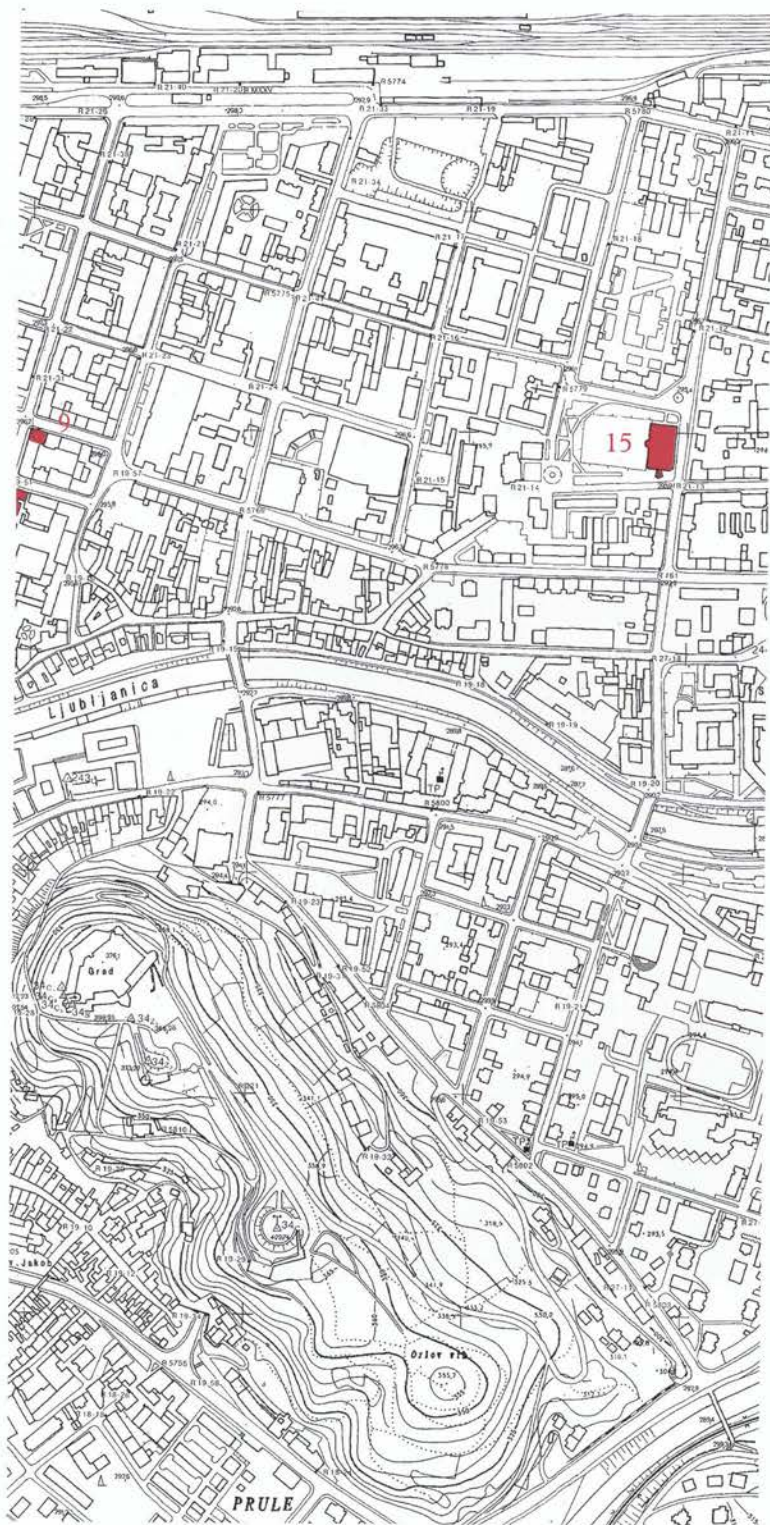
Breda Mihelič

- 1 City Savings Bank
- 2 Hotel Union
- 3 People's Loan Bank
- 4 Pogačnik House
- 5 Čuden House
- 6 Hauptmann House
- 7 Urbanc House
- 8 Girls' Primary School



Ljubljana

- 9 Krisper House
- 10 Hribar House
- 11 Bamberg House
- 12 Mladika, Girls' Lycée and Boarding House
- 13 Drofенig House
- 14 Cooperative Bank
- 15 Sokol Gymnastic Society's Hall



0 km
127 C2
D4

Ljubljana

City Savings Bank

Čopova 3

Year of plan and completion:

1903-1904

Designer:

Josip Vancaš

Contractor:

Filip Supančič

Investor:

City Savings Bank

Building type:

bank, commercial apartment house

Source:

ZAL, Reg 1, XVI/2, fasc. 2068

The City Savings Bank of Ljubljana was founded in 1882. It was the first Slovene banking institution and, as such, a rival to the German Carniolan Savings Bank, which until then had had the most important role in the city. Hribar notes in his memoirs: "The time is not far off when it (i.e. the City Savings Bank) will surpass the old Carniolan Savings Bank in the amount of deposits, which artificially maintains the boastfully swaggering German character of



the country with funds, which for the most part our peasant savers have allowed them to gather."¹ Before moving to its present premises at 3 Čopova in 1904, the City Savings Bank operated for more than a decade in the building of the town hall.

In 1902 a competition was advertised by the management of the City Savings Bank in the Vienna, Prague and Zagreb professional papers to provide plans for the new building. The jury awarded second prize to Josip Vancaš, an architect from Sarajevo, who was later entrusted with the implementation of the plan, too. Due to the modest funds available, the competition programme already envisaged a single floor to be occupied by the Savings Bank, while shops were planned on the ground-floor, and apartments on the upper two floors. This was the usual way to deal with the problem of business premises in Ljubljana at the turn of the century. The People's Loan Bank, too, disposed only with part of the ground-floor and upper floor of its new building on Miklošičeva cesta to be used for business. By renting out shops on the ground-floor some money was earned for the maintenance of the buildings. Mayor Ivan Hribar strongly opposed the modest programme that the management council of the Savings Bank envisaged in the competition programme, as being short-sighted and disregardful of the needs of modern banking business;² nevertheless the board of managers of the Savings Bank adopted the original concept of the plan. Vancaš submitted the elaborated plans to the management of the Savings Bank in 1903, and they requested a building permit in the same year. The works were carried out by the company of Filip Supančič, and were completed in 1904.

In fact, the plan of the City Savings Bank is a modified copy of the First Croatian Savings Bank which Vancaš had earlier built in Zagreb.³ The building has a symmetrical groundplan. There is a vestibule in the central axis, with a staircase in the form of a U, leading to the bank's premises on the first floor, while in one side wing there is a vehicle access to the courtyard, and in the other, a vestibule with stairs to the upper storeys.

Vancaš belonged to the older generation of Sarajevo architects, who were still deeply anchored in the historicist tradition. His output in Sarajevo is characterized by a



variety of historical styles.⁴ Secession was only a brief transitional phase for him. Later on, he directed his search towards the so-called “Bosnian style”, one of the national styles that developed in most Central European countries as an offshoot of Secession, and adopted their own original features, conditioned culturally and regionally.

These mostly occurred after the international congress which had taken place in Vienna in 1908, on the theme of protection of vernacular art and folk architecture.

The building is one of the earliest of Vancaš's works in his transition to Secession. Secession elements are still intertwined with neo-historical ones, (such as the overburdening of the façade with decoration, the exaggerated articulation of the façade surface, and individual decorative motifs). The relatively long façade, which is articulated by as many as 17 window axes, is symmetrically divided into three vertical parts. The central, triaxial, slightly protruding projection is topped with a gable, above which the coat-of-arms of the city of Ljubljana is mounted. Below the cornice, the projection is decorated with winged female heads. The corbels protruding from the moulding between the first and second storeys bear two statues personifying craft and industry, the work of an anonymous sculptor from Graz. The portal in the central axis of the building, accentuated with a canopy made of glass and wrought iron and formed like a fan of open petals, is a more modest variant of the canopy above the portal of Urban House. They were both created under the influence of the French-Belgian variant of Art Nouveau. A Secession signboard has been preserved above the entrance, most probably the only original one in Ljubljana. The ground-floor of the lateral, seven-axis parts is emphasised by two portals dominated by balconies on consoles which protrude from the portal pilasters. Large wooden shopwindows in red-brown are in contrast to the white of the façade. The modest façade decoration under the windows of the first floor becomes denser towards the top and towards the centre of the building. It is composed of late-historicist and Secession motifs, such as garlands, small balls, heads, floral wreaths, etc., and covers almost the entire façade surface in the sense of the historicist “horror vacui”.



Inside the building, one of the few Secession interiors has been more



or less authentically restored. The main portal, with the door which still holds in place the original etched glass panels with stylised floral motifs, opens into a rather narrow entrance hall which widens, in the centre of the building, into a vestibule with two semi-circular niches. The stairs lead from it to the upper floor, where a large banking hall is intended for clients. Stucco decoration with the same motifs as those on the façade has been preserved here, and the original chandeliers and several pieces of original furniture also survive, while the etched glass panels and furnishings are a reconstruction of a more recent date.

Literature:

N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954; Damjan Prelovšek, Poslopje mestne hranilnice ljubljanske, *Kronika*, 24, 1976, pp. 43-47; id., *Ljubljanska arhitektura Hribarjevega časa*, *Grafenauerjev zbornik*, Ljubljana, 1996, pp. 579-650; B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, *ZUZ*, n.v., 16, 1980, pp. 25-50.

¹ I. Hribar, *Moji spomini*, Ljubljana, 1983.

² Ivan Hribar particularly opposed the idea that the premises intended for banking business with customers should be placed on the 1st floor instead of the ground floor. Cf. ZAL, Reg I, Facs. 2068.

³ N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954.

⁴ B. Spasojevič, *Arhitektura stambenih palata austrougarskog perioda u Sarajevu*, Sarajevo, 1988.

Ljubljana

Hotel Union

0 km
127 C2
D4

Miklošičeva 1

Year of plan and completion:

1903-1905

Designer:

Josip Vancaš

Contractors:

building work Viljem Treš; iron

roof construction of the auditorium:

L. & J. Biro & A. Kurz, Vienna

Investor:

Shareholding Building Society

Union

Building type:

hotel

Source:

ZAL, Reg I, fasc. 2066

The idea of erecting a new hotel in Ljubljana, built to modern standards, which should promote tourism in the city, was born in the city's sector for the care and improvement of the area. It was mostly owing to Dr. Vinko Gregorič that the hotel was actually built. He was a physician, a city councillor, and a founding member of the Union Shareholding Building Society, the one that was to build the hotel. His idea was that the hotel complex should reach from Natorjeva ulica all the way to Miklošičev park, and it should also include large baths with sixty tubs and two swimming-pools.¹ The plan was only partially carried out, nevertheless, the hotel was the biggest building in the town at the beginning of this century, with its almost one-hundred-metre wing facing Miklošičeva cesta, and the fifty-metre one facing Natorjeva ulica. The hotel complex occupied

a building lot of almost 2500 m². The two wings, set at right angles to each other, and a corner oriel topped with a dome-like roof, form the corner of the two streets and characterise the view of Miklošičeva cesta as seen from the south. Simultaneously with the main hotel building, a large auditorium was erected more to the centre of the building lot, and a smaller one next to it, each linked to the hotel by a connecting wing. While the main facility is constructed in a classical way (three parallel walls support the building in the longitudinal direction, while in the transverse direction, supporting walls connect the building at three points, i.e. by the three vehicle passages), the auditorium was a real technical achievement of the time. It was the largest (15 m wide, 33.4 long and 11 m high) and most prestigious auditorium not just in the city, but on the whole of the Balkans. It was executed by the specialized Viennese firm, L & J. Biro, & A. Kurz.²

The construction of the hotel was an exceptionally demanding task from the functional, technological and organisational aspects, so the Union shareholding building society decided to entrust it to Josip Vancaš, an experienced and eminent architect, who had already realised a number of demanding projects, two of which had been in Ljubljana. Although some hotels had existed in Ljubljana in the 19th century - two of them at least built for that purpose, i.e. Hotel Stadt



Wien on the corner of Slovenska and Cankarjeva, and Hotel Elephant on the opposite side of this cross-roads - it could be said that Hotel Union was the first modern hotel building in Ljubljana.

Due to new means of transport, tourism was rather advanced at the end of the 19th century, and the construction of hotels turned out to be a new task for architecture, requiring a lot of careful study. The most eminent architects and builders of the day were involved, both theoretically and practically. In Wagner's school, too, particularly in the second year of studies, focused on public architecture, special attention was paid to the problems of hotel architecture.³ Given that his school was of major international significance and had great influence, and that the results of its work were regularly published in the annual school miscellany, as well as in magazines,⁴ it can be assumed that these studies were also not unknown to Vancaš. The spatial and organisational concept of his hotel is reminiscent of some designs from Wagner's school. It also takes account of the results of studies conducted in Wagner's school on

the problems of modern hotel architecture, which Joseph August Lux, Wagner's friend and biographer, described very clearly, although a few years later, in his essay, *The Hotel, a Construction Problem*.⁵ Lux followed the work of the school very carefully throughout, and he was also thoroughly familiar with its products. A hotel, as Lux puts it, must function like a machine, provide the comfort of a sleeping-car, and the hygiene of a clinic. These definitions of hotel architecture very clearly foretell the subsequent stage of the development of modern architecture, which Le Corbusier formulated as a "machine a habiter".

Hotel Union also corresponds to the description of an ideal hotel building as stated by Lux in his essay. It embraces a "large salon for performances, which communicates through a terrace with the garden, located in front of the dining rooms which open through large glass swing door into the salon, in which a piano must not be missing".⁶ In addition to this, two smaller auditoria/salons, a restaurant, coffee room, games room and wine cellar, a hotel garden, garages. In short, the rich programme was so lavish that soon after the construction, the hotel became the centre of the city's social life. Hotel Union was like a city in miniature, a contrast to old hotels like Slon/Elephant/ and Stadt Wien which, because of poor spatial organisation and lack of both comfort and hygiene, did anything but attract guests, or left them only two possible choices, as J. A. Lux wrote in the same essay: "suicide or flight". Hotel Union also had modern technical fittings. It had electrical installations, central heating, hot and cold water, water-closets, bathrooms on the guest floors, and elevators for guests, luggage and food.⁷ In short, the new hotel met all the modern hotel standards. It was functional, comfortable and hygienic.

The internal spatial layout is also reflected in the façade. The façade along Miklošičeva is symmetrical and accentuated with a central, slightly protruding five-axis, projection. The entrance for vehicles was in the central axis, marked with typical cornerstones. It was flanked by two arched doorways on either side, leading into a





tobacconist's shop and reading-room on one side, and into a restaurant on the other. Set on stone consoles, there is a balcony above this five-axis entrance to the hotel, with a wrought-iron railing. A similar but smaller balcony is also repeated on the corner, attached to the first floor above the entrance where it encloses the semi-circular oriel.

Hotel Union, as has been said, is Vancaš's second building in Ljubljana, not counting the Diocesan



grammar school in Šentvid⁸. In comparison with the City Savings Bank, which had been built only a year earlier, Hotel Union signified a step forward in the development of Vancaš's architecture. The façade surface between the ground-floor and the cornice which separates the band of dormer windows from the lower storeys is more unified, the distribution of decorative elements over the façade is better organised, and, in compliance with the Secession principle of growth, it increases from the first floor upwards. The windows on the first floor are linked by a wide band of simple horizontal lines cut into the plaster, between the windows of the second floor runs the same motif of horizontal lines, into which plaster discs are included, and the decorative stucco ornamentation between the windows of the third floor is designed as a double wreath of stylised sunflowers. The motif of discs combined with rings is also repeated between the windows on the attic floor. From the rich repertory of façade decoration of the City Savings Bank of Ljubljana, Vancaš retained garlands, cartouches and female heads on the façade of Hotel Union, but this decoration is restricted to the façade terminations which extend above the cornice of the central and side projections and the balconies on the second floor. Despite the neo-Historicist starting point that can still be noticed on the Union façade, Vancaš had already approached the modern decorative style of Secession in this design.

This is especially evident in the interior decoration of the hotel building. Typical undulating Secession lines decorated the ceilings, walls, inside doors, in short, the overall interior of the hotel, from the architectural decoration to the craft details and interior furnishings. Unfortunately, except for the built-in furnishings and some stucco decoration, little of the interior furnishing has been preserved. The interior furnishings were for the most part produced by local craftsmen to Vancaš's designs. The lamps which decorated the hotel premises were made in the workshop of the metalworker Ivan Kregar;⁹ the halls, garden and



cloakroom were furnished by the Naglas furniture workshop; the hotel office, restaurant, wine cellar and bedrooms by the Mathian furniture workshop; and the coffee-house by the Bothe and Ehrmann company from Zagreb.¹⁰ The walls were sumptuously decorated with stuccowork, and the doors and windows facing the street and those in the interior were glazed with decorative etched glass.¹¹ In contrast to the other fittings, all the glass was imported from Bohemia. It was made by the famous Pilsen factory of A. Rhewald.¹² The doors of the restaurant, coffee-house and auditorium and all the windows on the façades facing the streets were in a neutral colour, with stylised plant and floral motifs. Coloured etched glass decorated the prestigious rooms inside the hotel. The green etched glass with figural motifs is still in part preserved in the corridor in front of the so-called blue salon.¹³ Together with violet glass panels, decorated on the upper side with stylised flowers, and with two or three different landscape motifs at the bottom, they adorned the most prestigious rooms on the ground floor. Orange glass with the motif of nasturtiums, drawn in elegant Secession lines, still today decorates the passageway in the upper floor. The majority of the decorative glass was removed after the war and replaced with ordinary glass. Fortunately, the originals are stored in the hotel basement. Copies will be made after them in the near future, and the hotel doors and windows again fitted with them.

Literature:

N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954;
B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, *ZUZ, n.v.*, 16, 1980, pp. 25-50;
D. Prelovšek, *Ljubljanska arhitektura Hribarjevega časa, Grafenauerjev zbornik*, Ljubljana, 1996, pp. 579-650.

¹ I. Hribar, *Moji spomini*, Ljubljana, 1983.

² ZAL, Reg I, spec. fasc. 2066, fol. 29

³ M. Pozzetto, *La scuola di Wagner 1894-1912: idee-premi-concorsi*, Trieste, 1979.

⁴ As a supplement to *Der Architekt*, the magazine which was first published in 1894, i.e. the same year as the school was founded, the miscellany of Wagner's school was published annually. Introductions to the first and second numbers were written by Maks Fabiani. From 1903 onwards the annual school miscellanies were issued as independent publications.

⁵ J. A. Lux, *Das Hotel, ein Bauproblem*, *Der Architekt: Wiener Monatshefte für Bauwesen und dekorative Kunst*, 1909, 15, pp. 17-20.

⁶ Op. cit.

⁷ The elevators were designed and produced by the firm of Wertheim & Co. from Vienna.

⁸ Šentvid was a village to the north of Ljubljana, today it is a part of the town.

⁹ *Secesija na Slovenskem*, Ljubljana, 1984, cat. nos. 47 and 48.

¹⁰ Vesna Bučič, *Pohišstvo, Secesija na Slovenskem*, Ljubljana, 1984.

¹¹ Aleš Lombergar, *Prezrta steklena dediščina, Ambient*, 1994, 4, pp. 64-69.

¹² In the catalogue of the Viennese workshop of Herb & Schwab motifs can also be found which served as models for the etched glass panels of Hotel Union.

¹³ I have been able to ascertain that the name, blue salon, which is used today for the premises of the former restaurant by Miklošičeva ulica, is of more recent origin and is not connected with the original decoration of the restaurant.

Ljubljana

People's Loan Bank

0 km
127 C2
D4

Miklošičeva 4

Year of plan:

1907

Designer:

Josip Vancaš

Contractor:

Viljem Treo

Investor:

People's Loan Bank

Building type:

bank, commercial-apartment house

Source:

ZAL, Reg I, XVI/2, fasc.1533

The spatial concept of the business premises of the People's Loan Bank, like that of the City Savings Bank of Ljubljana, is the one of a commercial-apartment house in which only part of the ground-floor and first floor are used for banking business and shopping facilities, while the upper storeys are intended for the accomodation. The entrance to the building is from the vehicle access, located in the left axis of the central projection; the original entrance to the banking premises used to be in the extreme right-hand axis of the façade. The two staircases leading to the upper floors left and right of the vehicle passage are decorated with Secession ironwork railings. The interiors of the banking



premises are today completely altered, and the entrance to the banking premises moved to the vehicle passage.

The façade of the building differs from Vancaš's earlier works in Ljubljana and is actually his first true Secession edifice. Here he first used typical Secession motifs taken from Wagner's architectural vocabulary, e.g., gables in the form of a basket-handle arch, characteristic shallow bow-windows, familiar particularly in Fabiani's architecture, and ceramic façade facing, which undoubtedly has its distant example in Wagner's Majolica House, etc.

A balanced geometrical pattern of blue glazed tiles decorates the lower storeys of the symmetrical façade. Towards the top, the façade simply blossoms into luxurious plant ornamentation consisting of leaves, branches, buds and flowers, which surround the window frames and fill the space between them. The central projection is accentuated at the top with a gable in a form of basket-handle arch, in which a large, three-light window is set. The gable is surmounted by two seated figures, barefoot and with bare shoulders, holding a purse, and a beehive respectively, and two cartouches, on which bees and ants are depicted, symbols of industry, economy and wealth.¹ The ironwork railings of the balconies on the first, second and third floors are designed as elegant Secession lines of plant branches,



onto which stylised gold flowers are set. The support for the metal inscription of *Ljudska posojilnica* ends on both sides in curving lines, and the ironwork constructions in the upper storeys of the side bow-windows blossom into plant decoration. The bow-windows on either side of the building extend from the first floor to the top, and the façade above them is terminated with a basket-handle form of a gable. In either of these gables a three-light window is set, like the one in the central projection.

Literature:

N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954;
 B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, *ZUZ, n.v.*, 16, 1980, pp. 25-50;
 D. Prelovšek, *Ljubljanska arhitektura Hribarjevega časa, Grafenauerjev zbornik*, Ljubljana, 1996, pp. 579-650.



¹ Š. Čopič, D. Prelovšek, S. Žitko, *Ljubljansko kiparstvo na prostem*, Ljubljana, 1991.

0 km
127 C2
D4

Ljubljana Pogačnik House

Cigaletova 1

Year of plan:
1902
Designer:
Ciril Metod Koch
Contractor:
Valentin Accetto
Investor:
Josip in Štefan Pogačnik
Building type:
apartment house
Source:
ZAL, Reg I.sv. XVI/2, f. 1510

Pogačnik's house, which occupies the central site in the western façade of the square in front of the Palace of Justice, is a classically conceived tenant apartment house with a symmetrical, centrally arranged groundplan, which is also reflected on the façade. The central accent of the façade composition is an elegant portal crowned with a stucco relief representing a typical fin-de-siècle female figure with extended arms, holding plant branches in her hands. Koch patterned his Ljubljana work on then fashionable Viennese Secession models, and it has been ascertained¹ that he borrowed this female figure directly from the plans for the façade of the Vienna Workers' Hall



by Adolf Ritter von Inffeld, which had been published in 1901 in the magazine, *Der Architect*. In general, the façade of Pogačnik house is created on the above mentioned, somewhat reworked pattern. The ground-floor band of windows is linked with horizontal lines cut into the plaster, and the upper two floors are vertically connected with strips which fall from medallions beneath the eaves and continue between the windows of the second floor, where they are interconnected with wide bands of stylised leaves.



Literature:

N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954;
B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, *ZUZ, n.v.*, 16, 1980, pp. 25-50;
D. Prelovšek, *Ljubljanska arhitektura Hribarjevega časa*, *Grafenauerjev zbornik*, Ljubljana, 1996, pp. 579-650.

¹ B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, *ZUZ*, 1980, 16, pp. 25-50.

Ljubljana

Čuden House

Cigaletova 3

0 km
127 C2
D4

Year of plan:

1902

Designer:

Ciril Metod Koch

Contractor:

Jakob Accetto

Investor:

Fran Čuden

Building type:

apartment house

Source:

Reg I, sv. X VI/2, f. 1510



Koch produced the plan for Čuden's house, situated on the corner of Cigaletova and Tavčarjeva ulica in the same year as that for Pogčnik's house. Both façades of the corner building are designed in fashionable Secession style and



richly embellished with Secession decoration. The main façade along Tavčarjeva is vertically divided into three parts. The ground-floor of the central triaxial part is accentuated with a portal. It is topped with a balcony on the first floor, set on consoles of wrought iron, with a fine Secession wrought-iron railing. A similar but wider balcony, set on three consoles, also accentuates the central axis of the other façade facing the Miklošičev park. Plastically protruding lintels terminate the windows on the first floor, alternating in two and three leaves. The same kind of lintels link the two-leaf windows, set in pairs on either for side of the façades. Above the windows of the second floor is a series of blue and red circular ceramic tiles and above this, on the parapet between the second and third floors, there is a belt of plaster in the form of undulating lines. Over the central balcony on the third floor of the façade facing Tavčarjeva ulica, rises a gable with powerfully protruding eaves carried on two side corbels. A stylised motif of tree cut into the façade plaster grows from the bottom of the balcony, extending its branches to the cornice which separates the façade from the gable. The corner of the building is accentuated with an oriel topped with a turret, which has a rectangular groundplan on the first floor, and then flows into a semi-circle and is terminated above the roof with a square platform on which stands a globe. According to the original plan, the oriel should have been carried by an Atlas, reminiscent of the female figure on the neighbouring Pogčnik House. This detail was not realised, so that the oriel is now set on two stone supports.

Literature:

N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954;
B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, *ZUZ, n.v.*, 16, 1980, pp. 25-50;
D. Prelovšek, *Ljubljanska arhitektura Hribarjevega časa, Grafenauerjev zbornik*, Ljubljana, 1996, pp. 579-650.

Ljubljana

Hauptmann House

0 km
127 C2
D4

Wolfova 2

Alternative name:

Mali nebotičnik (The small skyscraper)

Year of adaptation of façade:
1904

Designer:

Ciril Metod Koch

Contractor:

Gustav Tönnies

Investor:

Adolf Hauptmann

Building type:

commercial-apartment house

Source:

Reg I, f. 1520, No. n. 26513

The house on the corner of Wolfova ulica and Prešernov trg is called Hauptmann's house after the owner, but because of its proportions, the great height in comparison with the width, it was also given the nickname "the small skyscraper". It was built in 1873 on the site of a former tavern, which had already existed there as early as 1600. It was one of the few Ljubljana houses not to have been damaged by the earthquake, so it also successfully defied the post-earthquake regulation of the square, thus marking its pre-earthquake building line.

In 1904, the owner decided to



renovate the building. He commissioned a plan for a new façade and new roof from the city architect, Ciril Metod Koch. The architect designed the renovation in the style of the fashionable Viennese Secession inspired by Wagner. The five-storey façade is horizontally divided by a strongly profiled moulding between the ground-floor and the first floor, a wide coffered band between the first and second floors, and, additionally, by horizontal lines cut into the plaster on the lower two floors. The upper side of the roof was originally terminated with metal snowguards, undulating in a line characteristic of the roofs of oriental houses. The façade decoration becomes denser towards the top of the building. Above the windows of the second floor runs an ornamental disconnected line of small blue tiles. Vertical strings of tiles of various colours decorate the spaces between the windows of the third floor, and above them, a decoration of glazed tiles in the geometric motif of a chessboard covers the entire façade between the windows, continuing uninterruptedly up to the cornice, and then merging into the coloured plaster which decorates the strongly projecting eaves, designed in Wagnerian style, with a motif of





coloured coffers. The facing with ceramic tiles on the upper part of the façade, modelled on the then fashionable Wagner's Majolica House, and the coloured stuccowork create harmonious green-blue and red-white façade decoration, which is also harmonised with the dark-green of the window frames and shutters and the dark green and white façade plaster. Here, for the first time, Koch used fashionable colour contrasts, by which Hauptmann's house stands out in the context of Prešernov trg. He undoubtedly found the models for such decoration in contemporary Viennese architecture, though some interpretations link the colour intensity of the façade to the profession of the owner of the house, who was a trader in paints. Undoubtedly, Hauptmann's house is one of the best of Koch's works in Ljubljana.¹

Literature:

N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954;
 B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, *ZUZ, n.v.*, 16, 1980, pp. 25-50;
 D. Prelovšek, *Ljubljanska arhitektura Hribarjevega časa, Grafenauerjev zbornik*, Ljubljana, 1996, pp. 579-650.

¹ N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954.

Urbanc House

Trubarjeva 1

0 km
127 C2
D4*Alternative name:*

Centromerkur

Year of plan and completion:

1902-1903

Designer:

Fredrich Sigmundt

Contractor:

Faleschini & Schuppler

Investor:

Felix Urbanc

Building type:

department store

Source:

ZAL, Reg I, sv. XVI/2, f. 1511

The department store of Felix Urbanc was erected in 1903, as the date on the façade states, at the beginning of Trubarjeva ulica, on the site of a former three storey suburban house severely damaged in the earthquake. The new building was set back from the edge of the building lot, away from the building line of the old suburban street which mainly consisted of low, for the most part two-storey houses. Together with Mayer's house (5 Prešernov trg) standing opposite, it formed a new entrance to Trubarjeva ulica, whose suburban appearance now only begins with the former Hotel Lloyd (7 Trubarjeva ulica). At the same time it also marked the entrance to Miklošičeva cesta, whose southern part was reconstructed at the beginning of



the century. With the main façade, barely 5.5 m wide and turned towards Prešernov trg, Urbanc's house forms one face of the square, which was unified after the earthquake in terms of style and height by the adaptation of the old and the building of new bourgeois housing. Thus, a new urban space was created after the earthquake at the former suburban intersection, which nevertheless retained its original traffic function at the border between the old medieval town and the newly developing suburbs; at the same time, it also gained new importance with the new buildings, or, as Fabiani noted "in many regards, it became the centre of the city".¹

Urbanc's house was the first department store in Ljubljana. The spatial concept, that of a shop as a unified sales space linked with the surrounding sales gallery in the mezzanine by a monumental staircase, is reminiscent of contemporary department stores in Paris, Vienna, Graz or Budapest. The Urbanc department store is supposedly modelled directly on a particular shop in Budapest.² Such a concept is also echoed on the façade of the building, in which two bands of equally large windows are separated only with a narrow façade course. The design of the staircase, the elegant lines of its wooden handrails, terminated below with two wooden female busts, the design of the gallery railings, the stucco decoration, and the furniture are stylistically



reminiscent of distant Belgian examples of Art Nouveau rather than the nearby Austrian Secession architecture. There is nothing odd in this, since it is known³ that Budapest, mainly for national-political reasons, often preferred to adopt French and Belgian models, thus avoiding the influence of rival Vienna.

The groundplan of the building is conceived as an irregular pentagon. It faces the square with a narrow single-axis façade, which softens the otherwise sharp angle between Miklošičeva and Trubarjeva streets. The remaining two wings bordering the two streets run parallel to them. The courtyard was originally covered with a roof of glass and wrought iron. A vehicle access led to it along the edge of the wing by Trubarjeva, while the pedestrian access to the courtyard was through a beautifully designed Secession door in the wing by Miklošičeva.

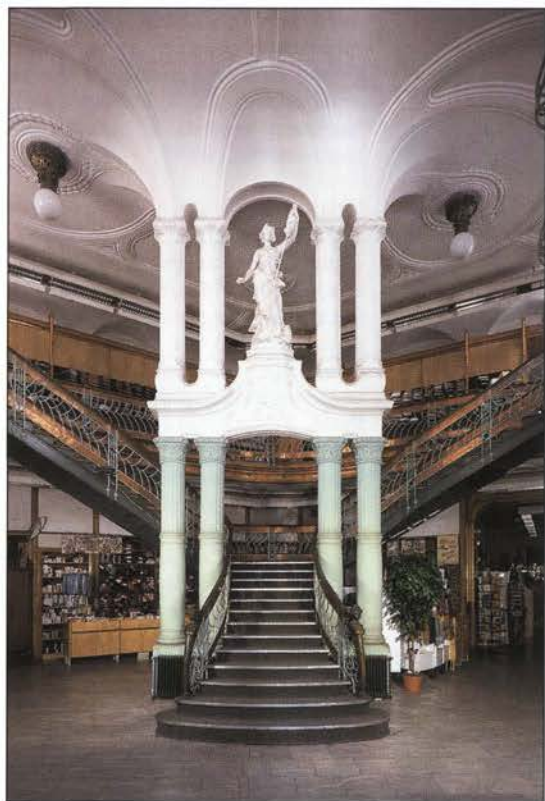
The main sales space is located centrally on the corner between the two streets and consequently has the form of an irregular, but axially symmetrical pentagon. The area is dominated by the staircase,



located directly in the axis of the main entrance. It begins with a wide landing, curved on both sides, and then climbs to a central landing more or less halfway between the ground-floor and the mezzanine, where it divides into two flights which then curve in sharp bends to either end of the gallery. The staircase is placed between two pairs of columns, laid in two superimposed rows, which support the ceiling; a female statue, the personification of trade, is set on the arch separating the lower and upper rows.

The building has been considerably rebuilt and radically altered in the interior (the courtyard overbuilt, stairs moved, partitions between departments removed, etc). Only the central hall of the store, with the original furniture, lights, even two original etched glass panes and the monumental staircase, has been more or less preserved, but unfortunately, the effect of the Secessionist interior is lost through the entirely inappropriate sales programme.

Urbanc's house is one of Ljubljana's Art Nouveau *Gesamtkunstwerks* of the highest quality. The exterior of the building is horizontally divided into two parts. The lower, shopping part, is articulated with two horizontal bands of windows joined in a unified composition, and separated from the upper, originally residential, floors, by a simple flat moulding. The two upper storeys are linked on the





façade with pilasters reaching from the moulding on the lower part of the building to the cornice. Powerfully projecting eaves are supported by metal brackets. The lower part of the façade is rusticated, and the upper part plastered. Secession plant decoration bunches towards the top of the building and is concentrated mainly on the pilasters from the third floor to the cornice. Particularly decorated are the window sills on the second and third floors. The main single-axis façade facing the square is accentuated with a portal which extends through the ground-floor and mezzanine. On the second and third floors above it, there is a single tripartite window on each, and on the top, there is an attic surmounted by a neo-Baroque statue of Mercury, god of trade and protector of traders. The portal is emphasised by two protruding pillars of rectangular section, tapering upwards in elegant curves. Being detached from the façade, they are linked with it by narrow, wrought-iron grille. The pillars support two wrought-iron brackets of vegetal form, which carry a semi-circular canopy in the shape of fan-like open petals made of glass and wrought iron. The canopy, in the purest Secession style, has no match in Ljubljana. It is essentially similar to the design of the canopy above the entrance to the City Savings Bank on Čopova ulica, but the latter cannot compete with it in quality.

Literature:

D. Prelovšek: Urbančeva hiša in njen arhitekt, *Sinteza* 1977/38-40, pp. 112-116;

isti, Ljubljanska arhitektura Hribarjevega časa, *Grafenauerjev zbornik*, Ljubljana, 1996, pp. 579-650;

N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954;

B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, *ZUZ*, n. v., 16, 1980, pp. 25-50.

¹ M. Fabiani, *Regulacija deželnega stolnega mesta Ljubljane*, Vienna, 1899.

² The design of the interior is a copy of a Budapest shop according to the testimony of a descendant of the owner. D. Prelovšek, *Urbančeva hiša in njen arhitekt*, *Sinteza*, 1977, 38-40, pp. 112-116.

³ D. Prelovšek, *Urbančeva hiša in njen arhitekt*. *Sinteza*, 1977, 38-40, pp. 112-116.

0 km
127 C2
D4

Ljubljana

Girls' Primary School

Levstikov trg 1

Alternative name:

Janez Levec Institute, primary school with adapted syllabus (Zavod Janeza Levca)

Year of plan and completion:

Competition plan 1897, plan of façade 1900, year of completion 1901

Designer:

building work Franz von Krauss and Joseph Tölka, plan of façade Maks Fabiani

Contractor:

Filip Supančič

Investor:

city municipality

Buiding type:

school

Source:

ZAL, Reg I, 2228/2077

The original intention was to build an eight-year school for girls at Sv. Jakob (St. James) under the same roof as the rectory of St. James. The municipal council announced a public competition for such a project in 1897, and published it in the newspaper, *Bautechnicher*. The large number of plans submitted (13) shows that it was an important task. The jury awarded first prize to the plans of the Viennese architectural studio of Franz von Krauss and Joseph Tölka, because they provided a good solution to the division of rooms, both of the school and the rectory, from the foundations to the top.

After the competition, the municipal council changed their mind and decided to build two separate buildings, one for the girls' school and another for the rectory. In

1898, Mayor Hribar commissioned the architect, Anton Wolf, head of the Carniolan building company, to examine carefully the needs for room in the two buildings, and to prepare an exact estimate of budgetary funds required for such a project.

The façade of the building was a sticking point, too. The plans submitted seemed unsuitable to the municipal councillors, so they proposed to the mayor that he commission new plans for the façade from Maks Fabiani, who had demonstrated good taste and a mastery of modern architectural form in the town almshouse in Vodmat. At Hribar's request, Fabiani produced and sent six plans to Ljubljana, three of the façade, two cross-sections and one groundplan. Proceeding from the spatial concept, which is based on classical proportions and is typical of Fabiani's architecture, and one of his essential qualities, Marco Pozzetto concludes that Fabiani reconceived not only the façade itself, but also the entire building.¹

The monumental building is set at the junction of Stari trg, Gornji trg and Levstikov trg, in the immediate vicinity of St. James' church, and its size provides a kind of a link between the mighty church and the smaller architectural scale of Stari trg and Gornji trg. Fabiani also tried to soften the contrast between the two with the design of the exterior façades, distinguished by pure lines, clear articulation of the façade planes and reduced façade decoration.





design, crowned with a relief showing the city coat-of-arms. Below the cornice of the main façade, there are stucco decorations with plant motifs, while stylised floral wreaths decorate the edges of the main and side façades.

Literature:

N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954;
 B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, n.v., 16, 1980;
 M. Pozzetto, *Max Fabiani: Ein Architekt der Monarchie*, Vienna, Edition Tusch, 1983;
 D. Prelovšek, *Ljubljanska arhitektura Hribarjevega časa, Grafenauerjev zbornik*, Ljubljana, 1996, pp. 579-650.

All three façades are divided by horizontal bands of windows into three parts, which are separated by string courses running continuously all around the building. The horizontal façade courses between the floors were originally fitted with inscriptions on pedagogic themes.

The main façade is accentuated with a wide but shallow central projection. There is a portal in the middle, being of a rather modest



¹ The analysis was performed by Prof. Tine Kurent at the University of Ljubljana and published by M. Pozzetto in: *Max Fabiani: Ein Architekt der Monarchie*, Vienna, 1983.

Ljubljana

Krisper House

Miklošičeva 20

0 km
127 C2
D4

Year of plan and completion:

1900-1901

Designer:

Maks Fabiani

Contractor:

Filip Supančič

Investor:

Valentin Krisper

Building type:

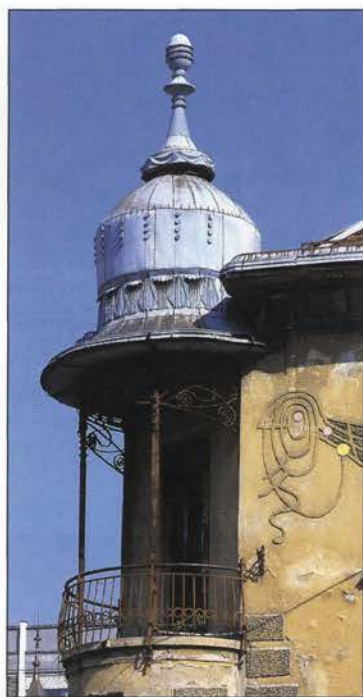
apartment house

Source:

Reg I, XVI/2, fasc. 1521, No. 22945

Krisper's house, designed by Fabiani as the first building bordering the square in front of the Palace of Justice, provided the pattern, the architectural model for other buildings in this square, as well as for the entire quarter constructed after the earthquake north of the old town core.

Following the owner's wish, Fabiani designed the building in graceful Secession style, typical of contemporary Viennese architecture of higher quality. It is the only one of Fabiani's buildings in Ljubljana to have been designed in Secessionist style, and at the same time, also the last work in which he used typical Secessionist stylised floral and plant motifs as façade decoration, although, as he himself wrote in a letter to Prof. Nace Šumi "I wouldn't willingly support the over-decorative architectural opinion of Olbrich, which I also pointed out on the occasions of exhibitions (Metzner) in the "Sezession", which I arranged myself¹. The decorative façade offers an exceptionally delicate



appearance and, in terms of quality, exceeds the then fashionable Viennese examples. Its design is simple, rational, divided into three horizontal sections. The lower section is finished in smooth plaster, into which horizontal lines are cut. On the corner, this motif is transformed into a corbel which supports the corner oriel. The first floor is articulated with characteristic high windows; two parallel bands of rough plaster run between them at their lower part, and above these the surface is left empty. By the edges of the building and beside the oriel, these bands are multiplied and extend



across the entire height of the second storey, though their width gradually decreases. Typical Secession decoration is reserved for the second floor: the surface between the windows is embellished with stylised plant tendrils cut into a band of rough plaster of varying height, into which round ceramic tiles of various colours are included, symbolising flowers. By the corner oriel and at the two edges of the building, the motif ends with volutes, which are reminiscent of the spirals of wrought iron which Fabiani used for the cornice below the eaves of the headquarters of the Portois & Fix company, because of which Marco Pozzetto concludes that the plan for Krisper House was already made shortly before 1900.² The cornice under the classical, strongly protruding eaves is designed in the typical Wagnerian style of squares and circles. The corner turret is covered with a bell-

Literature:

N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954;
 B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, *ZUZ*, n.v., 16, 1980, pp. 25-50;
 M. Pozzetto, *Max Fabiani, Ein Architekt der Monarchie*, Vienna, Edition Tusch, 1983;
 D. Prelovšek, *Ljubljanska arhitektura Hribarjevega časa, Grafenauerjev zbornik*, Ljubljana, 1996.



shaped roof over an open, semi-circular balcony with a wrought-iron railing.

The magnificent four-flight staircase with Secession railings of wrought iron decorates the interior; otherwise, the building is a classical tenant apartment house, such as were built in all new city quarters from the end of the last century onwards.

¹ N. Šumi, *Pismo Maksa Fabianija iz leta 1955* /A letter of Maks Fabiani from 1955/, *ZUZ*, 1991, 27, pp. 21-22.

² M. Pozzetto, *Max Fabiani: Ein Architekt der Monarchie*, Vienna, 1983.

Hribar House

Tavčarjeva 2

0 km
127 C2
D4*Year of plan and completion:*

1902-1903

Designer:

Maks Fabiani

Contractor:

Gustav Tönnies

Investor:

Ivan Hribar

Building type:

commercial-apartment house

Source:

Reg I, XVI/2, fasc. 1512, No. 21567

In 1900, the parcelling out of the land between the present Slovenska, Tavčarjeva, Dalmatinova and Cigaletova streets was approved. Prior to the earthquake this land had belonged to the provincial hospital. Now it was bought by Josip Gorup, who donated it to the city municipality to build a girls' lycée there. The municipality then sold the land as building lots, and earmarked the profit for the building of the school. Mayor Ivan Hribar himself demonstrated his commitment to found a girls' lycée by buying a building lot at the auction, and showed his patriotism by commissioning a design for his own house from Maks Fabiani.

Fabiani had a very special approach to residential architecture. In a wider sense, he saw a city, too, as a large house, able to shelter thousands instead of a few. In his view, it was necessary to plan a residential house for three generations of people, or 75-80 years, since after that time the house can serve no more, whether statically or functionally, and must therefore be renovated. It means reinforcing its bearing capacity

and, at the same time, also adapting it to new ways of life, which change greatly in the course of three generations. Therefore, in Fabiani's opinion, residential architecture should be planned from the very beginning in such a way, that it can be constantly changed and adapted to new demands, thus constantly remaining up-to-date. This, in his view, can be achieved by a spatial concept based on the repetition of modular elements¹, a concept which was followed in Hribar House. It is designed on classical antiquity proportions, the basic module being a cube, which alternates on the ground-floor with half-cubes.

From a formal aspect, Hribar House is the most "austerely" planned of all the residential houses Fabiani designed.²

The articulation of the façade is explicitly geometrical, its basic module being a square. The side of the square matches in size the width of a window leaf. The height of a window is two squares plus one, the height of the belt-parapet between the floors is two squares, as is the distance between the windows in a horizontal direction. In the latter case, larger squares appear between the windows on the first floor, which respond to the dimensions of the four smaller ones. Squares stand out from the surface plane and are executed in rough and fine plaster. The only decoration can be found on the narrow strips over the bow-windows, into which small "antique" lion heads are included. The wall of the façade facing Slovenska cesta undulates three times with three convex axes, including bow-windows in all the upper floors. Fabiani had already used the motif, which is reminiscent of Baroque undulating façades, in 1900, in his Artaria House in Vienna, and he gave it later a purely functional character in some residential villas such as it had in Oriental architecture.





Literature:

N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954;

B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, *ZUZ, n.v.*, 16, 1980, pp. 25-50;

M. Pozzetto, *Max Fabiani, Ein Architekt der Monarchie*, Vienna, Edition Tusch, 1983;

D. Prelovšek, *Ljubljanska arhitektura Hribarjevega časa, Grafenauerjev zbornik*, Ljubljana, 1996, pp. 579-650.

¹ E. van der Ham, *Fabiani e le case di abitazione, il caso di Trieste, Max Fabiani: Nuove frontiere dell' Architettura*, Trieste, 1988.

² M. Pozzetto, *Max Fabiani: Ein Architekt der Monarchie*, Vienna, 1983.

Ljubljana

Bamberg House

0 km
127 C2
D4

Miklošičeva 16

Year of plan and completion:

1906-1907

Designer:

Maks Fabiani

Contractor:

Gustav Tönnies

Investor:

Otomar Bamberg

Building type:

commercial-apartment house

Source:

ZAL, Reg I, XVI/2, f. 1527, No. 21745

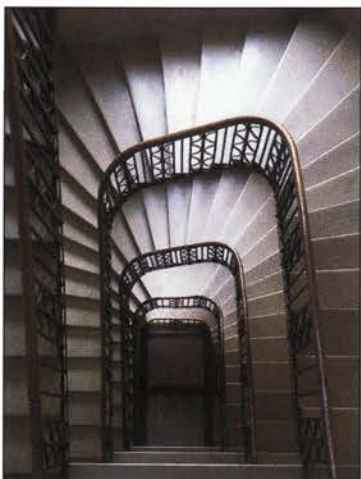
The building at the corner of Miklošičeva and Dalmatinova bears the name of the owner, Otomar Bamberg, head of the printing house and bookshop of I. Kleinmayr & Bamberg in Ljubljana. The plan of the building, whose main frontage faces Miklošičeva cesta and not Miklošičev park, further proves that Fabiani designed the square in front of the Palace of Justice to be viewed from the south, i.e. from Miklošičeva cesta, so he employed no turret to emphasise this building on the corner facing the square.

The building was obviously modelled on the example of late Baroque patrician houses in Ljubljana, while the gable is a variation on a Borromini-like motif.¹ In any case, it is clear that Fabiani had at that time already turned away from Viennese Secession and had, more than formerly, begun to seek examples in local traditions, in the *Genius loci*, even when it was a question of new materials and techniques.



The symmetrical façade is divided with mighty pilaster strips in rusticated plaster, which link the building vertically between each second window axis from the first floor to the top, and are crowned with white ceramic reliefs of bearded men against blue background. The author of the reliefs was the Austrian sculptor and potter Hugo Franz Kirsch, and the heads probably portray persons connected with printing.² The gable of the building is additionally decorated with stuccowork of plant motifs, and the ground-floor is evenly finished with rough plaster. The central axis of the building with the portal is accentuated with a threelateral oriel, which ends with a balcony on the third floor.





Literature:

N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954;
 B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, *ZUZ, n.v.*, 16, 1980, pp. 25-50;
 M. Pozzetto, *Max Fabiani, Ein Architekt der Monarchie*, Vienna, Edition Tusch, 1983;
 D. Prelovšek, *Ljubljanska arhitektura Hribarjevega časa, Grafenauerjev zbornik*, Ljubljana, 1996.



¹ N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954.

² Š. Čopič, D. Prelovšek, S. Žitko, *Ljubljansko kiparstvo na prostem*, Ljubljana, 1991.

Ljubljana

0 km
127 C2
D4

Mladika, Girls' Lycée and Boarding House

Prešernova 25

Year of plan and completion:

School 1906-1907, boarding house 1910-1912

Designers:

school Maks Fabiani, boarding house Ciril Metod Koch

Contractors:

building work Gustav Tönnies, reinforced concrete construction R. Schnell

Investor:

city municipality

Building type:

school, boarding house

Source:

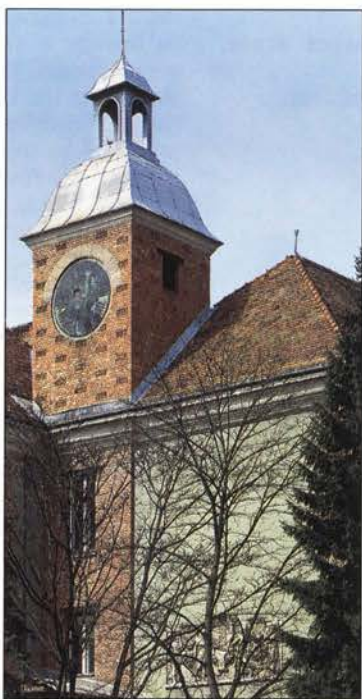
ZAL, Cod. III, 61-1903; Reg I. 2234/2081, 82,83; 2235, 2082; Reg I, XVI/2, f. 1527, No. 21745

The idea of founding a lycée for girls was born in 1888, when the Rijeka trader, Josip Gorup Slavenski, donated 50,000 florins to the city to encourage women's education. Supported by funds, the Mladika society was founded to take care of lay education of girls; to this purpose a secondary school was established in 1896, the later lycée. At first the school kept moving from one building in Ljubljana to another. Following the decision of the city municipality to build a school on the land between Šubičeva, Levstikova and Prešernova streets, plans for the building were commissioned from Maks Fabiani, who submitted the first drafts of the plans for the opinion of the city councillors already in 1904. By 1906, Fabiani had adapted the plans to the needs of the clients, completed them with all the details of inner fittings and

submitted them to the city municipality. Construction was begun the same year, and was completed in 1907. In 1910, a gymnasium was attached to the building along Šubičeva ulica, and a boarding house was begun on the same lot by Šubičeva in the same year, to the plans of Ciril Metod Koch, and completed in 1912.

The site itself of the new building, which the municipality had donated for the construction of the girls' secondary school, i.e. on the corner of Prešernova cesta and Šubičeva ulica, was both a challenge and an opportunity for Fabiani to realise his concept of building up the two streets according to the principles of his plan of regulation of Ljubljana; Prešernova cesta as a part of the new circular road was designed on the model of the Vienna Ringstrasse, while Šubičeva ulica was planned as a new road which was to link the Castle and Tivoli Park via a new bridge across the Ljubljana. He envisaged erecting prestigious urban buildings along the two streets, such as the "military high command, the Kazina for officers, clubs building, new premises for the provincial government (along Erjavčeva), singing and music school, city baths, perhaps also a new grammar-school building".¹ Despite the fact that quite a number of public buildings had been built in the quarter along Prešernova cesta after the earthquake, the girls' lycée was the first one to follow Fabiani's idea of the prestigious character of the circular road and





the streets which linked the town with Tivoli. He also took account of his own proposal in the plan of regulation that the area by Tivoli should be built up as a garden city, with houses not higher than three storeys.

From the architectonic aspect, too, the building occupies a prominent place not only in Fabiani's but also in Slovene architecture, in the view of Vladimir Mušič, even as prominent as, e.g., Paxton's Crystal Palace in British architecture, or Hénnebique's 1 Rue Danton in French architecture.² It was built the same year as Bamberg's house and it marks the phase in Fabiani's architecture in which he had already completely distanced himself from Viennese architecture, entirely shaken off the Secession models, and relied on regional and local Ljubljana tradition. The little tower above the entrance, for instance, is an allusion to the motif of the clock tower of Ljubljana town hall, and the façade is made of local materials.

The architectonic design of the building is explicitly rational. The groundplan has the shape of the letter L. The two wings are linked by a passageway, with staircase on the courtyard side, and with classrooms strung along the side facing the street. The interior articulation is also echoed on the

façade. Lesenes of different colour than the overall façade surface divide the façade into four square fields. Three of them, belonging to the classrooms, are articulated by three window axes each, the fourth one, belonging to the gymnasium, is blind. Between the two wings an arcaded entrance porch is attached, in the width of the inner passage, topped by a small tower rising over the roof. It is capped with a bell-shaped roof, continuing into a lantern with a bell-shaped termination. Similar bell-shaped roofs also cap the dormer windows. The façade by Šubičeva ulica is articulated with seven window axes and corresponds to the size of the gymnasium inside.

The façade is not ornamented; instead, ascetic articulation of the surface in two contrasting colour tones is employed, originating in two different materials. The lower floor, lesenes, clocktower and emphasised corners of the building are made in red brick, and the smooth walls in between are in bright plaster. The only decoration of the building are the owls, the symbol of wisdom, on the keystones of the entrance porch, and the relief in grey stone on the blind façade of the gymnasium. This was only fixed to the wall in 1910, and shows four girls who hold the coats-of-arms of Carniola, Ljubljana and Josip Gorup Slavenski, entangled between garlands: it was made by the sculptor Ivan Zajec to Fabiani's idea and sketches.

Literature:

- M. Pozzetto, Max Fabiani, *Ein Architekt der Monarchie*, Wien, Edition Tusch, 1983;
 D. Prelovšek, Ljubljanska arhitektura Hribarjevega časa, *Grafenauerjev zbornik*, Ljubljana, 1996;
 Gojko Zupan, Fabianijeva arhitektura dekleškega liceja, *VS*, 36, 1997, p. 13-25.

¹ M. Fabiani, *Regulacija deželnega stolnega mesta Ljubljane*, Vienna, 1899.

² M. Pozzetto, *Max Fabiani: Ein Architekt der Monarchie*, Vienna, 1983.

Ljubljana

Drofenig House

Mestni trg 23

0 km
127 C2
D4

Alternative name:

Miklauc's department store, Epicenter

Year of plan and completion:

1914

Designer:

Karl Brännler

Contractor:

Viljem Treo

Investor:

Franc Drofenig

Building type:

department store

Source:

Reg I, f. 1780, No.n. 4142; Archives of the Cultural Heritage Office of Slovenia, Fund Zentral-Kommission für Denkmalpflege, year 1914,

The present building, commissioned by Franc Drofenig, was originally built as a department store. It was constructed on the site of an old triaxial building, characteristic of the medieval town, that is to say on a narrow but long plot of land which originally extended from Mestni trg to the Ljubljanica river.

In 1914, the owner decided to

build a modern department store on the site of the old house. He commissioned the reconstruction plans from the Ljubljana building firm of Viljem Treo, and they were produced by their architect, Karl Brännler. He razed the old building to the ground, and rebuilt it in reinforced concrete. He added another storey, thus reaching the height of the neighbouring Souvan House. The ground-floor and first floor formed a unified sales hall with partitioned sales counters, while the third floor was used for storage. The two floors of the department store were made a unified sales space by means of a central staircase, while the stairwell leading to the upper floors occupied the rear part of the building.

The façade turned out to be a problem. The architect had designed a modern façade of iron and glass, faced with coloured ceramic tiles, with large windows linked into continuous horizontal bands, separated only by mullions. Three large windows in the upper storey had the form of round-headed archways, and four dormer windows were planned in the steep roof. The plan of the façade met an objection on the part of the Central Commission for the Protection of Monuments, or the responsible conservator, Dr. France Stele, on its behalf. In the opinion of the commission, the façade did not suit good taste, so Stele ordered a reworking of the plan for a new façade from the provincial architect, Fritz Schmidinger, and demanded on behalf of the commission that the investor, Franc Drofenig, respect this new plan. In view of the minimal width of the façade, and respecting the wish of the client for maximum lighting of the premises, Schmidinger kept to the basic concept of the façade, and only altered the details. The horizontal and vertical articulation of the façade was made more classical, the size of the windows was slightly reduced, so that more wall was left on either side of the house, the windows on the upper storey were separated one from another by concrete pillars, and the inclination of the roof was altered. In short - as the architect put it down himself - he adapted the façade to harmonise with the rest of the architecture in the square.





He also proposed that a more precious material should be used for the façade facing, such as terranova or finely coloured plaster instead of iron parapets and coloured ceramic tiles.

The building permit, issued by the city municipality on 28 April 1914, also contained the Central Commission's requirement, that the client should build the façade to the plan of Fritz Schmidinger. The owner, Franc Drogenig, lodged an appeal against this decision of the municipality to the provincial committee for the Duchy of Carniola. The appeal was granted on the grounds of the opinion that the Central Commission had no jurisdiction to lodge an objection to the building permit, since it was not affected as a neighbour or owner of a neighbouring lot, and it could similarly not call on the provisions on good taste in the building order of 1895, because this was too ill-defined. Judgement of aesthetic questions is thus left to "the discretion of the building authorities, and the Central Commission may only provide a non-binding expert opinion on this subject".

Drogenig thus completed the façade of the building to the original plan, which he changed in some details and adapted it to the demands of the Central Commission. Instead of employing coloured tiles, he faced the five storey façade with black polished marble, separated the floors with dark-grey marble courses and gilded the cornice under the roof. Large windows, on the lower floors of almost square

shape, cover almost the entire façade surface. They are separated only by narrow metal window frames, which link the façade plane in horizontal and vertical directions without a break. The steep roof, with four dormer windows, was replaced by one of gentler pitch, invisible from the street. On the top, above a powerfully profiled cornice, the façade is terminated with an ornamented three-light window, the central light of which has a rounded upper end. The iron-and-glass façade offers an entirely functional appearance, only the gold decoration of the cornice and the decorated roof superstructure are reminiscent of the fashionable Secession models from the turn of the century. The department store was one of the few buildings in which the new style was expressed not only in the façade decoration but also in the construction of the entire façade. In other words, it is the first modern, entirely iron-and-glass prefabricated façade in Ljubljana. Today, the building is judged to be one of the more successful examples of the integration of the modern style into the historical city fabric.

Literature:

- N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954;
 B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, *ZUZ, n.v.*, 16, 1980, p. 25- 50;
 D. Prelovšek, *Ljubljanska arhitektura Hribarjevega časa, Grafenauerjev zbornik*, Ljubljana, 1996, p. 579- 650.

Alternative name:

Agencija za plačilni promet

Year of plan and completion:

1921-1922

Designer:

Ivan Vurnik

Contractors:

Miroslav Kasal, Ivan Ogrin

Investor:

Cooperative Bank

Building type:

bank, apartment house

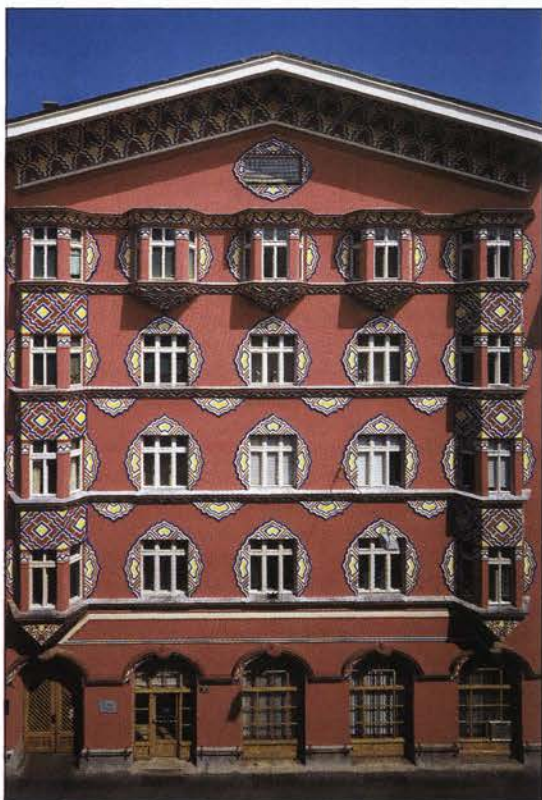
Source:

ZAL, Reg IV, f. 2420

The Cooperative Bank on Miklošičeva is undoubtedly one of the most remarkable Ljubljana buildings. Its sumptuously decorated and vividly coloured façade stands out from its urban context, despite being built in the heart of the Secession quarter of the city, which was already in general fairly colourful. It is one of the finest examples of architecture in the so-called national style, to which Vurnik was committed not only in his architectural work, but also in his interior designs and craft products.¹ In 1934, Maks Fabiani judged Vurnik's efforts to create an authentic Slovene architectural language to have been a worthy

attempt, but beyond the power of one individual: "An artist is like a flower, which gives its best and most beautiful in its natural, individual flowering. However, we cannot expect of him to create things that can only be born of the cooperation of the whole nation's power. Such a cooperation, in which the poetry of the entire nation is revealed, naturally presupposes untendentious, ideal work from each individual. This and the completion of everything good that the past has left us, finally produces the *Genius loci*, which reflects the spirit of the people and the place".² Vurnik's efforts were a reflection of events which can be traced from the end of the nineteenth century on in the art, so to speak, of all the national states newly emerging from the Austro-Hungarian monarchy. In Bohemia, national tendencies developed into the so-called cubist trend; in Hungary such efforts, headed by Ödön Lechner, obtained an explicitly folkloristic character, the Slovaks, with Dušan Jurkovič, reawakened Slovak vernacular architecture. In Slovene art, too, national aspirations were already appearing at the turn of the century, in architecture as well as in other fine arts. The first example to have applied the Slovene national style in architecture was the National Coffee-House at Dvorni trg; shortly before the end of the century the architect Janez Jager decorated it with motifs from Slovene folk art. Thus it even predates the work of the members of the Vesna group, who strove for authentic Slovene art, and immediately after the Group's foundation in 1903 fell into step with the then fashionable Secession, and later continued in the direction of a national romanticism (e.g., Maksim Gaspari).

Vurnik had a very special attitude to the building of the Cooperative Bank. On the one hand, he himself characterised it as "unrequited and unheard love",³ but on the other hand, he often left it out of presentations of his work.⁴ The building clearly represented a double problem to Vurnik: he suspected that the building showed no way forward in the search for a





Slovene national style with the aid of decorative motifs taken from folk art, and, on the other hand, he was also aware that it suggested no development in the direction of modern functionalism. In fact, the building was designed as a purely classical business-residential house, such as had been built in the new city quarters of Ljubljana from the end of the nineteenth century onwards.

The roadside and courtyard wings are connected by a hall-like wing, two storeys high, intended for business with clients. The hall takes up the whole ground-floor of the roadside and courtyard wings. Pillars divide the unitary space longitudinally into three sections, the central one for clients, and the side ones for staff. The roadside part of the hall is separated from the courtyard part by arches designed in Moorish style, supported by two pillars. The entire roadside part of the hall, including the pillars and the spandrels and also the rear wall of the hall are covered with painted decoration. The hall receives light through a glass roof made up of small blue glass squares, including a decorative belt of glass particles of different colours. Stained glass windows with geometric motifs also decorate the stair landings on the first and second floors. The painted decorations in the hall and on the façade are the work of the architect's wife, Helena Vurnik, an excellent decorative artist. Although Viennese by birth, she had accustomed herself perfectly to the Slovene environment and also cooperated in Vurnik's research into and creation of characteristic

Slovene architecture. Geometric decoration in red, white and blue is combined with motifs from the rich Slovene iconography: stylised Slovene landscapes of pine woods and wheat fields, and vineyards, amidst which are inserted figures of women in national costume.

The façade of the building is designed in the manner of contemporary trading or business-residential premises. The ground-floor, intended for the public, is articulated with five apertures with round arches at the top, of which the left is the passage for vehicles, leading through the roadside part of the building to the courtyard. Strongly profiled mouldings divide the façade in horizontal direction, and a triangular attic crowns its entire width. Two oriels link the façade on either side from the first to the fourth floors; also the three central windows on the fourth floor protrude from the wall to form a small oriel each. Decorative motifs in contrasting Slovene colours (explained by some as stylised carnations, taken from Slovene embroidery, while others seek the model elsewhere, including Slovak folk ornaments⁵), surround the window apertures, the façade planes of the oriels and the strongly protruding cornice.⁶ Old photographs provide evidence that the northern firewall next to the unbuilt neighbouring garden was also painted in its original state. The Cooperative Bank is the most important work of Vurnik's early output, which cannot hide its distant Secession models, although created at least fifteen years later than the most important works of Secession architecture. This early



period has been characterised as national romanticism by Slovene scholars, and some see also the influence of contemporary German⁷ or Czech⁸ Expressionist architecture in the façade of the Cooperative Bank.

Literature:

Marko Ivančič: *Arhitekt Ivan Vurnik*, FAGG, 1963 (typescript);
Ivan Vurnik - slovenski arhitekt (1884-1971), AB, 119-124, 1994.

¹ E.g., the murals of the church in Stari trg by Lož or in the sanctuary of the church of St. Catherine by Medvode (1919-1920) and even the liturgical vestments of Bishop Jeglič (1918-1923).

² M. Fabiani, Ljubljana: Slika mesta in moji vtisi iz leta 1934, *Kronika*, 1935, 1, pp. 4-6.

³ N. Šumi, Ivan Vurnik med pionirji moderne arhitekture, *Ivan Vurnik: slovenski arhitekt 1884-1971*, AB, 1994.

⁴ I. Vurnik, Vurnikova šola za arhitekturo, *Dom in svet*, 1927, 1, pp. 291-293.

⁵ N. Šumi, Ivan Vurnik med pionirji moderne arhitekture, *Ivan Vurnik: slovenski arhitekt 1884-1971*, AB, 1994.

⁶ Similar decorative motifs and ways of decorating the façade can also be read from the plans of the façade of Narodni dom in Kranj, of 1922.

⁷ S. Bernik, Ekspresionistične tendence v slovenski arhitekturi, *Ekspresionizem in nova stvarnost na Slovenskem 1920-30*, Ljubljana, 1986.

⁸ D. Prelovšek, O dekorativnosti zgodnje Vurnikove arhitekture, *Ivan Vurnik: slovenski arhitekt 1884-1971*, AB, 1994.

Alternative name:

Partizan Tabor

Year of plan and completion:

1923-1926

Designer:

Ivan Vurnik

Investor:

"Sokol" Gymnastic Society

Building type:

community hall, gymnasium

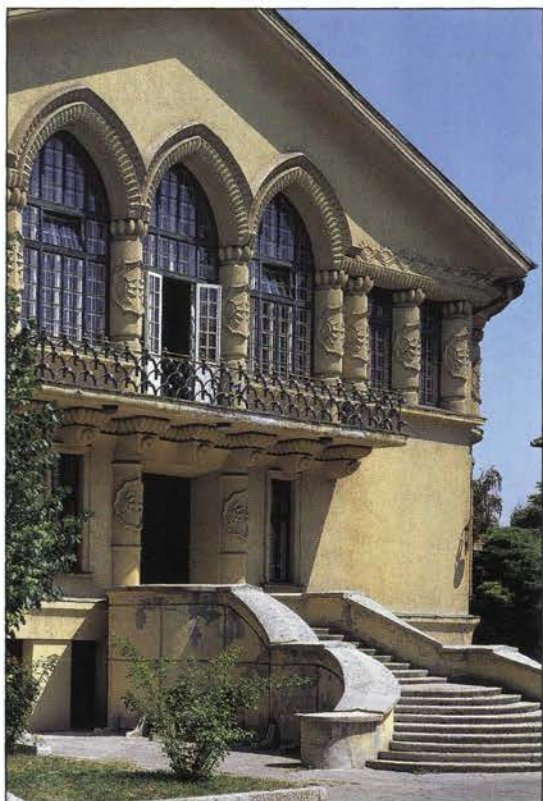
Together with the Cooperative Bank, the Sokol Hall, built between 1923 and 1926 in the eastern part of the town, at Tabor, is judged to be one of Vurnik's most important works. The building was erected on a site which, thanks to Hribar's efforts, had been protected for a number of years to become a square, »to play, in the future, a role of a second Congress Square in Ljubljana, and to be turned into an exemplary park under the skilful hands of a gardner«. ¹ In 1923, despite the original plan, the municipality sold the land to the Sokol gymnastic society, who erected their own hall on this site, and later also laid out sports grounds beside it.

In his book *Oris zgodovine umetnosti pri Slovencih*, which was published

in 1924, at a time when only the plans had been produced, Stele characterised the Sokol Hall as a synthesis of Vurnik's hitherto research in the direction of a national art, in which the architect attempted »to unite the plastic aspect of the building with decorative means«. ² Vurnik had executed his most important works from his period of the national style at the start of the twenties, and the Sokol Hall was actually the last of them. Some architectural elements which we meet in the building of the Sokol Hall, such as the explicitly emphasised central projection, articulated with pointed arches and supplemented with a monumental staircase, or hipped gables, had already been used by Vurnik in his sanatorium at Golnik and Narodni dom (National Community Hall) in Kranj.

The symmetrical groundplan of the building has two entrances. The northern leads into the society's premises and the residential part, the southern, by a monumental staircase, into the main hall. There is an entrance to the outside sports grounds in the western side façade. All four façades are horizontally divided into three parts: the lower, semi-basement part is divided by massive, low pillars without bases or capitals, in between them windows are set. Above this, on the ground floor, separated by a slightly profiled moulding, runs a band of windows in plastic, accentuated frames, and the upper floor is designed like the lower, as an arcade. The southern façade is accentuated with a portal on the top of a monumental staircase, and a balcony above it, with three pointed arches, the side ones terminating two windows and the central one spanning a door. The northern façade is accentuated with a semi-circular projecting vestibule, above which rises a semi-circular staircase. The gables of the northern façade and those of the side projections are articulated with arcades whose height increases from the sides towards the centre.

The façade articulation and decoration of the building warrant special attention. The façade is



treated in a unitary colour tone. The architect abandoned the decoration with flat application of colours, which had achieved its creative peak in the façade and interior of the Cooperative Bank, and designed the façade exclusively with architectural elements, profiled architectural members and stuccowork. The façade articulation with pillars, triangular pediments, hipped gables, the unusual shape of the capitals of the pillars on the first floor, the inexplicable decorative motifs, in short, the entire rich heterogeneous repertory of architectural elements shows that Vurnik had already somewhat distanced himself from the narrow aims of national romanticism that marked his Cooperative Bank, and had begun to seek examples in the wider Slavic and even Oriental context. Some critics point to the influence of Czech cubism.³ Models for decorative motifs, such as the ropes which border the pointed arches and the unusual shapes of the capitals of the pillars on the first floor, should be sought in medieval Serbian sacred architecture⁴, but can also be found in Slovene folk art;⁵ a far-eastern



impression is given to the northern façade by the vestibule in the form of an Indian pagoda; but it is hard to explain the origin, of the motif of the rising sun on the pillars on the first floor and on the cornice above them.

The Sokol Hall at Tabor was constructed as the Sokol Society premises and is actually a purely functional building. »What particularly attracted me in this task, in terms of the building's organism, was the idea of joining individual cells into an analogous system as we know it in nature. The big hall should be the central cell, and smaller halls along its longer sides should be joinable with this main hall into an organic unit.«⁶ The groundplan is almost symmetrical. The core of the building is taken up by a large gymnasium, which can be opened at either side into two smaller halls. Along the outer walls, on all floors around the entire building, various society's premises and accommodation are distributed. The monumental hall, designed far more ambitiously than its function should require, is covered with a flat ceiling, which transforms into a vault at the sides, articulated with pointed arches on mighty pillars. The ceiling of the hall is perforated with circular, plastically moulded ventiducts which appear on the roof as brick chimneys, evenly surrounding the flat part of the roof above the hall. The space between the pillars in the hall is closed up on the





longitudinal sides with glass walls in three storeys. The lower part opens into the two smaller and lower side halls on either side, and through the arcaded top parts of the glass walls light enters the space, previously let in through glazed skylights.

The Sokol Hall at Tabor is Vurnik's last work connected with the Secession, or with the offshoot of Secession art after the first world war which, in the search for national identity, drew on folk art. »In coping with any of my tasks I have always tried to satisfy the functional needs - so in terms of usage of the edifice as its construction, while in terms of form I have indulged in emotion. The realistic style began to emerge with more awareness only after the above-mentioned Paris exhibition, one reason being the recognition that European nations are no longer capable of producing elementary decoration, and another, the realistic mentality of our era rejecting romanticism as something unsound«. ⁷ After the mid-twenties, Vurnik realized himself that his endeavours had no future. Especially after the confrontation with the artistically stronger personality of Jože Plečnik, Vurnik set off on his own path to functionalist architecture.

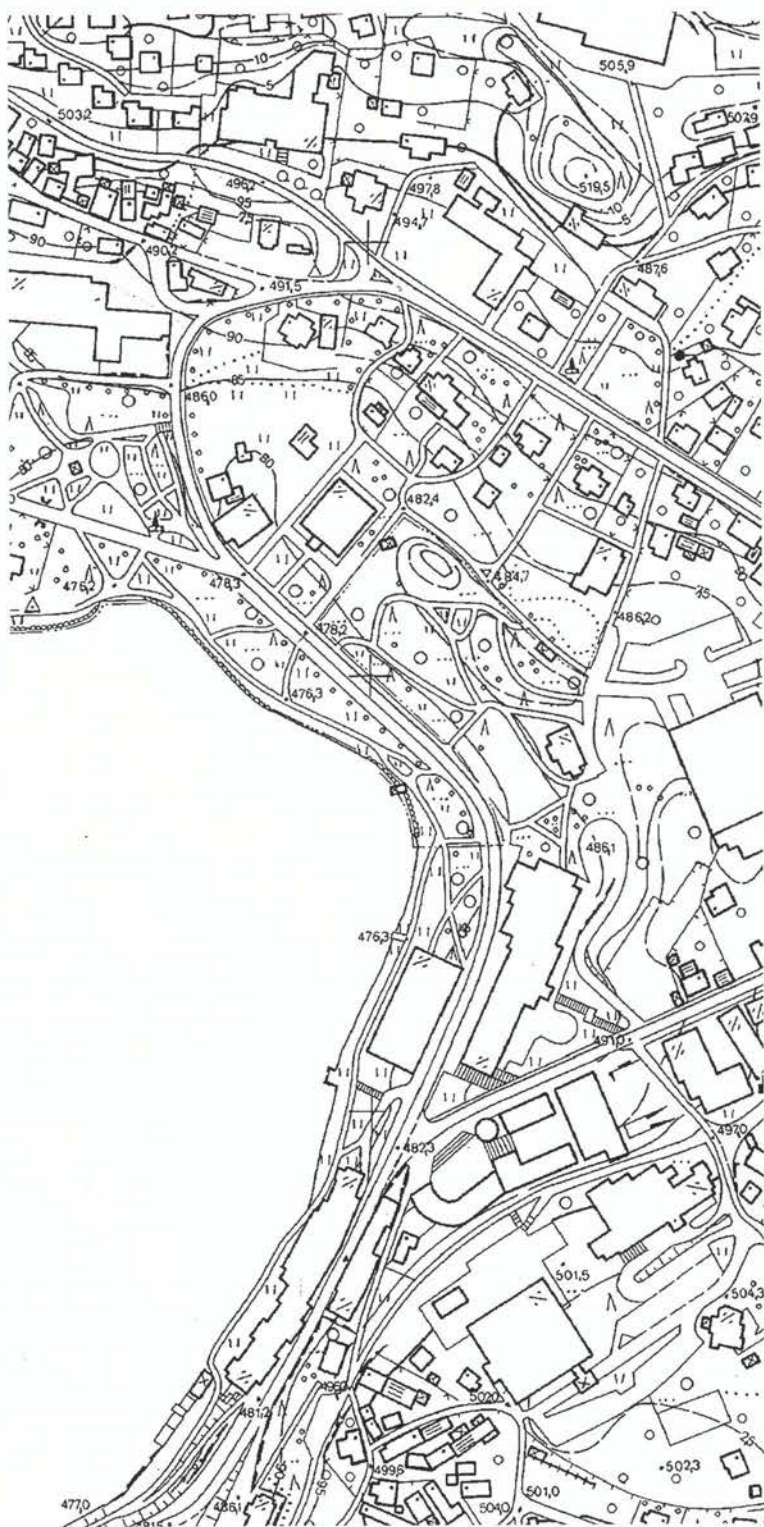
Literature:

Marko Ivančič: *Arhitekt Ivan Vurnik*, FAGG, 1963 (typescript);
Ivan Vurnik - slovenski arhitekt (1884-1971), AB, 119-124, 1994.

- ¹ I. Hribar, *Moji spomini*, Ljubljana, 1983.
- ² F. Stele, *Oris zgodovine umetnosti pri Slovencih*, Ljubljana, 1924.
- ³ S. Bernik, *Ekspressionistične tendence v slovenski arhitekturi, Ekspressionizem in nova stvarnost na Slovenskem*, Ljubljana, 1986.
- ⁴ D. Prelovšek: *O dekorativnosti zgodnje Vurnikove arhitekture*, *Ivan Vurnik - slovenski arhitekt*, AB, 1994.
- ⁵ E.g., gingerbread decorative items.
- ⁶ *Sokolski tabor*, Ljubljana, 1927.
- ⁷ I.Vurnik, *O bistvu arhitekture / Vom Wesen der Architektur*, Ljubljana, 1957 (A lecture given at the technical high school in Vienna; typescript).

Elsewhere in Slovenia

Jelka Pirkovič



Bled

Villa Ana



Bled

Villa Ana

Ribenska cesta 4

56 km
81 C1
C3

Alternative name:

Villa Generös

Year of plan and completion:

1906

Designer, contractor and investor:

Josef Hronek

Building type:

residential villa

Josef Hronek, a master builder from Radovljica, designed a villa for himself and his family on the outskirts of the fashionable health resort of Bled. He bought a site in the immediate vicinity of the main Radovljica - Bled road. The villa was thus built on a site that does not boast a view of Lake Bled and is fairly distant from Rikli baths; however, Hronek did not need peace and fresh air, but a base for his business contacts with rich visitors to Bled and the surroundings among whom Hronek obtained clients who commissioned summer residences from him. He built at least seven villas in the ten years or so up to the beginning of the first world war.

Hronek's villa in Bled is a unique catalogue, in which a variety of architectural "bravura" are collected. It has to be understood as a status symbol, though also a guarantee of the quality of his building services. It is constructed in a mixture of romantic Historicism and Secession according to the contemporary fashion. It has an articulated plan. Its roof is steep and picturesque, since the flow of the roof eaves, for example, is interrupted by gables, and a corner turret with its own bell-shaped roof.



The eminence of the building is also stressed by a piano nobile. In other words, the house has a rather low ground floor, with the main floor above it with higher ceiling and windows.

The exterior presents a variety of architectural-decorative elements. The windows of the piano nobile are linked by a course of green and pale yellow tiles in a chessboard pattern. The course runs around the building. Some of the windows are stressed by surrounds of darker yellow tiles. Above the windows on the ground floor is a pattern of green tiles. The oriel on the north-western façade is set on a shell-shaped corbel. Above it is a wooden balcony with its own pitched roof, whose line is repeated in the attic gable. The gable is decorated with an imitation of timber framework. There is a cylindrical projection on the ground floor on the main





façade and on this, in the piano nobile, a semicircular balcony with a "stone" parapet, and above it a smaller balcony with ironwork railings. The balcony door on the first floor has a fanlight. Around the upper door is a lighter, oval, plaster frame, and immediately above, a semicircular gable terminated with volutes and decorated with tiny Secession decorations in plaster. On the southern corner there is a two-storey turret with large openings and a bell-shaped roof. The axis of the south-eastern façade is marked by two wooden balconies, set one above the other. They are crowned with a gable with "timber-framing". The wooden balcony balustrade has been carved in curved Secession lines. The next corner of the house is fitted with a two-storey wooden veranda. The entrance to the house is at the rear. The wooden entrance door and door

jambes are Secession. The garden fence also follows Secession lines.

The interior of the villa no longer shows Secession features, with the exception of the inner swing door which leads from the hall to the staircase, and a beautiful fireplace in one of the rooms on the first floor.

Judging from the description, it is difficult to imagine that all the elements listed could have possibly been crammed onto a single house. One look at it, however, is enough to show that we have not mentioned everything. In short, Villa Ana is like a young lady who, to attract suitors, loads herself with all the jewellery she can carry. In order to be even more elegant, she tops everything with a hat crowned with peacock feathers.

Literature:

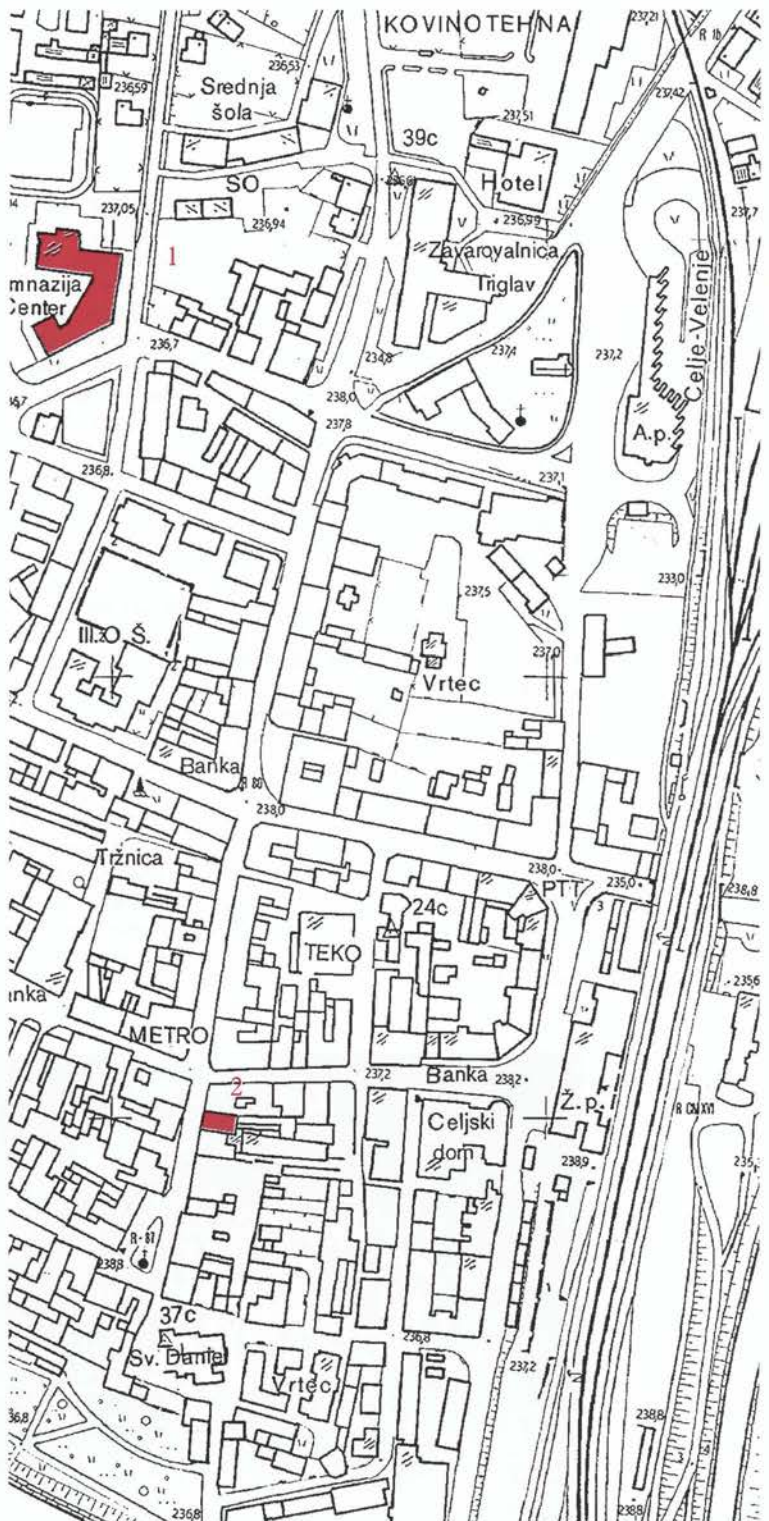
Nika Leben, *Počitniške vile na Bledu od leta 1850 do druge svetovne vojne: diplomsko delo*, Univerza v Ljubljani, Filozofska fakulteta, PZE Umetnostna zgodovina, 1990 (typescript), p. 37, cat. 71.





Celje

- 1 Boys' Primary and Lower Secondary School
- 2 Jossek House



58 km
113 A1
F3

Celje

Boys' Primary and Lower Secondary School

Kosovelova ulica 1

Alternative name:

Gimnazija Center

Year of plan and completion:
1910-1912

Designers:

Richard Kloss, senior engineer, on behalf of the project planning company, W. Burgstaller & A. Zauner from Graz

Contractors:

Wilhelm Lindauer, a Celje builder; Eduard Ast & Co. of Graz: reinforced concrete construction of the ceilings

Investors:

Municipality of Celje, Deutsches Schulverein of Vienna and the Celje Physical Training Society

Building type:

school

Source:

ZAC fond MOC 1850-1918, fasc. 540/1910.

Draft plans for a new school were made soon after Celje town council had confirmed its location north-west of the town centre in 1909. The plan bears the inscription: "Graz, February 1912". The plan is signed by engineer Richard Kloss. Two implementation plans followed which retained the basic characteristics of the draft plan. The signature of Kloss was replaced by the seal of the Graz architectural firm, Burgstaller & Zauner. The same firm had designed the business premises at Neutorgasse 35 in Graz in 1912.¹ The designer had to make slight changes to the internal organisation of Celje school at the request of the school authorities in Graz. The most obvious change affects the façade. The first variant was more

Secessionist, the second more neo-Baroque. Neither was implemented. We know from records that the town councillors were constantly worried about whether the municipality would be able to afford the building. In the end, they had to take a loan to pay off the contractor, which was probably the reason for a simplified version of the last plan being implemented. The school building which we see today retained Kloss' basic conception. The corner position on streets which intersect at an obtuse angle is stressed by the cylindrical rounding of the corner part. Two projections, stand beside it. The practice of constructing public buildings, including schools, with the main entrance set in the corner of the building is a familiar one. The so-called "German" primary school in Ormož (1901) is one such an example in Slovenia. However, the designer did not place the entrance to the Celje school at the corner, but used the interesting motif of two entrances. He set them in the projections beside the rounded corner part, so the corner motif is even further stressed. Its importance is augmented by the design of the windows: the windows in the side wings are identical from first to last, but the windows by the central cylinder are, in contrast, shaped with curved upper parts. The central part has a mezzanine and is therefore higher than the rest of the building. According to the designer's idea, the main accent to the design of the building should have been given by three bell-like circular roofs covering each corner





projection individually. The final result was more modest. The cylindrical part is covered by a roof in the form of a truncated, hexagonal pyramid, with an umbrella-like crowning. A lantern is set between the pyramid and the crowning. The side wings of the school along Gregorčičeva and Kosovelova streets are terminated by lateral projections with roofs shaped similarly to the one of the central projection.

The interior scheme of the building follows Austrian regulations on the building of schools from 1883.² The school passageways are wide, the classrooms large and airy. The school is fitted with toilets, has cloakrooms, a gymnasium, changing rooms, central heating, a system of ventilation and a reinforced, ribbed concrete ceiling, patented by the Swiss engineer, S. de Mollins, who was represented in Austria by the firm of Eduard Ast. It is typical functional architecture of the period. Its particularity lies in the fact that the rational nature of the design unintentionally led to a solution that is extremely close to the design of modern prisons. Prison buildings of the nineteenth century are a

typical example of rational architecture, born of the demand for "improving men's spirits". This improvement, which was the mission of penal and educational institutions alike, was to be achieved by constant supervision and a suitable living and working environment. The Celje school follows the same idea, so the design is similar. The staff quarters are located in the centre: the janitor's room on the ground floor, for the purpose of minding both entrances, the teachers' staff-room on the first floor, and the headmaster's offices on the top floor. From these rooms it was possible to keep an eye on the corridors along the classrooms and the stairs.

The decoration of the exterior and interior of the school is modest. The façade is decorated with only two different colours of plaster, which are also different in texture. The moulding around the doors and some of the windows are also plaster. The main decorative effects are achieved with the design of the architectural elements: with the roofs, projections, and the various shapes of windows. On the otherwise monotonous side wings, the designer created an interesting undulating line consisting of window transoms and a border between two coloured plasters. The line flows into a curved belt of plaster above the window of the entrance projections. In the interior, only the two entrance halls have a simplified Secessionist decoration. The building's furnishings, such as the glass door of the entrance hall and the doors of the classrooms, are still entirely original. It is a pity that they are inappropriately white, the luminous colour thus reducing the design value.

Literature:

Janko Orožen, *Posestna in gradbena zgodovina Celja. Bilten občinskega ljudskega odbora Celje*, 1957, p. 51-52;
Peter Povh, *Celjska arhitektura v 19. stoletju*, ZUZ, n. v., 9, 1972, p. 111.

¹ Friedrich Bouvier, *Veränderungen in Stadtzentrum, Bank-, Hotel- und Geschäftsbauten, Stadterweiterung von Graz: Gründerzeit*, Graz, Leykam, 1979, p. 152.

² ZAC, fund MOC 1850-1918, fasc. 540/1910.

58 km
113 A1
F3

Celje Jossek House

Glavni trg 2

Year of plan and completion:
1906-1907

Designers:
Ferdinand Gologranc: conversion plan; Hans Pruckner: execution plan of façade

Investor:
Johann Jossek

Building type:
town-house in a row

Source:
ZAC fond MOC 1850-1918, fasc. 540/1910.

The construction history of Jossek's house goes back a great deal further than the date inscribed on its façade, which is 1906. With the joining of two lots, it already existed at the end of the 18th century. The house was bought at the end of the 19th century by an upholsterer, Jossek. After a few years, he decided to convert the house and to build a new workshop in the courtyard. He contracted the well-known master builder, Ferdinand Gologranc of Celje. Gologranc prepared a conversion plan which envisaged the replacement of the old vault above the ground floor with a construction of iron crossbeams (thereby allowing the installation of large display windows on the ground floor), and rebuilding the upper storeys so that each floor contained four apartments, two larger and two

smaller. The owner submitted the application for building permit to the municipal council. The building commission made some technical comments. It was concerned above all "...that the old walls in the upper floors will not be sustained with the increased openings in the main wall on the ground floor on the street side because of the display windows". About the rearrangement of the façade, it noted that "...the façade partially suits".

The municipal council was clearly not of this opinion and did not approve the plan of the façade. Since the investor was in a hurry, he agreed to change the plan. The disputed plan was withdrawn and he commissioned new plans from the established, conservatively inclined, Graz architect, Hans Pruckner.¹ Building permit was granted and Jossek completed the conversion in a few months.

Let us examine the crux of the dispute. Gologranc's plan provides a bold façade designed in dynamic Art Nouveau lines. If it had been executed, it would have been a fine example of Art Nouveau following the ideas of Victor Horta or Hector Guimard, of course in a reworked, Viennese version. The ground floor area around the main entrance and around the two shop premises should have been embellished with rich plant decoration, supplemented by the glass surfaces of the display windows. The upper storey should have been decorated with a combination of smooth and rough plaster and with the robust undulation of a stepped cornice surrounding the windows. The axis of the building would have been stressed with wider windows, with a volute decoration on the first floor and a shallow gable.

That the example for such a dynamic façade design reached Gologranc via Vienna is demonstrated by a comparison with the façade of the building at Redtenbachergasse 81 in Vienna.² It is interesting that the motif of an undulating moulding above the windows is also used in Villa Košenina in Vransko, except that it is simplified there into a flat band





of plaster. So we can ascribe the plan for this either to Gologranc himself, or to a local builder who worked for the Celje master builder and was simultaneously himself building houses in his home village.

As can be seen from the actual Jossek's house, Pruckner retained from the original plan only the motifs of the gablet, surrounded by a volute and flanked by two finials. Within the gablet, as with Gologranc's plan, there is a flattened oval opening. The façade surface, in contrast to the original plan, is static and calm. The decoration is Art Nouveau, but belonging to that part of the vocabulary which draws from decorative historical examples. In this case, they are plant motifs in the form of stylised acanthus and flowers. Pruckner also used volutes, hoops for hanging textiles, tassels, corbels and all sorts of other oddities. And what is important, all the decorations on the façade are fairly evenly "attached". It seems that the architect took examples from a handbook and distributed them about the façade until the surface was filled.

In short, the house, as we see it

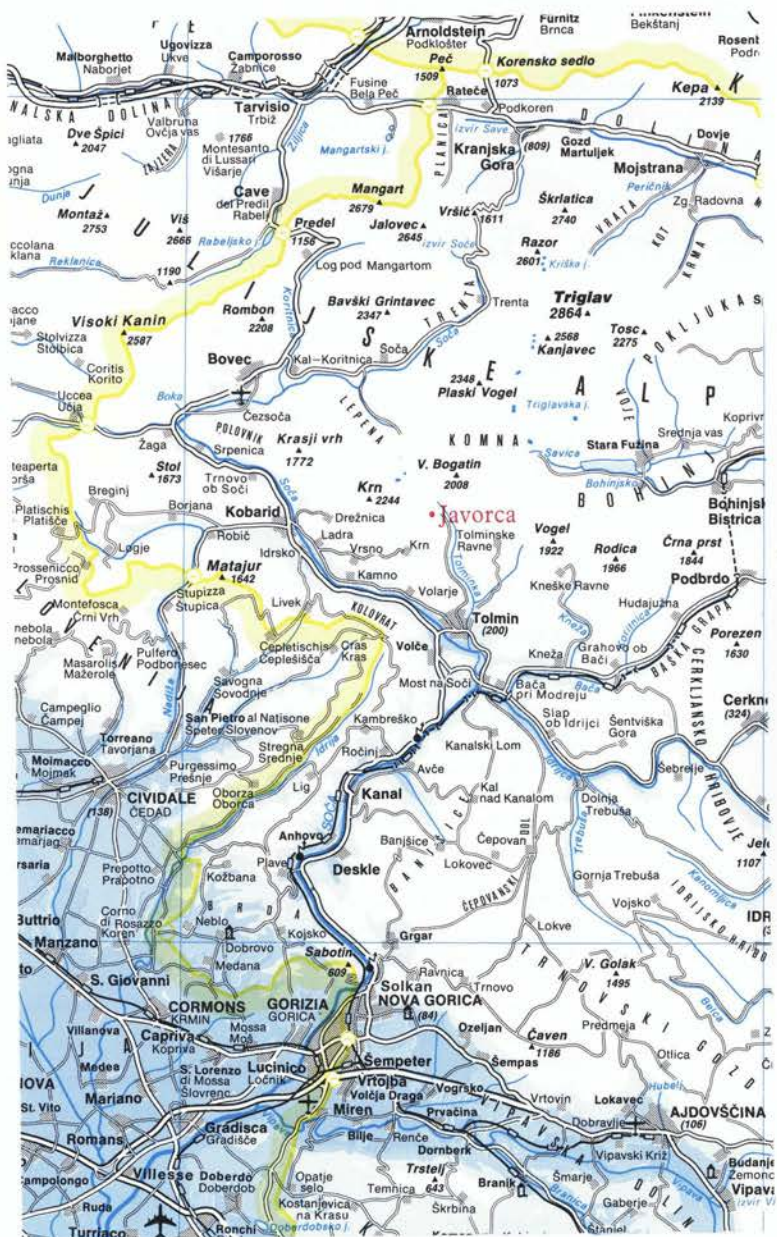
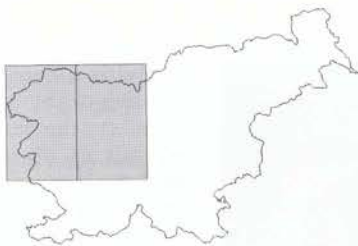
today, is a compromise between the fashionable taste of a burgher client and the notions of provincial officials on where the boundaries of "modern architecture" lay. Jossek's house shows that the boundaries of modernity could not exceed the sense of what was fashionable in a provincial centre, in this case the provincial capital, Graz.

Literature:

Janko Orožen, *Posestna in gradbena zgodovina Celja, Bilten občinskega ljudskega odbora Celje*, Celje, 1957, pp. 51-52; Peter Povh, *Celjska arhitektura v 19. stoletju, ZUZ, n.v.*, 9, 1972, p. 111.

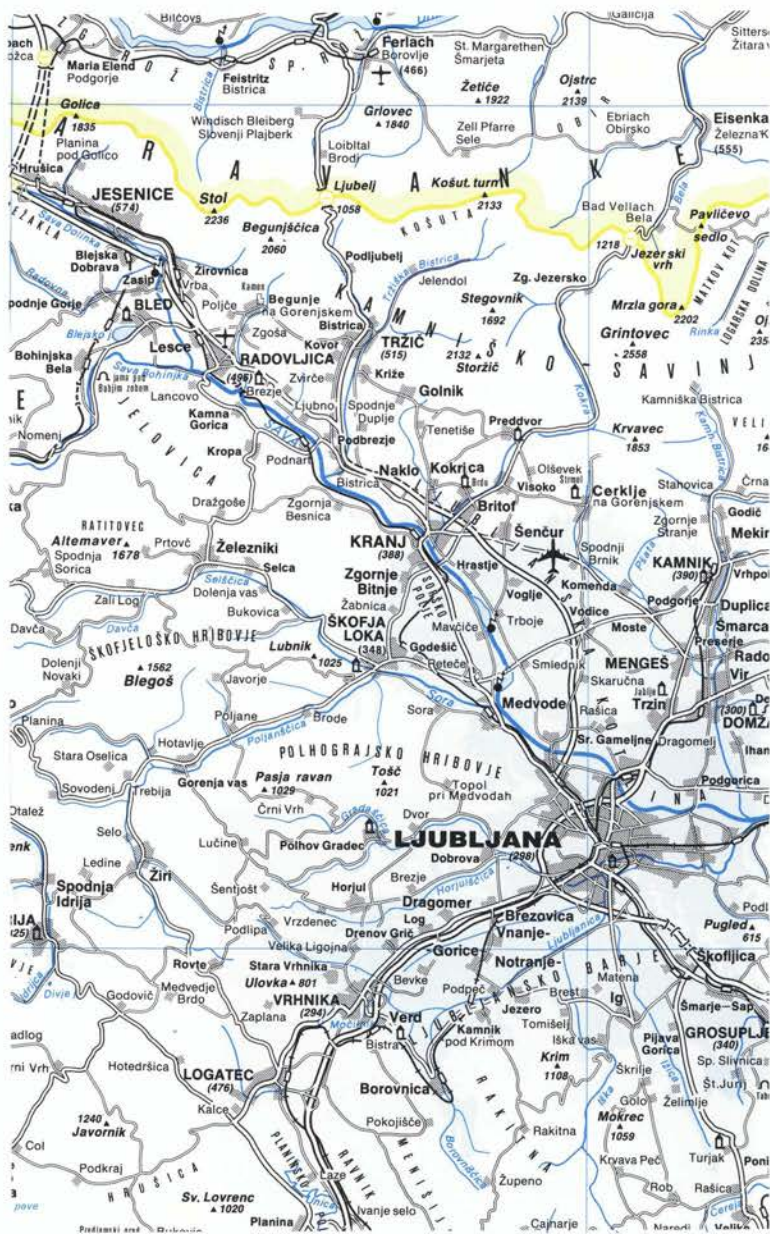
¹ The plan bears the date, May 1906. It is signed by Hans Pruckner and by the contractor Wilhelm Hiegersperger.

² Elisabeth Koller Gluck, *Unbekannter Jugendstil in Wien: Fassaden*, Vienna, Editions Tusch, 1983, pp. 52.



Javorca

Memorial Church of the Holy Spirit



Memorial Church of the Holy Spirit

128 km
100 B1
B3

Pološka planota above Zatoľmin

Year of plan and completion:
1916

Designers:

Remigius Geyling: architecture and decoration; Geza Jablonsky - builder and site supervisor; Anton Perathoner: the wooden part of the altar

Investors:

soldiers of the 3rd Mountain Brigade of the Austro-Hungarian army

Building type:

basilica church with a nave and two aisles

This memorial church is a Gesamtkunstwerk, a complete work of art, in the best tradition of the Viennese Secession. It stands in the exceptional natural environment of the Julian Alps, in a side valley above the source of the Tolminka. Its origin is closely linked to the events on the Isonzo Front in the first world war. It was hand-built by Austro-Hungarian soldiers fighting on this part of the front, and through voluntary contributions, in order to preserve the memory of their dead comrades. The plan of the whole was produced by the Austrian painter and set designer, Remigius Geyling (1878-1974), an interesting artistic personality. He studied painting at the School of Arts and Crafts in Vienna (where he was later, from 1926 onwards, a professor) and at the Munich Academy.¹ He fought on the Isonzo Front between 1915 and 1918, as a first lieutenant in the Austrian army. The plans for the construction of the building

were contributed by Second Lieutenant Geza Jablonsky, who also supervised the building works.

The church stands on a slope levelled into an artificial terrace to which a monumental staircase leads. A terrace with a pergola is located at a vantage point by the church, which stresses that this is a place of contemplation.

The church of the Holy Spirit is a pseudo-basilica with a nave and two aisles, a rectangular chancel with a pentangle termination, and an open entrance porch. The lower part of the church is built of irregular blocks of stone which the soldiers quarried in the immediate vicinity. The stair balustrade and the parapet around the terrace are made of the same material. The church thus appears to "grow" from the rock base. The upper, wooden part of the construction rests on a mighty plinth of rubble. The external and internal skeleton is made of larch beams. The exterior edges of the beams are carved in a zigzag, so that the whole is reminiscent of Scandinavian folk architecture. Above the entrance, an octagonal belfry with a pointed spire rises from the main building. A panel is set in its base, with a sundial and the double coat-of-arms of Austro-Hungary. On the side façades and on the chancel, panels are set between the windows bearing the arms of all twenty provinces of the monarchy.

The hall of the interior is divided into a nave, aisles and individual bays by eight wooden pillars. Two pillars support the lintel of the chancel-wall. The nave is somewhat higher than the aisles, but it does not have a clerestory. The windows are distributed in the upper part of the outer wall. Above the entrance is a "row window" which shows the influence of the Glasgow School. The light enters through stained-glass windows.² Together with the colour decorations on the pillars, the ceiling and the walls, it creates a feeling of harmony. The lower part of the space is darker, while shades of blue highlighted with gold dominate the upper part. White and gold increasingly predominate towards the chancel.





The altar is white and gold, the ceiling of the chancel is coffered in white.

The painted columns, panels on the walls and coffering on the ceiling play on geometric motifs related to the colours and motifs of Moorish glazed tiles. The basic decorative and symbolic image is a Greek cross, from which squares and rhombuses are derived. Since the decoration is drawn freehand, the effect is not monotonous or mechanical. The colours are of a single shade, but their visual combination and the light from the stained glass create ever varied, fluid tones. The fittings are an integral part of the whole, designed "by a single hand" from materials which were locally available, and executed with techniques, or skills, used in the army (forging, carpentry, turning). Worth noting are the wrought-iron arms of the lamps attached to the pillars, and the wooden altar candelabra. The finer, carved part of the work, i.e.

the relief of the Crucifixion with angels on the door of the tabernacle and the altar decoration, was done by the South Tyrolean, Anton Perathoner. The only part of the fittings which, in the words of Geyling himself, was produced elsewhere³, is the altar glass-chip mosaic of the Holy Spirit. The mosaic forms the central field of the altar in the form of a cross. To the left and right of the chancel-wall are set tall oil paintings on canvas, each showing an angel in adoration. They were painted by Remigius Geyling.

A special feature of the church is its eloquence. As well as the architecture, painting and craft creations, the numerous inscriptions on the façade and inside contribute to this. Even the lettering is a work of art. The inscriptions provide basic information on the Third Mountain Brigade and their commanders, on the designers of the church, the date when the foundation stone was laid (1st March 1916) and its completion (1st November of the same year). The inscription beneath the arms of the monarchy - *Indivisibiliter ac inseparabiliter* - draws attention to the fact that men from various nationalities and faiths, coming from all parts of Austro-Hungary, had fought there. The inscription at the top of the chancel-wall marks the intention of the builders that "... the names of our unforgotten heroes from Sleme, Mrzli vrh and Vodil vrh be set and preserved in the church..."⁴ The





interior really does read like a book in which are inscribed the names of thousands of the fallen. The lower part of the wall of the aisles is covered with oak boards made from mortar shell cases. The soldiers spent more than three months branding on the names of their dead comrades. When the church was renovated at the beginning of the eighties, two thousand eight hundred were counted. Since space on the walls ran out during the fighting, additional tablets were attached on hinges, and open like the leaves of a book.

Given the use of state symbols, a superficial observer might characterise Javorca as a glorification of the monarchy. However, the truth is different. The state coat-of-arms is crowned with the significant word *Pax*, and the sundial above is a symbol of the transitoriness of people and the permanence of nature. Perhaps the most shocking of the inscriptions

commemorates the memory of the Italian renovation of the church in 1934,⁵ and reads: *Ultra cineris hostium ira non superest* (May hatred not squeeze past the ashes of the dead).

Literature:

Eine Gedächtniskirche von Remigius Geyling, *Der Architekt: Wiener Monatshefte für Bauwesen und dekorative Kunst*, XXI, 1916-1918, pp. 84-88;

Sergio Tavano, Memoria "Jugendstil" per caduti senza ricordo, *Da Iniziativa Isontina*, 93, 1989, 2, pp. 91-98.

Damjan Prelovšek, The lost Monument to the Monarchie, *Piranesi*, 5-6, 1995, pp.112-118.



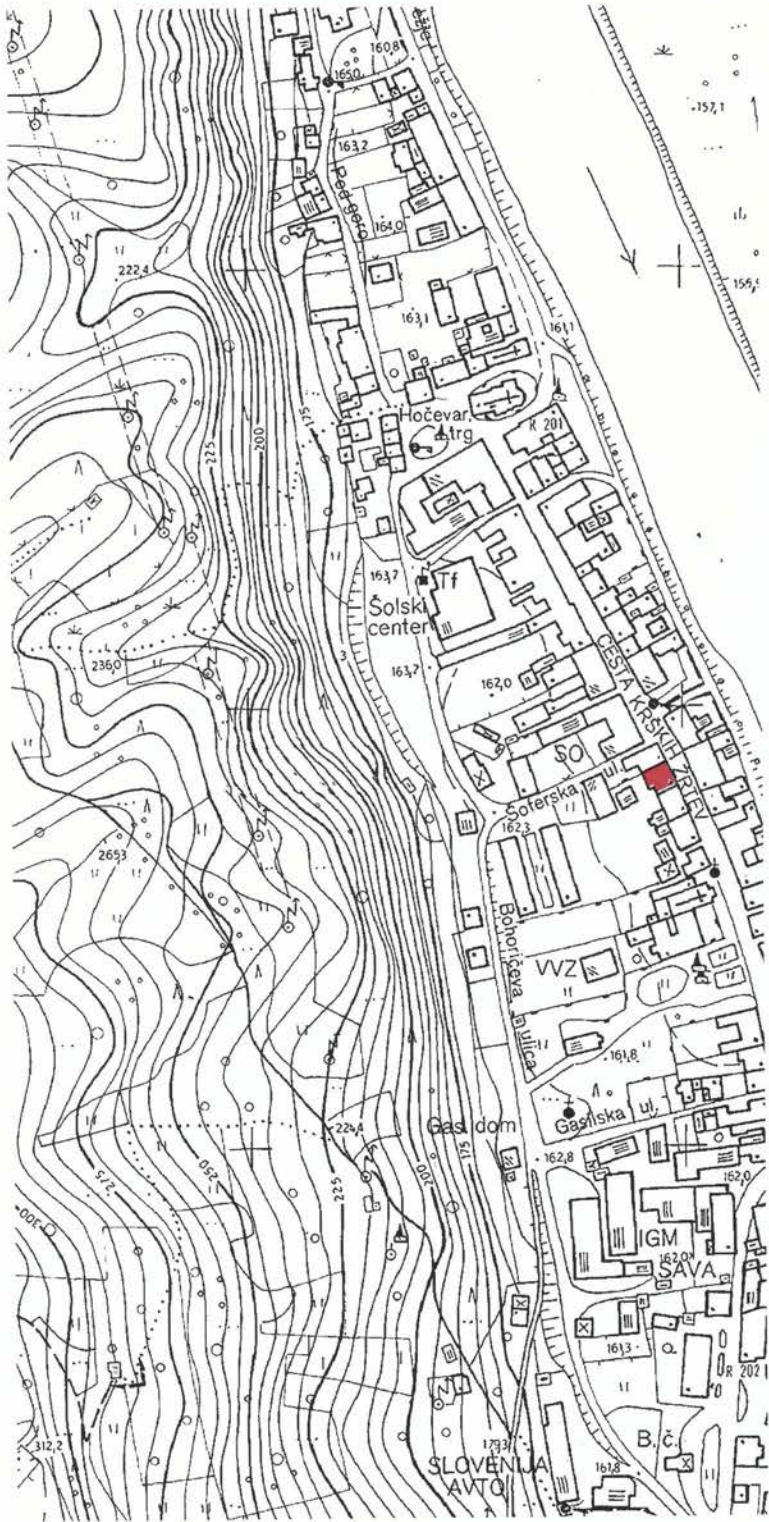
¹ *Allgemeines Lexikon der bildenden Künstler des XX. Jahrhunderts*, Leipzig, E.A. Seemann, 1963, fol. 2., p. 235.

² Geyling's forebears, including his father, Rudolf, were glaziers in Vienna. So it is not surprising that Remigius had also mastered the technique and art of glazing. *Remigius Geyling*, Vienna, Wiener Bibliophilen-Gesellschaft, 1974 (Künstler und Literaten: Gezeichnet in Wien um 1900), p. 5.

³ *Der Architekt*, XXI, 1916-1918, p. 86.

⁴ Ihr unvergesslichen Helden vom Sleme, Mrzli vrh und Vodil vrh deren Namen dieses Haus birgt und bewahrt!

⁵ The inscription bears the initials A. XII E. F.



Krško

Hartman House



Hartman House

98 km
154 C2
G4

Cesta krških žrtev 18

Year of plan and completion:

1908

Designer, investor and contractor:

Valentin Scagnetti

Building type:

town-house in a row

*Source:*ZAL Reg I, fasc. 1488, fol. 744,
fasc. 1743, fol. 371.

Valentin Scagnetti (1876-1922) has not been given due place in the history of Slovene architecture yet. In fact, he was not a trained architect. Like many builders of his time, he had “merely” completed studies at the building department of the Graz Craft School. His work has not been studied. We know only that he obtained a permit in Ljubljana in 1909 to start a small building firm.¹ He was mainly a building contractor until his death in 1922. Before coming to Ljubljana, he undertook projects and at the same time executed building works in the Carniolan and Styrian parts of the lower Sava valley. In his application for a building firm license in Ljubljana, he stated that he had constructed many private and public buildings, including the churches in Cerklje, Podbočje by



Kostanjevica, and in Teharje, and a school in Šentjur na Polju. In the case of churches, he was probably only the contractor. We know that the church of St. Martin in Teharje (1906-1907) was built to the plans of the Graz architect, Adolf Wagner.² The church of St. Mark in Cerklje was built in 1905, and the church of the Holy Cross in Podbočje in 1907.

Several Secession buildings were constructed in Krško in the first decade of this century. The most interesting of these is Hartman's house in the main square. Its façade is reminiscent of Hoffmann's geometric Secession. The façade is asymmetrical. The narrower, left part has a triangular gable, the right, a level cornice. The two-part façade is probably a result of the present building embracing two older lots. The left part creates a more classicist effect; the right is in the spirit of “geometric” Secession. The attic mezzanine, with its low windows, is a reminder of the builder's Friulian origin. The architectural decoration of the façade is made of plaster imitating other materials, such as stone or tiles. Also the usual architectural elements are made of plaster, such as mouldings, decorative fields below the windows, and their surrounds. Because the façade is sadly neglected and worn-out, it is so impoverished that it is almost unrecognizable. It has lost all the tiny details, such as the gilt part of the ornamentation.





It is particularly worth drawing attention to the part of the façade with the entrance. The front door is a simple rectangle, without moulding. The door leaves are of wood painted white. The lower part is lined with green metal panelling bearing the year 1908 and the initials, VS (Valentin Scagnetti). The upper edge of the metal has an undulating termination and is additionally softened by decorative applications of the same material.

Above the entrance is a balcony with a fine Secession wrought-iron railing designed in typical

undulations and enlivened by gilt details. In the interior, the fine, etched-glass panels with dynamic borders and the tiled floor of the entrance hall are worth noting.

Hartman's house was chosen for presentation in this survey of Secession because it illustrates how the most advanced Viennese ideas were echoed in provincial surroundings, and because it is the work of a local builder. So the house deserves to be renovated and restored to its former splendour.

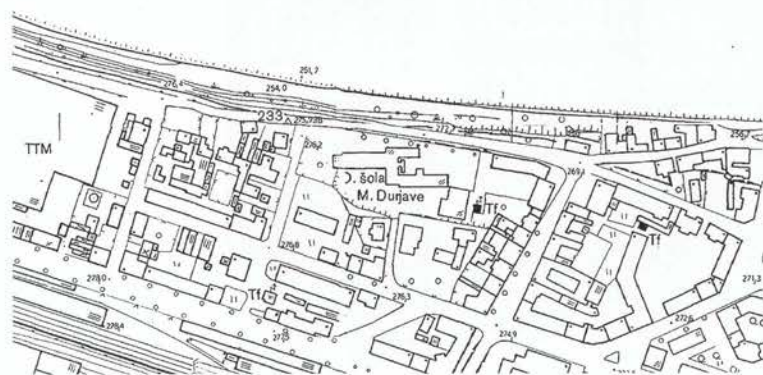
Literature:

Vlado Valenčič, Ljubljansko stavbeništvo od srede 19. do začetka 20. stoletja, *Kronika*, 1970, p. 140.



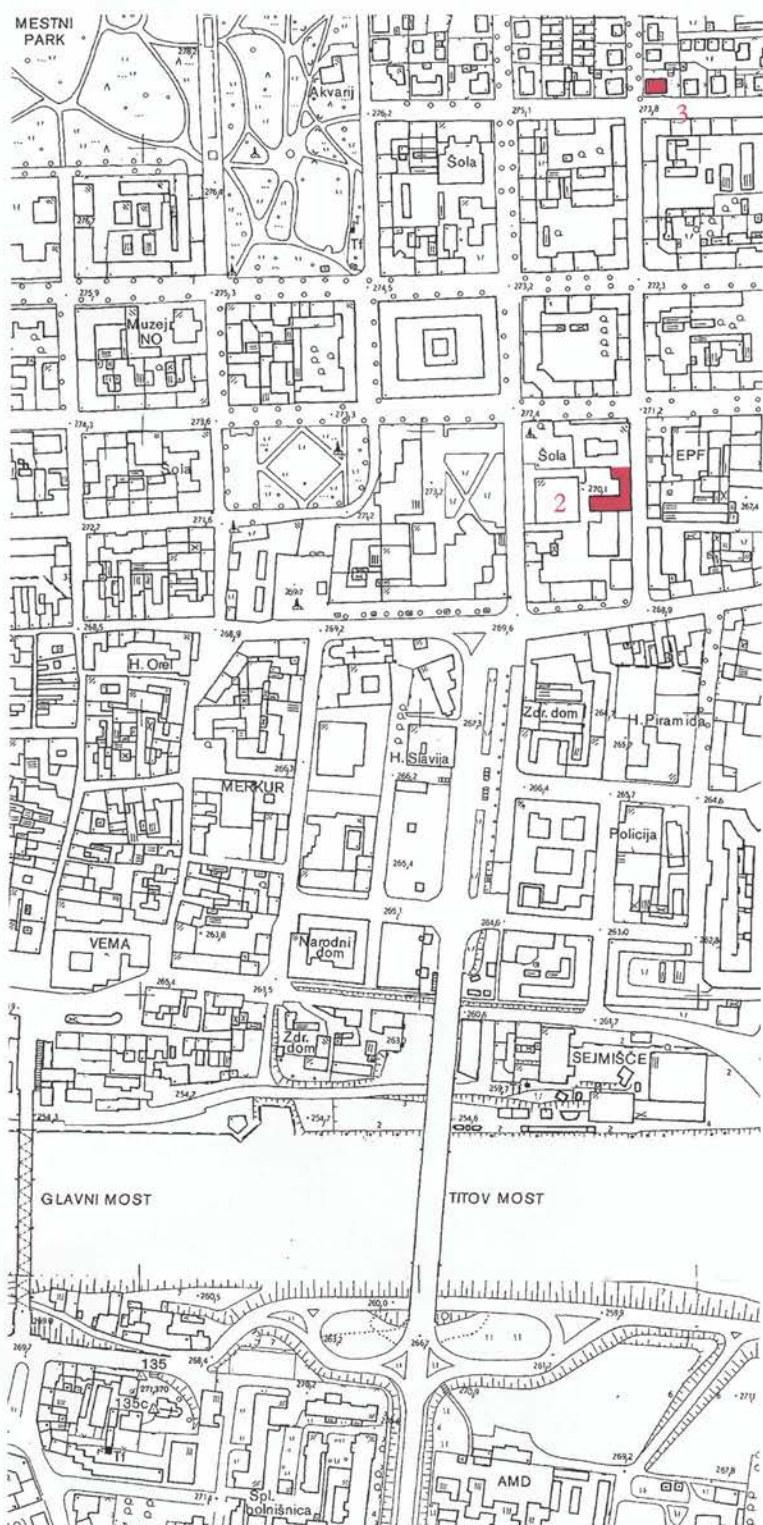
¹ ZAL Reg I, fasc. 1488, fol. 744.

² Jože Curk, *Topografsko gradivo: I. Sakralni spomeniki na območju občine Celje*, Celje, Zavod za spomeniško varstvo, 1966, p. 97. Curk presents the data that in addition to Scagnetti, Ferdinand Golgranc was also a contractor of works for this church.



Maribor

- 1 The Baroness' House
- 2 Girls' Primary and Secondary School
- 3 Villa Welley



Maribor

The Baroness' House

Prežihova ulica 8, Smetanova ulica 25

112 km
42 A2
G2

Year of plan and completion:

1902-1903

Designer and contractor:

Fritz Friedriger

Investor:

Baroness Emma Mixich Rast

Building type:

apartment house

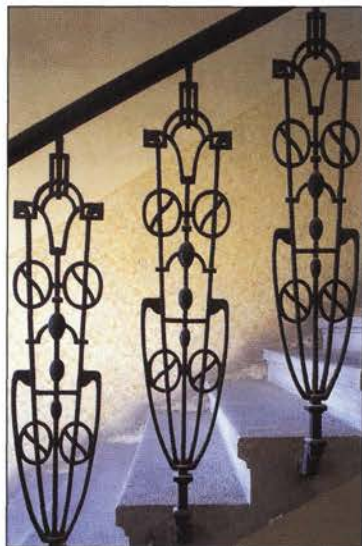
Source:

PAM, fund Uprava za gradnje in regulacijo, Ma/163.

Fritz Friedriger signed himself "architect and builder", but it is not known what training he received. He worked only in Maribor. His company sometimes appeared only as the building contractor. In 1897, he obtained a concession for performing building works, but in 1905 was eliminated from the small business register.¹

After 1901, Friedriger found his market niche in the new Secession style. So in the following year, three of his designs were created: the conversion of the façade of an older house at Koroška cesta 6,² a new apartment house at Ulica kneza Koclja 16,³ and an apartment house for Baroness Emma Mixich Rast. All three are among the "purest" examples of the new style in Maribor; their designs were clearly aimed at satisfying the desire of the clients for novelty, so they copied individual motifs from architectural magazines.

The Baroness' house stands at the intersection of two roads, and occupies two lots. Each façade has its own entrance. The narrower



one is a pedestrian entrance. On the northern side is a rear vestibule allowing vehicles access to the courtyard. Each floor of the building has two larger and four smaller apartments. It is thus a typical urban apartment house, set, besides, in an unfashionable suburb. So its prestige value should have been increased mainly by the design of the exterior in the latest Viennese style.

Just as in examples introduced at the time of Historicism, the corner of the building is truncated. Following Secession fashion, the motif is supplemented with a segmental gable which has a large semicircular lunette. According to the plan, the western façade should also have been decorated with a gable, but it was clearly never built.



In other details, the execution follows the plan, with the exception of the entrance hall. The plan envisages luxurious Secession ornamentation in stucco, but the execution is fairly modest and conventional.

Masks in stucco provide façade the main decorative note on the façade. The architect used them as decoration for the pilaster capitals, the corbels under the eaves and as a "keystone" above the lunette. Each type of these architectural members is decorated with a face with its own expression, so there are three types of masks. It is interesting that Friedrigger used one of them in the vestibule of the building on Ulica kneza Koclja. The plaster mould had to be used profitably, of course.

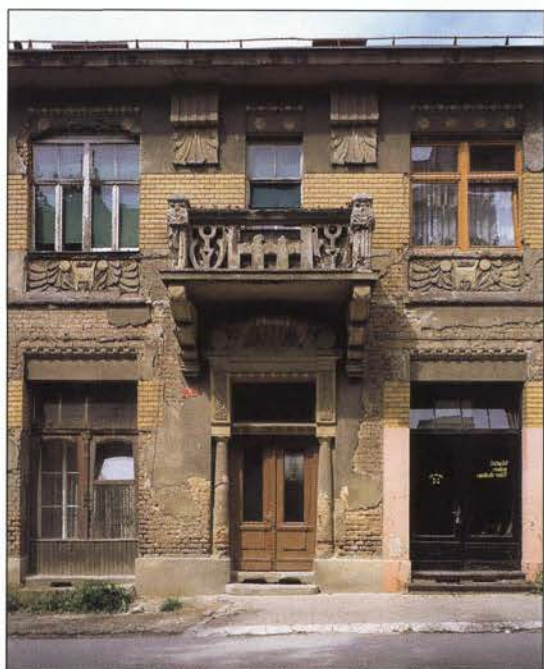
The other type of decoration is from the floral Secession vocabulary and plays on the well-known motif of acanthus leaves and stylised flowers. The bracket motif of the balcony on the western façade is the most original. The brackets are designed as segments of a fan-shaped distribution of petals. In addition to the stuccowork, there is a combination of plaster and belts of yellow tiles on the façade. Despite all the effort that the architect invested in the design of the Baroness' house,

there is a predominating impression of overcrowding and disproportion. The masks, corbels and capitals are too large for a single storey building. One cannot avoid the impression that the architect obtained the moulds for them from some Viennese stucco workshop sale, the decoration of which was on a scale designed suitable for the wide circular roads in Vienna, and five-storey apartment blocks.

Despite this, the Baroness' house in Maribor is important, since it shows how "Secession flooded Maribor". Unfortunately, the building is also a sad testimony to the attitude of the city on the Drava to its own architectural heritage. It seems that only the stucco decoration and the tiles are holding the building together.

Literature:

Iztok Premrov, *Arhitektura devetnajstega stoletja v Mariboru*, ČZN, n.v., 10, 1974, p. 371.



¹ PAM, fund Obrtni register Maribor (529 stavbne obrti 1865-1909).

² PAM, fund Uprava za gradnje in regulacijo, Ma/352.

³ PAM, fund Uprava za gradnje in regulacijo, Ma/1795.

112 km
42 A2
G2

Maribor

Girls' Primary and Secondary School

Cankarjeva ulica 5

Alternative name:

Ivan Cankar Primary School
(Osnovna šola Ivan Cankar)

Cankarjeva ulica 5

Year of plan and completion:

1913-1917

Designer:

Municipal building office, Maribor

Contractors:

Rudolf Kiffmann: builder; Janesch & Schnell, a Graz building company: the reinforced concrete construction of ceilings

Investor:

Municipality of Maribor

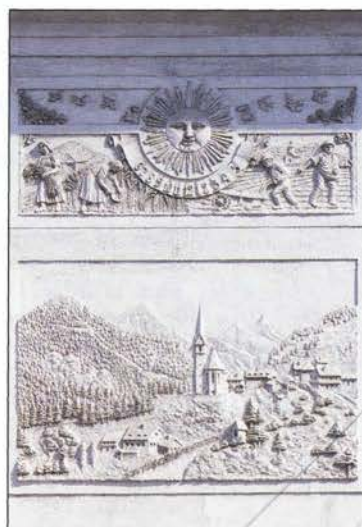
Building type:

school

Source:

PAM, fund Uprava za gradnje in regulacijo, Ma/58, fund Gradbeni urad Maribor 1850-1919, 123.3.

There are doubts about who designed the girl's school in Maribor. The building records preserve only the plans with the seal of the municipal building office and the Graz building firm of Janesch & Schnell. The company specialised in building reinforced concrete constructions. In line with Austrian building regulations, all public buildings, including schools, had



to have the requisite load-bearing capacity. This was provided by reinforced concrete ceilings constructed according to various patents. They were built by authorised companies, including Janesch & Schnell. The same company, among other works, also constructed the ceilings in the Prule boys' primary school in Ljubljana (Ciril Metod Koch, 1910-1911).¹



There was nothing unusual in a municipal building office preparing the plans for a school for which the investor was the town. One example is the municipal primary school at Grieskai 62 in Graz, which was built in two stages in 1904 and 1910.² The Graz school is an example of a utilitarian building without any particular design pretensions. So the question arises as to whether the Maribor building office was capable of preparing an architectural plan and constructing such an ambitious building as the school in the present Cankarjeva ulica. So, strictly speaking, the designer of the building is unknown.

The building as a whole is thoughtfully designed in relation to the sloping site and the relatively narrow street, which was not completely built up at the time the school was built. The building mainly faces "outwards" onto the street. This means that its representative role is stressed, that which creates the city's image. Since the street is narrow, a



symmetrical plan would not have had an appropriate effect, so the architect used another approach. To an observer coming from the main road, today's Partizanska cesta, the side façade offers rich relief decoration. From the north, the whole appears as a picturesque string of building elevations. The façade is thus composed of three asymmetrical parts. The side elevations are terminated by

triangular gables, while the centre has a level cornice.

There are many sculptural additions to the exterior of the school. The most prominent is the large relief on the southern façade. It depicts a rural landscape, i.e. a hamlet with a Gothic church at the foot of a wooded hillside. Above this scene is a field with a sundial; beside it there are two scenes with rural workers. Above the ground floor on the main façade are four smaller relief scenes from Grimm's fairytales: Little Red Riding Hood, Sleeping Beauty, Cinderella and Snow White. There are reliefs with flower pots between the windows on the first floor, and rows of girls in the gables. The segmental arch of the portal rests on four columns and is decorated with rose bushes which sprout from two vases. The authors of the Maribor school took literally the recommendations of the school authorities that a school must provide an aesthetic aspect, and its decoration have an encouraging influence on the young.³



Stylistically, the architecture of the girls' school is hard to define; it is a combination of New Realism, Secession and the vernacular style. The latter appears mainly in the educational iconography of the relief scenes. New Realism is visible in the cubic masses, in the basic tectonics and in the façade articulation, which is constructed with architectonic, non-decorative effects. What is Secession in the



Literature:

Jože Curk, *Urbana in gradbena zgodovina Maribora, Maribor skozi stoletja*, Maribor, Obzorja, 1991, pp. 543, 545.

building? I would draw attention to three facts. The first is that, because of its internationalism, Secession was not popular at that time in Maribor, as the case of "Velika kavarna" (Grand Café) in Glavni trg shows. So it is not surprising that it is restricted to individual details in the girls' school, too. There is a Secession metal railing in the fanlight above the main entrance, and even more obviously, the door leaves of the main entrance. The openings in the upper third of the door leaves have metal lattice work in the form of stylised trees with tendrils. The alternation of plasters in different textures, from the roughest, which is dark, to the white, which is smooth and which surrounds the windows, is also Secession. And finally, in the wider sense, the rejection of Historicism is also in the modern vein, since the architect deliberately avoided the use of forms taken from the vocabulary of the historical styles of the 19th century.

¹ Vlado Valenčič, Ljubljansko stavbeništvo od srede 19. do začetka 20. stoletja, *Kronika*, 1970, p. 145.

² *Österreichische Kunsttopographie: Die Kunstdenkmäler der Stadt Graz - Die Profanbauten des IV. und V. Bezirkes*, Vienna, Anton Schroll, XLVI, p. 218.

³ Vincenc Žnidar, Šolske zgradbe nekdanj in danes, *Šolske zgradbe v obdobju 1775-1966*, Ljubljana, Slovenski šolski muzej, 1967, p. 25-26.

Maribor

Villa Welley

112 km
42 A2
G2

Cankarjeva ulica 30

Year of plan and completion:
1907

Designer and contractor:
Ubaldo Nassimbeni

Investor:
Josefine Welley

Building type:
residential villa

Source:
PAM, fund Uprava za gradnje in
regulacijo, Ma/8.

A prestigious housing quarter was created in the last quarter of the 19th century in the north eastern suburb of Maribor, beneath Piramida Hill (Pyramid Hill). The basis for it was a rectangular web of streets, as provided by the regulation plan of 1875. Close to the centre, rows of two-storey apartment houses were built, while the streets on the circumference were intended for residential villas. If the model for the apartment housing were the Vienna and Graz Rings, the villas of the nineties and the turn of the century testify to a "Cottage" style. The expression was introduced in the Austrian provinces in 1872 upon the founding off the Vienna Cottage Association. ¹ However, it is not possible to speak of a garden city in Maribor, only of the "per partes" creation of a villa quarter.

The villas in this Maribor suburb belong within the wider compass of romantic Historicism, in which neo-Baroque, neo-German-Renaissance elements predominate, with elements of Classicism and a picturesque mixture of different



ideas. In the first decade of this century, Secession decoration also began to be interlaced with it, although it never predominated over traditional approaches. So Villa Welley is the only building to which the term "Secession" can be applied without reservation.

The building was created in accordance with the generally valid principles of designing detached houses with gardens. Floral Secession ornamentation is "attached" to it. The motif of large rosettes linked with ribbons is often repeated. Ribbons surround the windows on the first floor in oval lines. The other motif is that of a palmette with curving leaves, surrounding a circular medallion. On one of the corners is an interesting relief of a girl's head with braids of flowers. All the decoration is executed in yellow stucco which contrasts with the grey-blue foundation.

It was typical of building conditions in provincial towns such as Maribor for villas to be multi-residence, in this case with even three apartments, and shop premises in a corner of the ground floor. The second interesting feature is that the builder, Ubaldo Nassimbeni, who was also the designer of the project, tried to "sell" the same decorative scheme to the school teacher, Johann Kren, for his villa at Kajuhova ulica 11. However, the plan had to be changed, so the Kren villa is decorated with more classical motifs, such as masks,



garlands and egg-and-dart
moulding.

Literature:

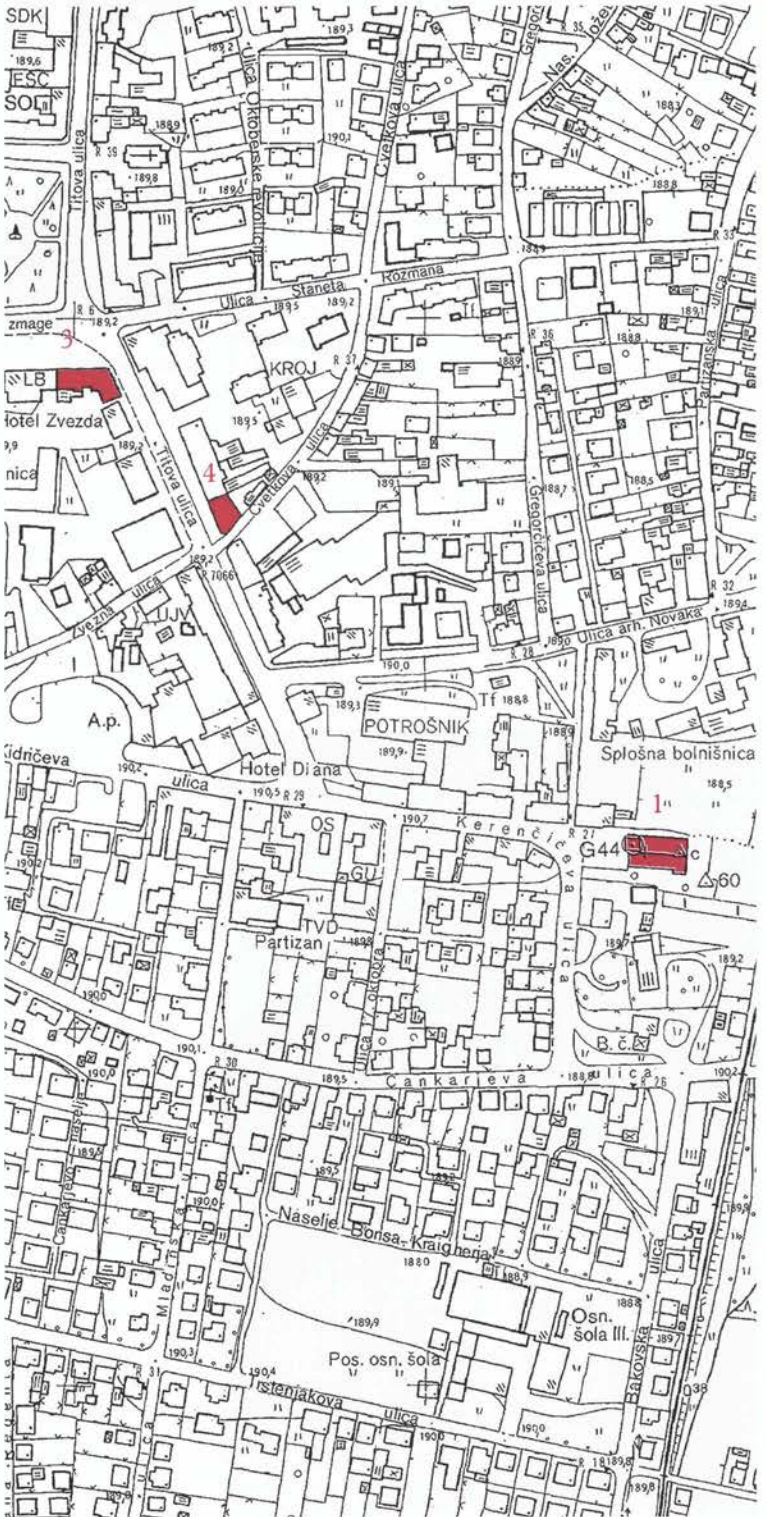
Borut Rovšnik, *Stilni razvoj
ornamenta na fasadah v Sloveniji
od 1895 do prve svetovne vojne*,
ZUZ, n.v., XVI, 1980, p. 46.



¹ Renate Wagner Rieger, *Wiens Architektur im
19. Jahrhundert*, Vienna, Österreichischer
Bundesverlag für Unterricht, Wissenschaft
und Kunst, 1970, pp. 215-216.

Murska Sobota

- 1 Church of St. Nicholas
- 2 Boys' Lower Secondary School
- 3 Hotel Dobrai
- 4 Southern Vas District Savings Bank



Church of St. Nicholas

171 km
21 B2
H2

Gregorčičeva ulica 2

Year of plan and completion:

1909-1912

Designer:

László Takác

Contractors:

Károly Engineering of Budapest:

reinforced concrete construction;

L. Mátrai, Budapest sculptor:

wooden pulpit

Investor:

Catholic parish of Murska Sobota

Building type:

church with nave, two aisles, and eastern tower

Source:

PAM, fund Okrajno glavarstvo MS, 1. 2658/1910.

The church of St. Nicholas is Takác's most important work. Although we know that he planned a church in Kecskemet in 1913, and a year later took part in a competition for a church in Budapest dedicated to Emperor Franz Joseph I, we are not familiar with these plans and do not know whether they were executed. However, in 1909, Takác adapted the Baroque Evangelical church in nearby Puconci.

The building plans for the Catholic church bear the date of 1909, but



the draft plan is probably older. In 1910, the Sobota parish priest applied for building permit for the new church "... after the almost complete removal of the old". Building was completed in 1912, but the interior fittings only in 1914. The delay between the design of the project and the decision on building can probably be explained by the need to collect the required funds. The decision to build a new Catholic church was probably also the result of a desire to compete for prestige stirred by the construction of the Evangelical church by Glavna ulica begun in 1909 and designed by the Budapest architect Ernő Gerey.

The Catholic church of St. Nicholas in Takác's conversion is monumental. It is located in the axis of Slomškova ulica, at the intersection with Gregorčičeva ulica. Its western façade is designed to be seen from afar, and to be the main accent to the rectangular square between the rectory and the church. The panorama of the city features the silhouette of the high eastern tower, which competes in height and slenderness with the neo-Gothic tower of the Evangelical church.

As with many other European nations, the Parliament building in Budapest by Imre Steidl enthroned the neo-Gothic among the national styles of the 19th century. It was followed in the building of many Hungarian churches, including the Evangelical church in Murska



Sobota. The Hungarians “discovered” the Romanesque as one of the historical pillars of national architecture during the restoration work (1896-1904) in the monastery church of St George in nearby Jak. So it is not surprising that Takács, too, adopted a “Romanesque” plan in the main features of St. Nicholas, and a fair number of “Romanesque” architectural details. The church is a basilica with a nave and two aisles and a transept the same height as the nave. Instead of a western tower, St Nicholas has an eastern tower erected above the chancel, which in the lower part retains the old tower so typical of medieval Prekmurje architecture. The old, Gothic chancel with frescoes is also an integral part of the new church.

The remaining features that predominate inside and outside the church can only be described as reminiscent of historical styles. So the main façade is tripartite, with a high triangular gable. Its line is repeated in the triangular gable of the portal, which consists of a massive semicircular arch resting on low plinths, thus giving

the impression of being compressed. The arch is decorated with plastic stucco ornaments of acanthus motifs and overpainted in brick-red colours. On the low walls of the aisles are set two quatrefoil windows. The shallow perpendiculars cut in plaster further stress the slenderness of the façade. The gable is terminated by a string of low arcade windows, and below them, the coat-of-arms of the Sobota Counts Szapáry. The arms of the same family also decorate the “Romanesque” portal of the burial chapel attached to the south-eastern wall of the transept. The portal repeats the motif of the main entrance to the church. It is composed of a triangular gable resting against the façade wall. The arched opening of the entrance is cut into the gable. The gable rests on massive, low columns without capitals and with a unitary masonry base. There are four columns on each side of the entrance. On the façades of both arms of the transept are large arched windows intended for stained glass. Their exceptional dimensions create an impression of modernity.

The design of the wooden exterior and interior doors of the church is explicitly Secession. The nave is divided from the aisles by piers supporting the vaulting, reinforced with responds. The capitals are partially neo-Romanesque, and partially have soft, “melting” Secession decoration.

Let us return once more to the church exterior. It is worth drawing attention to the fact that Aladár Árkay used a motif almost identical to the one in Szapáry’s chapel for the entrance to his Calvinist church of the sixth district in Budapest. There, too, the walls of the entrance rest on eight massive columns without capitals. The difference is that Árkay’s gable termination is horizontal, and he had the entire surface decorated with colourful Secession glazed tiles. The Budapest church is also reminiscent of the Sobota one in the narrow façade with triangular termination and the large arched windows on the main and transept façades. It should not be forgotten that the Calvinist church of the sixth district was built between 1911





and 1913, and is thus more recent than St. Nicholas in Murska Sobota.

Literature:

Építő ípar, 1911, 14. februar, p. 72;

France Stele, *Umetnost v Slovenski krajini, Slovenska krajina: zbornik*, Beltinci, 1935, p. 26;

Franc Obal, *Arhitektura v obdobju 1900-1941 v Murski Soboti*, Murska Sobota, Kulturni center, 1982, pp. 4-5.

Murska Sobota

Boys' Lower Secondary School

171 km
21 B2
H2

Cankarjeva ulica 91

Alternative name:

Primary School II (Osnovna šola II)

Year of plan and completion:

1915-1916

Designer:

Ödön Hocholzer

Investor:

Municipality of Murska Sobota

Building type:

school

in the central axis and above the corner projections. The axis of the building is also accentuated by the main entrance, with a semicircular arch and triangular pediment. There is little ornamentation on the façade. The gables are completed with arcade openings and terminated with a cornice. The façade is plastered and in one colour. It is enlivened only by fields and courses around the windows composed of alternating smooth and fluted plaster.

The rear elevation of the school is also carefully designed. The gymnasium, with its low, narrow termination, roof turret and arched windows, is reminiscent of church architecture. A stair dormer with pyramidal roof is set over the centre of the rear elevation.

In short, the Murska Sobota school represents a fine example of late Hungarian Secession, which already shows the transition to the functionalism of the twenties. Although the architect, Ödön Hocholzer, was from Szombathely, mainly echoes of modern architecture in Budapest such as represented by Béla Lajta or Emil Vidor, can be seen in his creations.

In 1993, additional classrooms were attached to the school. Fortunately, they did not demolish the old gymnasium on this occasion, which was the original idea. The new extension is of modern design. Nevertheless, it is well adapted in design and architectural sensibility to the Secession whole. It is a pity that in the majority of old schools, including that in Sobota, for the

The boys' lower secondary school in Murska Sobota was erected outside the town centre, beside the south-western road to the city. There was enough space here for a fairly large school building. Its plan is traditional and symmetrical, in the shape of the letter U, in which the left wing is extended by a gymnasium on the courtyard side.

As befits a school, the entire design is simple and transparent. The windows are rectangular and distributed on the main façade in fifteen axes. In order to arrange such a long and monotonous façade sensibly, the architect employed three triangular gables:



sake of the safety of the children, the original entrances from the main streets have long since been closed. In Sobotica, a huge tree stands in front of the abandoned door. So I appeal to the school authorities to renovate the former entrance. The main school door should at least symbolically remain open, and on ceremonial occasions, be proudly opened wide.

Literature:

Franc Obal, *Arhitektura v obdobju 1900-1941 v Murski Soboti*, Murska Sobotica, Kulturni center, 1982, pp. 4;

Razvoj osnovnega šolstva v Murski Soboti, Murska Sobotica, Osnovna šola II, 1994, pp. 30.



Murska Sobota

Hotel Dobrai

171 km
21 B2
H2

Trg zmage 8

Alternative name:

Hotel Zvezda

Year of plan and completion:

1908-1909

Investor:

Janos Dobrai

Building type:

hotel

Source:

PAM, fund Okrajno glavarstvo
Murska Sobota, 4. 1499/1908.

At the turn of the century, the innkeeper, Janos Dobrai, had a hotel in Glavni trg in Murska Sobota, called Hotel Dobrai after the owner. Apparently, concerts were held there. In 1903, in addition to permission for a hotel, inn, and coaching, the owner obtained a further license for a café. Over the years, the old building had clearly become too small for the expanding trade, and above all the notion of a well laid-out city hotel. So in 1908, Dobrai applied for building permit for "an hotel building, inn and residential house". The district administration granted the building permit.

We do not know whether the present hotel contains the remains of the older building, but this is not important. Today, what is before us is a unitary, fairly large hotel building, with two ambitiously designed façades. The building stands at the very busy corner of the former Glavni trg and Glavna ulica, which used to be a famous social gathering point for the people of Murska Sobota. The corner position of the building is



emphasized with a truncated corner. The entrance to the café was placed here, though later built up. Only the motif of the balcony with a fine wrought-iron railing on the first floor remains.

Both street façades boast rich stucco decoration. Historicist motifs, elaborated in Secession style prevail, from the simple rustication on the ground floor, wall pilasters, rococo pediments above the segmental windows on the ground floor, corbels below the eaves, to floral and other plant decoration and masks. The semicircular gables are particularly distinguished and richly decorated, with circular windows and decorative finials. Two gables border the corner projection, and a two further decorate the longer façade facing the square.



It is not known who the architect was. Apart from László Takács, Murska Sobota could not boast a trained architect, so the investor probably hired a foreign architect, presumably from Budapest. On the original plans, the majority of the text is written in German. Therefore it is possible that someone from the Austrian part of the monarchy was the designer. When a casino was incorporated into the hotel in 1909, Takács designed the fittings. Unfortunately, because of later conversions, these fittings, and the remaining interior of the hotel, have not survived.

Literature:
Franc Obal, *Arhitektura v obdobju 1900-1941 v Murski Soboti*, Murska Sobota, Kulturni center, 1982, pp. 4.



Alternative name:

Faflik Café

Year of plan and completion:

1907-1908

Designer:

László Takác

Investor:

Southern Vas District Savings Bank

Building type:

bank, business-residential building

Source:

PAM, fund Okrajno glavarstvo Murska Sobota, 12.4300/1906.

At the beginning of this century, mainly single storey houses still stood along Murska Sobota's Glavna, now Slovenska ulica. The primary school was also constructed in this way in 1875. The credit bank and Bölcz' apothecary located opposite it were the first two-storey buildings. They were built in the nineties. Only after 1907 did the street begin to assume a more urban appearance. The main credit for this goes to a young Murska Sobota architect, a headmaster's son, trained in Budapest, László Takác. By the beginning of World War One, three buildings along Glavna ulica had been constructed

to his plans: Vratarič House, the Southern Vas District Savings Bank and Sömen House. All three clearly demonstrate Takác's development from modest beginnings with Vratarič House, through the soft Hungarian Secession of the Savings Bank to the rationalism of Sömen House, where the decoration is restricted to limited parts of the façade. A sycamore avenue also contributed to the urban appearance of the street. It was planted in compliance with the municipal regulations of 1913 on the planting of trees along urban streets and squares.

Let us examine the approach that Takác took to the design of the city street. Firstly, he defined the new height of the street buildings with the Savings Bank. It is true that he adapted the cornice to the height of the neighbouring historicist Bölcz apothecary; however in the corner projection, the façade in the gable is raised to the height of the second floor. The next new building along Glavna ulica, Kardoš House, could thus extend two storeys above the ground floor with a semicircular gable, suggesting the height of a third storey.

The Savings Bank of the Southern Vas District introduced another important urban planning accent. It is designed so that it not only creates the urban appearance of Glavna ulica, but also sets the scale in the transverse direction, in Zvezna ulica and Cvetkova ulica. Takác's purpose is all the clearer if we bear in mind the design of Sömen House, which is located diagonally opposite the Savings Bank.

And the third urban feature? The architect used the design possibilities of Secession as a symbol of modern urbanity. Both façades are designed softly, "flexibly". Let us look at the columns by the main entrance. The plaster is moulded in such a way that one has the impression that it has been made of jelly which is melting under their metal copings and slowly running downwards. Even the door opening is softly "impressed" in the wall. The wall, which rises under the gables to the first floor and even higher,





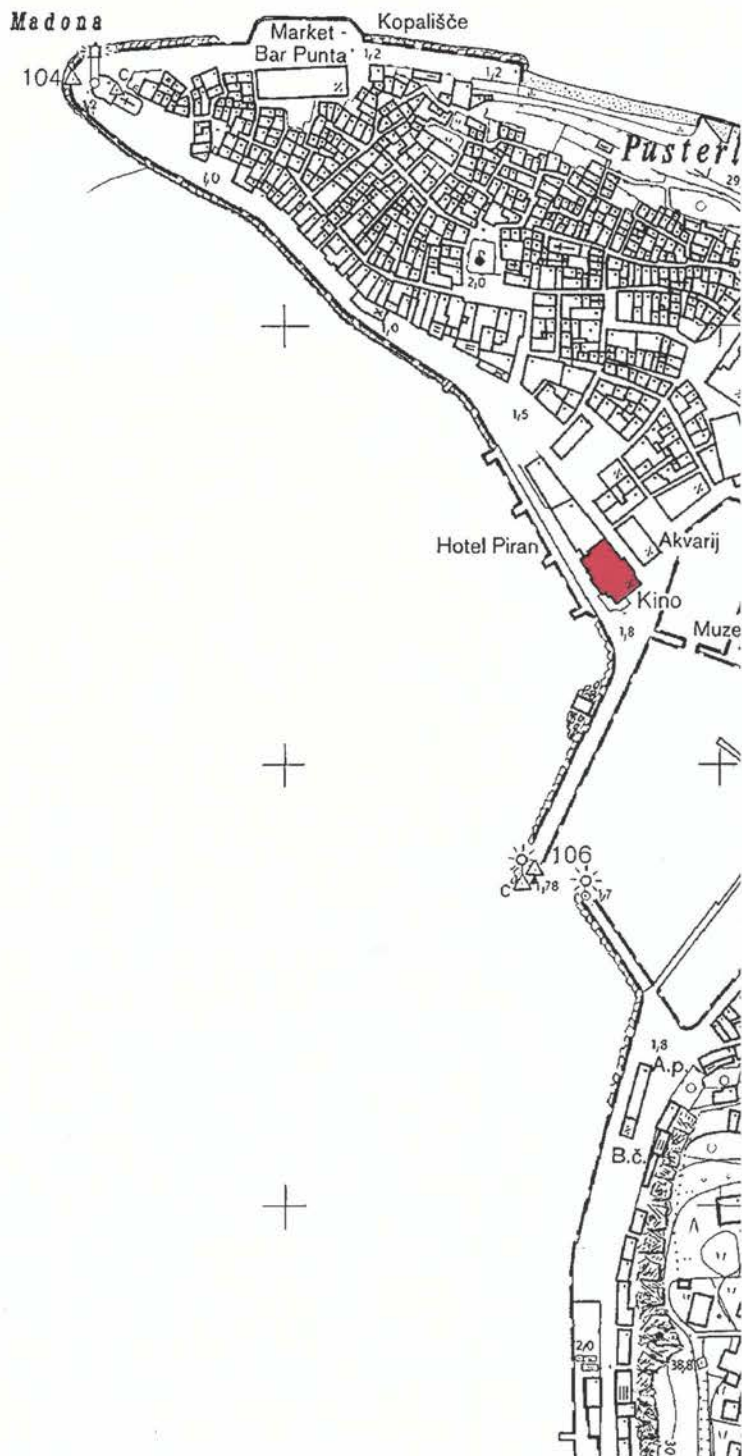
“undulates” before the eyes of the passer-by. The sills of the windows have a curvilinear design. Their line is repeated vertically in the undulating plaster of the gable and further on in the semicircular balustrade of the corner balcony. In short, the architect achieved a dynamic effect with carefully moulded plaster and architectural details, which is comparable to the otherwise grander designs of Ödön Lechner or any of his students.

Takác, probably influenced by the client, the Savings Bank share company, also used architectural elements of the “Hungarian national style” such as the “Transylvanian” motif of the pyramidal roof, which is terminated under the peak with a wooden lantern. Among the populist elements there are stylised bees and flowers in the plaster on the balcony wall. Finally, the entire motif of the truncated corner, emphasized with the roof gable, can be considered characteristically “Hungarian”, as the Dobrai hotel in Murska Sobota also shows. However, Takác treated such a commonplace motif in his own way, explicitly inventively. So the corner of the Savings Bank is rounded on the ground floor, and angled on the upper floor. The architect thus obtained the standing area of the semicircular balcony. With the combination of the gables and the compressed pyramidal roof of the corner elevation, he created a picturesque design for the roof-line, which contributes to the image of the street and the city.



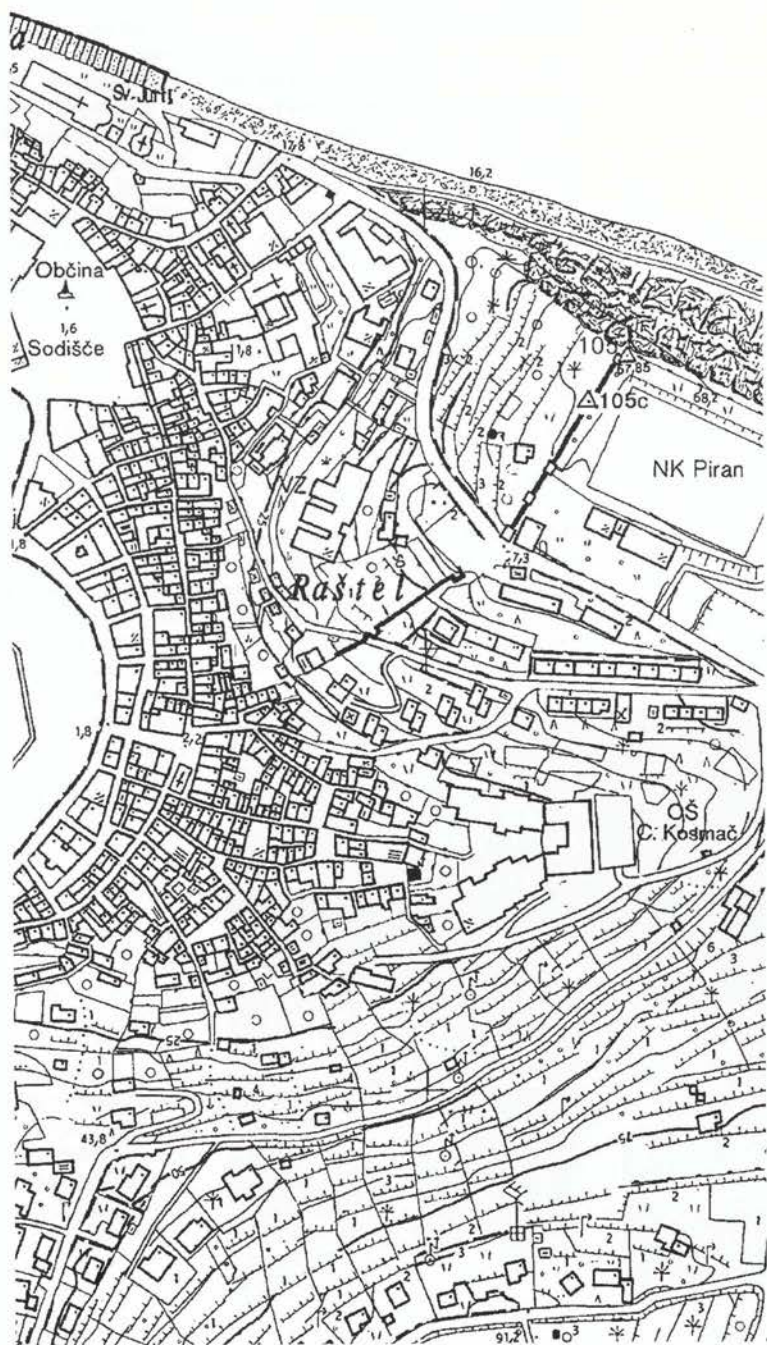
Literature:

Franc Obal, *Arhitektura v obdobju 1900-1941 v Murski Soboti*, Murska Sobota, Kulturni center, 1982, pp. 5.



Piran

The Tartini Theatre



Piran

The Tartini Theatre

123 km
192 B3
B5

Kidričevo nabrežje 6, Stjenkova ulica 1

Alternative name:

Kino Tartini

Year of plan and completion:

1909-1910

Designers:

Giacomo Zammattio: plan of execution; Gioacchino Grassi: draft plan; Napoleone Cozzi: ceiling painting in the auditorium

Investor:

Municipality of Piran

Building type:

theatre, café

Source:

PAK-EP, fund Občina Piran, collection of plans.

The Tartini Theatre presents so altered an appearance today that it is disputable whether it is still possible to speak of Secession at all. A mere glance at the interior of this closed and neglected building, however, is enough to convince one that this is a fine example of a *fin-de-siècle Gesamtkunstwerk*, or complete work of art, created of course on the fringes of the monarchy and in mixed Historicist and Secession styles. If one imagines a theatre performance at the time of its creation, it is clear that it is important architecture. On its exterior are interwoven examples of influences of Italian neo-Renaissance and contemporary Viennese Realism. The architect has created a totality in which it is difficult to draw a dividing line

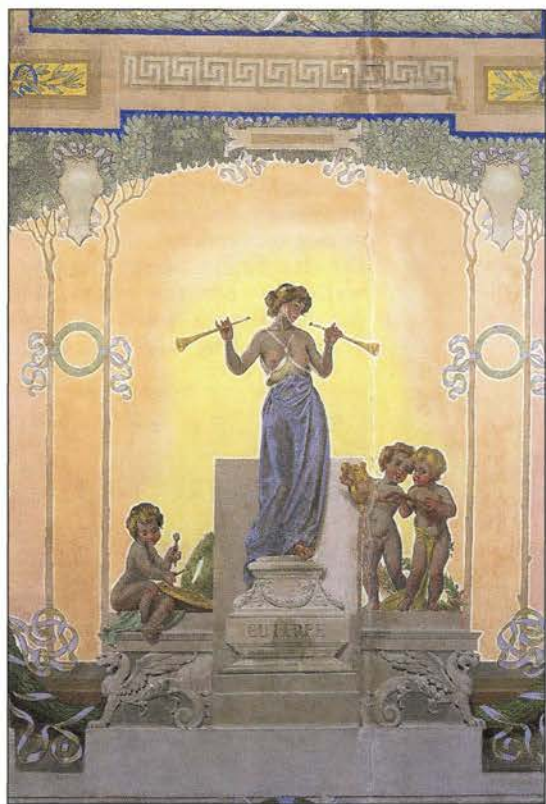
between the historical archetype and its modern derivative.

Only the basic traits of the former whole have been preserved on the exterior of the Tartini Theatre. It is impoverished because all the paintings have been removed from the façades, the circular windows blocked and replaced with inappropriate square windows, the window openings in the café have been altered, some extensions added to the western elevation, and the whole painted in an unsuitable, dirty orange. Even the inside has suffered considerable alteration and destruction, mainly in the vestibule and the fittings of the auditorium. Since the original plans and old photographs exist, it would be possible to restore it completely to its former glory. However, some people seem to think it more important to create new architectural monuments than to ensure the dignified renovation of the old.

In the nineteenth century, theatre was an important element of town life. Any town with some ambitions had at least one. Piran only achieved this at the end of the first decade of this century. The municipal councillors entrusted the task in 1906 to the Trieste architect, Gioacchino Grassi, who prepared a draft plan. The implementation plan was the work of another architect, Giacomo Zammattio, who had been involved in the construction of the theatre in Rijeka in the 1880s (designed by the Fellner & Helmer architectural firm), and was building a theatre in Pazin at the same time as that in Piran (1911-1912).

Zammattio had been a student of Heinrich von Ferstl at the Vienna Technical High School in the 1870's, where his training had stressed the neo-Renaissance. After 1900, he began to include individual elements of the new Secession style in his architecture. Since Trieste was in the Austrian part of the monarchy until 1918, it is logical that the Viennese trend most influenced the Trieste architects. Zammattio belonged to the circle of architects who tended towards the "Mediterranean" roots of Wagner's Modern and





Fabiani's New Realism. It remains, of course, an open question whether the irredentist inclined Trieste Italians understood Wagner's and Fabiani's supra-national architecture. Remembering the fascist razing of Fabiani's National House in Trieste in 1922, it could be concluded that it was not comprehensible to them.

Piran's theatre was designed "from inside out". It followed Wagner's

principle in this, as expressed in *Moderne Architektur*, as well as the teaching of Camillo Boito on the division into "organic" and "symbolic" elements in architecture. This means that function and spatial type determined the form of the main space around which the auxiliary areas are logically organised. The plan of the interior of the building is clearly expressed on the outside. So next to the architectural core, that is the auditorium, the vestibule and the stage area are set on the axis. A terrace is located along the sea frontage, with a café and auxiliary premises. The building masses thus have a stepped design.

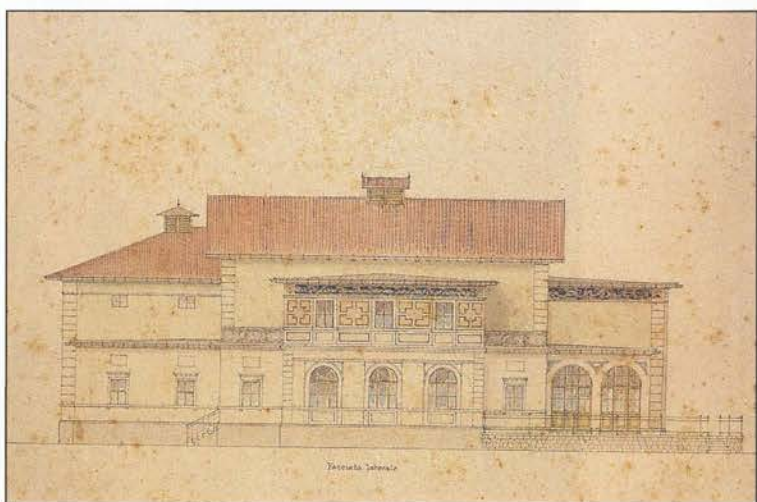
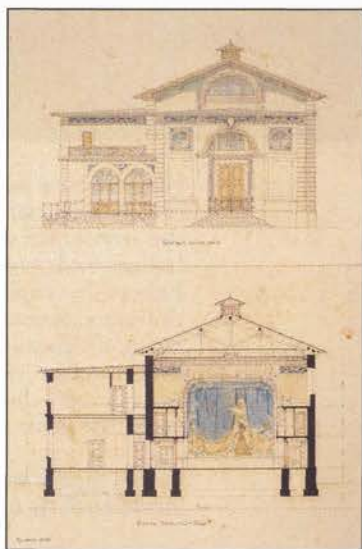
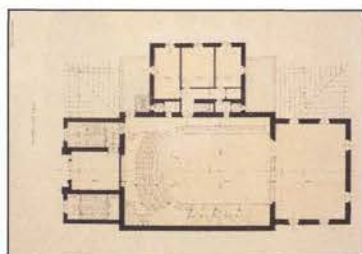
The main architectural effects are, as usual, concentrated on the main façade, which is symmetrically designed. However, instead of the classical motif of a portico, which was an obligatory component of theatre architecture in the 19th century, Zammattio used other elements from the classical vocabulary, such as a portal with a massive lintel, a lunette and an oculus. The arched openings and oculuses are also the main architectonic accents from which Zammattio built his best known Trieste work, the premises of Cassa Marittima Adriatica on the Corso d'Italia, which was built a year prior to the Tartini Theatre, in 1909. In the case of Piran's theatre, only the deep eaves on the front elevation and the triangular gable of the auditorium wall rising behind it are reminiscent of a





tympan. It can be established that the architectural elements are for the most part used in their basic, constructional or functional role, and their symbolic meaning is only a by-product of the architectural idea. The rejection of Historicism is a Secession aspect, as is the combination of different materials, and the accent on the painted decoration of the façade (the frieze with garlands and masks under the eaves and the foliate arch of the lunette). In the case of Cassa

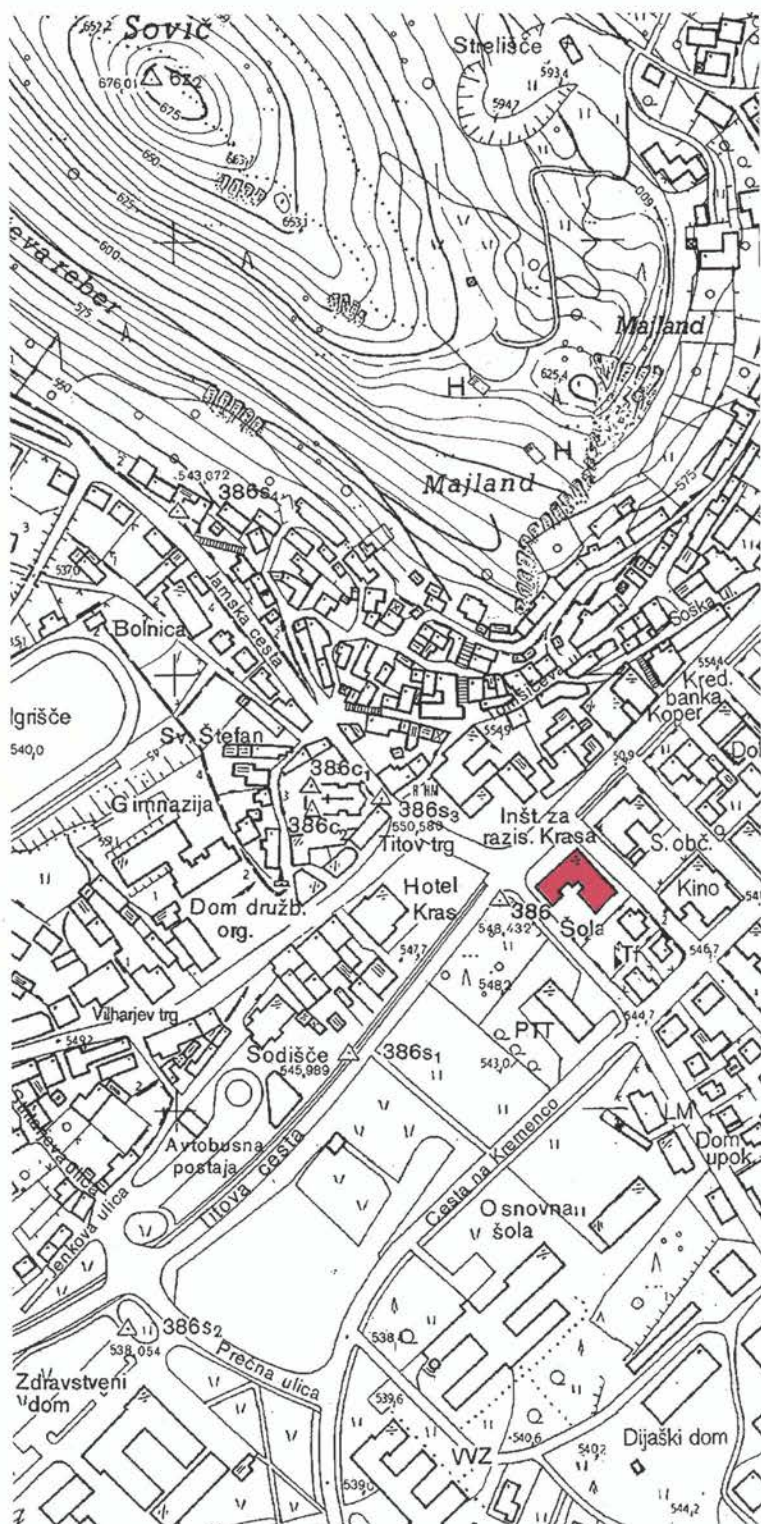
Marittima Adriatica, Zammattio also included painted Secession decoration on the façade executed by the painter Pietro Lucano. There were more Secession elements in the interior of Tartini theatre, for example, the wrought-iron railing, the lamps (all removed during conversions), the lines and the decoration of the partition walls between the boxes, and individual details (trees) on Cozzi's eclectic ceiling painting, which



depicts the triumph of the liberal arts, or the Muses on trone.

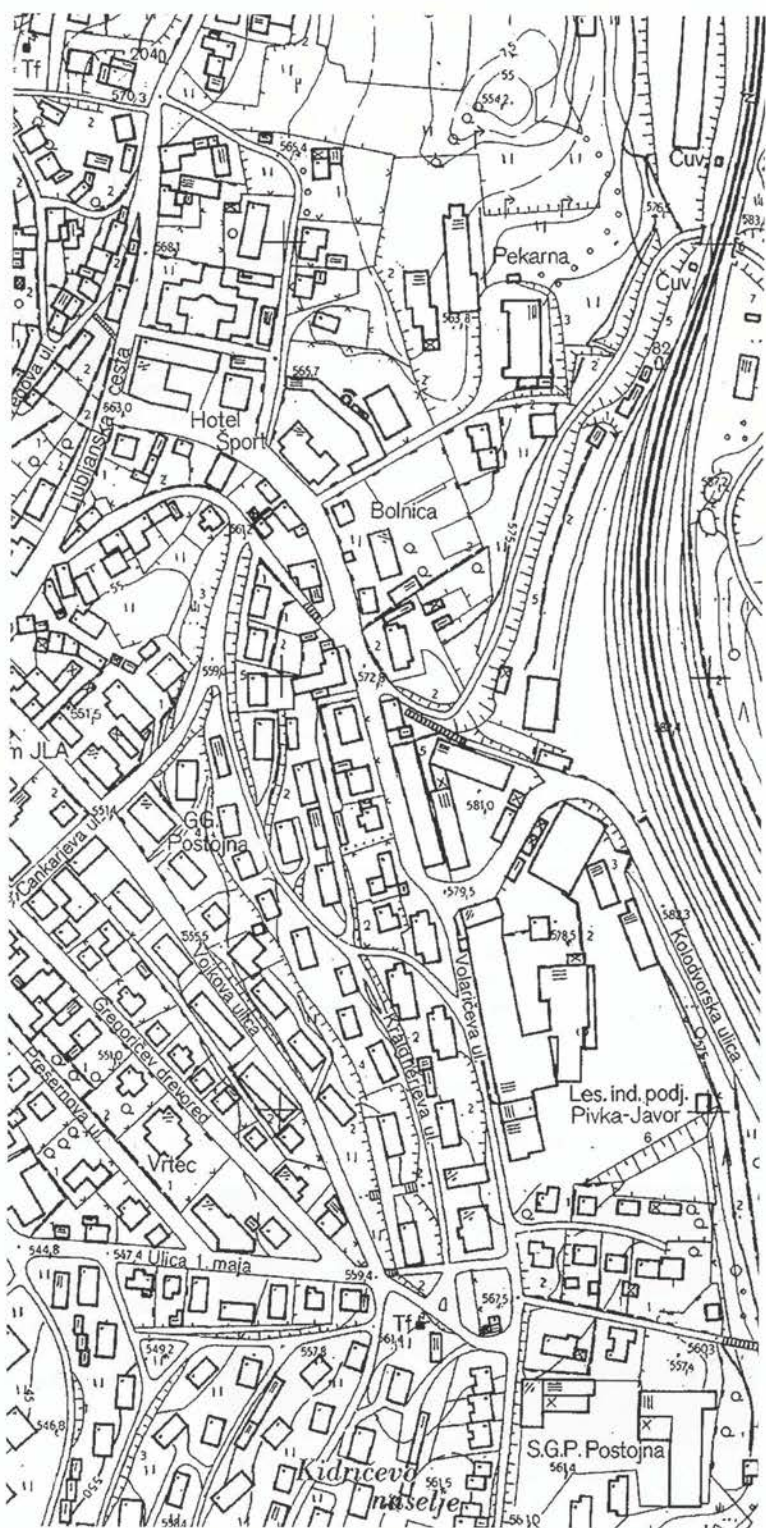
Literature:

Brigita Jenko, Arhitektura Tartinijevega gledališča v Piranu, *Annales*, 1992, 2, pp. 199-215.



Postojna

Lower Secondary School



Lower Secondary School

51 km
163 B3
C5

Ljubljanska cesta 2

Alternative name:

Miroslav Vilhar's Primary School

Year of plan and completion:

1907-1909

Designer:

Josip Costaperaria

Contractor:

Carniolan Construction Company

Investor:

municipalities of Postojna school district

Building type:

school

Josip Costaperaria (1876-1951) belonged to the generation of architects born in the 1870's. Although he was from a Croatian family, he spent almost his entire active life in Slovenia. So he can justifiably be considered among Slovene architects. The majority of his architecture is from the inter-war period, and in Ljubljana. He graduated in 1900 from the Technical High School in Vienna, where his teacher and patron was Maks Fabiani. After his graduation, Costaperaria worked in Fabiani's Vienna studio. In 1901, Fabiani sent him to Trieste to supervise the building of the Narodni dom. The work lasted until 1904, and in the following year, he supervised the building of Fabiani's Commercial Hall in Gorizia. He was then employed in a Trieste architectural firm, until he won a competition in 1907 for the building of the Lower Secondary School in Po-stojna and went free-lance. Živnosten Bank in Trieste is among his best creations (1913-1914). The bank is a monumental city palace in mixed Secession and New Realism styles. Costaperaria's associate on this project was Osvald Polivka.¹

The Postojna school cannot hide its close links with Fabiani, more precisely, with his design of the

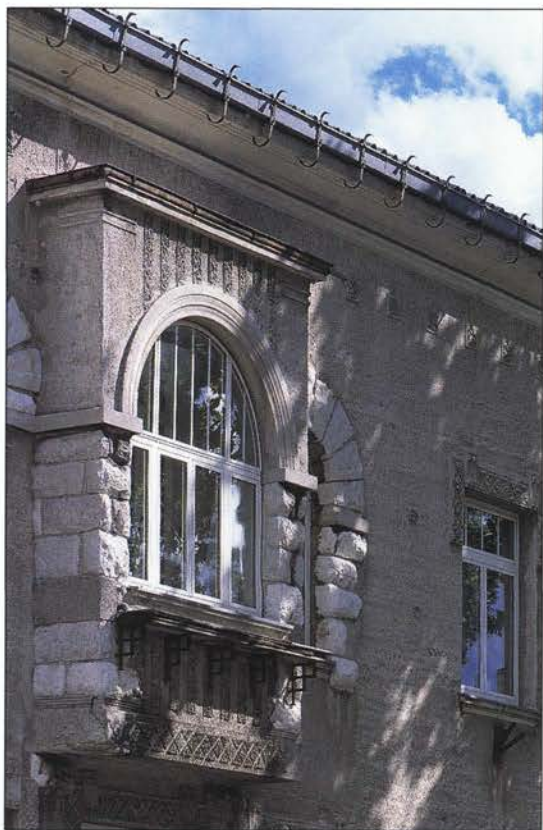
Narodni dom in Trieste. Like Fabiani in Trieste, Costaperaria tried to give a "southern character" to his architecture in Postojna. An unknown chronicler wrote in a report about the building of the school: "The façade (...) of the building is reminiscent of the Romanesque style, but in general it is a modern, independent work which the interior of the building entirely matches, and it fits well into its environment. In particular, the builder managed to avoid similarities to a barracks that, sadly, we see in many of our school buildings."²

In contrast to Fabiani, the architect of the Postojna school did not seek inspiration in the traditional Venetian architecture typical of towns on the Adriatic coast, but in the vernacular architecture of the coastal hinterland, the Karst. So the exterior of the school is not designed as a contrast between the rustication on the ground floor and colourful bricks in the upper part. Here, he used the less contrasting motif of cyclopean rustication of the plinth and a grey, plaster façade. The plinth is made of rough-faced blocks, which also surround all the arched elements of the façade. The motif of a rustic arch is another feature taken from Karst architecture. The main entrance to the school is located in a niche with a double arcade opening. The centre of the arcades is supported by a massive column with a stylised Ionian capital. The arch motif is repeated in the entrance to the headmaster's apartment, on the first floor oriel with a large, arched window and on the narrower windows beside the oriel.

The rustic, "Romanesque" quality of the façade is, strangely, combined with stylised Secession decoration made of plaster. Such are the window mouldings, the decorative frieze beneath the oriel and eaves and above all, the gable. In this respect, Costaperaria drew on examples of fashionable Viennese design. He subordinated these features to the "Karst" appearance of the totality so that the ornament is stiff, monochrome, and appears to be cut from grey stone.

The third feature of Costaperaria's





Literature:

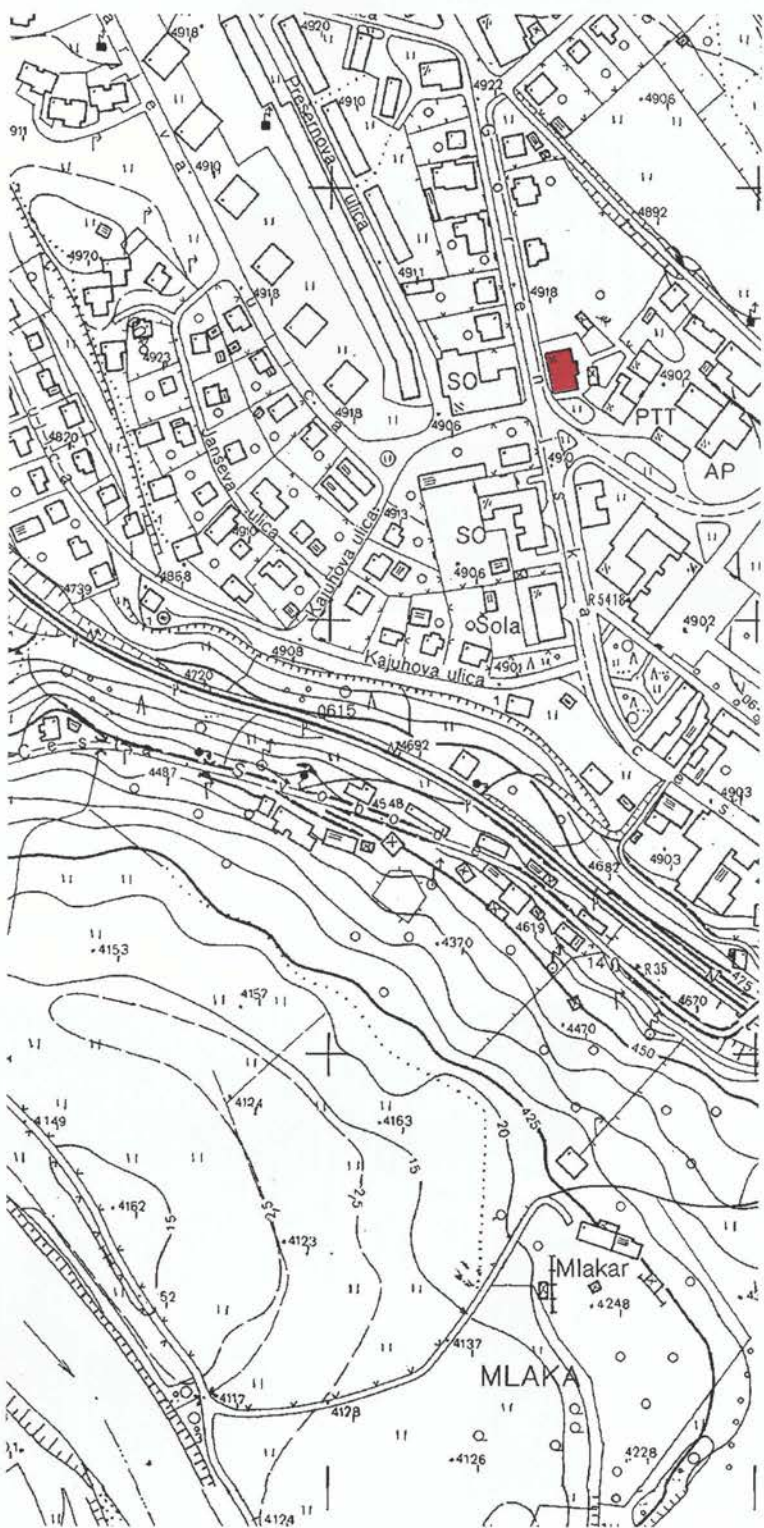
Izvestje deške meščanske šole v Postojni o šolskem letu 1908/9, Postojna, 1909, pp. 3-8;
 France Ivanšek, Arh. Josip Costaperaria, *Arhitekt*, 1, 1951, št. 1, pp. 42-43.

architecture is its functionality. The architect planned the building so that the administration and auxiliary rooms and only one classroom face the main street. So it was easier to design the main façade as a “prestige” street face. All the remaining classrooms have windows onto the side or rear elevations, which are freed of the need to be “prestigious” and are designed extremely rationally.

¹ Ezio Godoli, *Liberty Architecture in Italy, Art Nouveau/Jugendstil architecture in Europe*, German Commission for UNESCO, 1988, p. 142. Živnosten bank stands on the corner of via Mazzini and via Roma. Godoli reports a date of 1913, while Ivanšek quotes the date of completion of the bank, i.e. 1914, op. cit., p. 42.

² *Izvestje deške meščanske šole v Postojni*, p. 5.





49 km
82 B2
C3

Radovljica Čebelica (Little Bee)

Gorenjska cesta 18

Alternative name:

Loan Bank

Year of plan and completion:
1906

Designer:

Ciril Metod Koch

Investor:

Radovljica Loan Bank, a registered
co-operative with limited liability

Building type:

bank

Ciril Metod Koch (1867-1925), Ljubljana municipal architect, was a native of Gorenjska region. He probably obtained the commission for the loan bank in Radovljica through the good offices of the Ljubljana mayor, Ivan Hribar, a prominent banker, who spent his summer holidays in nearby Cerklje.

The building was given the name of "Čebelica" (Little Bee) because of the distinctive decoration on the façade. It stands by the northern inroad into the old centre of Radovljica. Close to the old centre are some older buildings: the town savings bank, the courts and the school. The road was constructed shortly after 1900 and formerly lined with a chestnut avenue, which further stressed its importance.

The loan bank in Radovljica is Koch's best architecture. Its main features follow the Wagnerian vein of Secession, while the naturalist decoration of the motif of a tree deviates from it. In this respect, Čebelica is reminiscent of Czech examples, such as the Havel House by Osvald Polivka in Prague (1900-1902). A further proof that this

motif was not restricted only to the Czech and Hungarian cultural environments is Fabiani's villa in Speising in Vienna from 1899, whose façade is similarly decorated with a stylised tree¹. In contrast with Fabiani and Polivka, who executed the tree motif in stucco, Koch's decoration is composed of polychrome tiles.

The architectural plan of the loan bank is traditional and repeats the pattern of the remaining buildings in its immediate vicinity. It is a detached, three-storey, symmetrical building. Its size and solid volume contribute to the town image. Čebelica differs from the neighbouring buildings mainly by its deep eaves. The eaves, together with the low-pitched roof and design details such as the profiled rafters and decorative panels with stylised flowers in geometrically decorated frames, directly repeat Wagner's patterns. We know that Wagner constructed his architectural vocabulary on cubic mass and Italian Renaissance proportions. "Florentine eaves" were particularly characteristic of him and his circle. Koch used such a motif several times, including Čebelica. The fact that relatively large areas of the façade are empty, without decoration, also points to the Vienna example. The decoration is centred mainly on the space around the windows, the frieze beneath the eaves and the courses of tiles between the windows of the ground floor. In addition to the tiles, the ironwork of Čebelica also belongs within modern Secession. Koch used it





with the wrought-iron balcony railings and in the elaborately designed metal pediments of the second floor windows.

The polychrome tile embellishment in the axis of the building is the main accent of the façade. Two trees sprout from tiles around the entrance. Their crowns enclose the central window on the first floor. There are white-yellow flowers in the crowns, which are composed of green and blue-green leaves, like a mosaic. Immediately above the entrance is a beehive. Bees are depicted around it, and further ones are embossed in metal in the

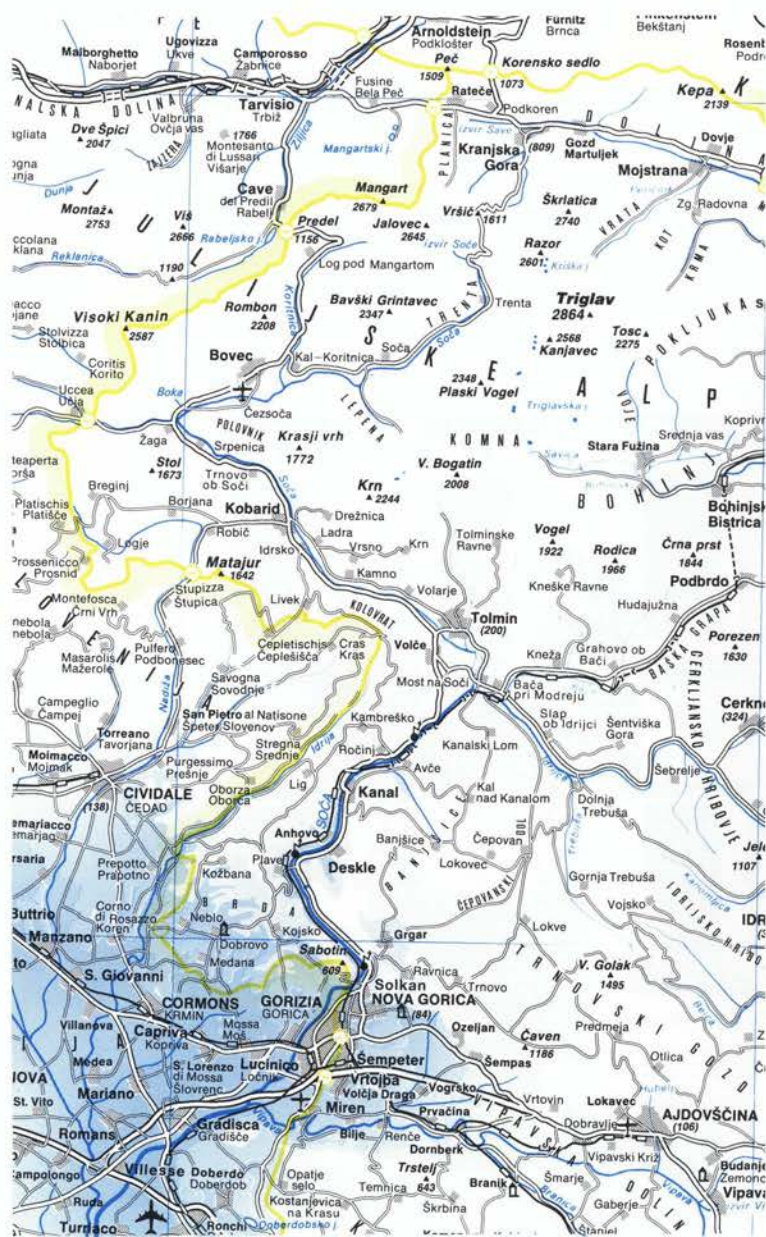
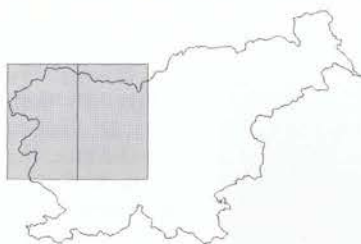


tree crowns. The decoration is so naturalistic that one could call it street art showing the flight of bees into the hive. From a distance, the visitor at first sees only a vividly decorated surface. The closer one approaches, the more recognisable are the features of the trees, flowers, hive and bees. Stepping right up to the entrance, one looks up at the plastically formed metal insects and they seem to be descending on to the viewer.

Literature:

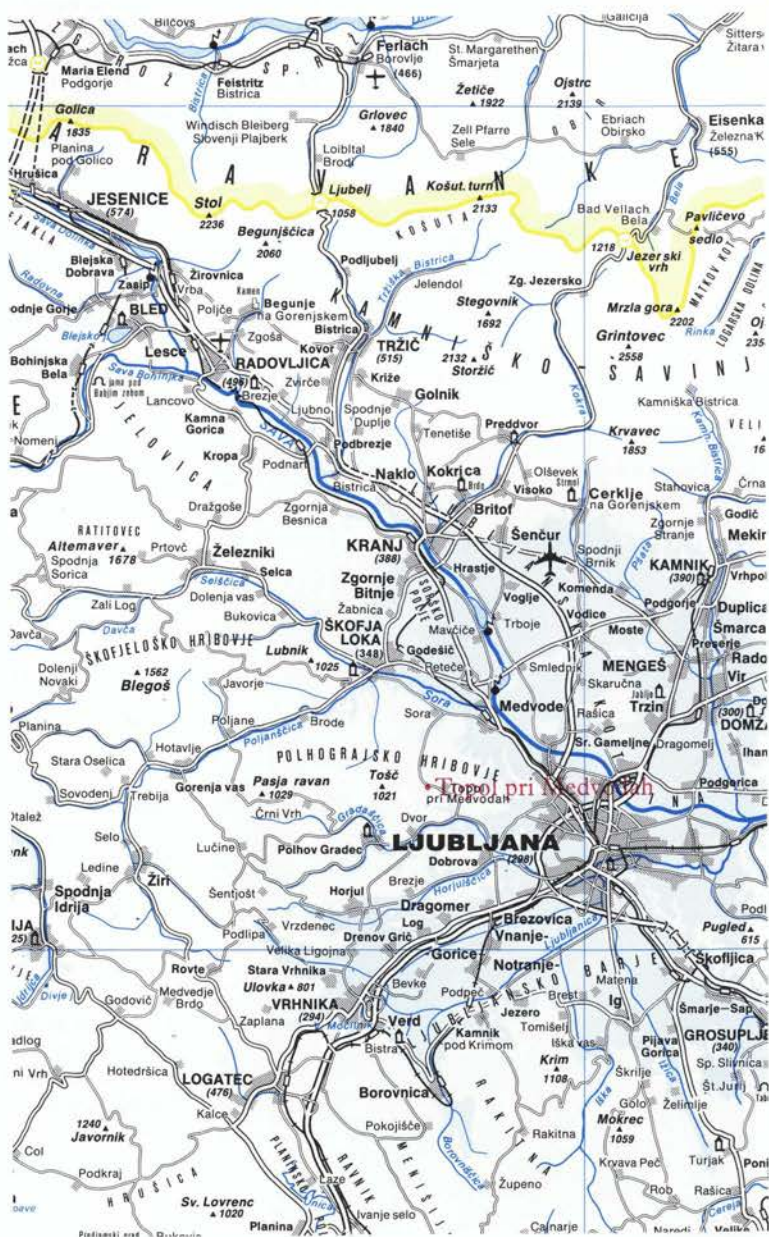
Borut Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, n.v., XVI, 1980, pp. 47-48.

¹ Der Architect: *Wiener Monatshrift für Banwesen und dekorative Kunst*, V, 1899, pp. 10.



Topol pri Medvodah

Chancel of St. Catherine's Church



18 km
126 A1
D4

Topol pri Medvodah

Chancel of St. Catherine's Church

Topol pri Mevodah 18

Year of plan and completion:
1919-1920

Designers:
Ivan and Helena Vurnik

Investor:
Parish of St. Catherine

Building type:
Baroque chancel - painting and
new fittings

The chancel of the parish church of St. Catherine is one of the few architectural creations of its time which excited lively interest of art critics immediately after it had been done. The then leading Slovene art historians Izidor Cankar and France Stele wrote about it. In Cankar's opinion the painted decoration of the walls of the chancel and the design of the altar were evidence that a new artistic trend of a more profound spirituality was emerging. He believed that the chancel of St. Catherine led away from realistic art, such as had predominated in Europe at least from the Renaissance on, and which in its romantic discovery of the past and repetition of old design patterns, was also continued by the Historicism of the nineteenth

century. Cankar ascribed to Vurnik a spiritual turn towards emphasized symbolism. This change was believed to be related to the artistic tendency of early Christianity, although not as its historical reproduction, but in "... an artistic desire: the rejection of historical narration".

We will leave aside the question of whether Cankar primarily sought in the adaptation of the church of St. Catherine confirmation of his own point of view of the development of art. In fact, his explanation was partially one-sided, overlooking some of the eloquent details of Vurnik's design. These characteristics appeared even more clearly in Vurnik's next work, the Co-operative Bank in Ljubljana in 1922, a year after the publication of Cankar's study.

As in the Co-operative Bank, Vurnik worked closely with his wife, Helena. France Stele drew attention to this in his *Oris zgodovine umetnosti pri Slovencih* (An Outline of the History of Art among Slovenes) of 1925. Helena did not work on the first of Vurnik's major church commissions, the adaptation of the Bishop's Chapel in Trieste (1913); they were married the same year. This Vurnik building was explicitly marked by the international Secession in its Viennese variant. Six years later, St. Catherine's chancel is different. The classic white-gold elegance of the Triestine chapel was replaced by an archaic colouring. If Vurnik subordinated his design of the Bishop's chapel to the existing architectural structure and even stressed it with gold, then the church on Topol is characterised by an a-tectonic covering of the Baroque architectural elements with painted geometric decoration related to the patterns of Wiener Werkstätte, and by the non-architectonic design of the altar.

This change has a double origin. The first is intimate, connected with the love of a person, his wife, friend and associate. The second is a result of Vurnik's efforts to create a national architectural style. In this, Vurnik's role is comparable to that which Ödön Lechner played twenty years earlier





in Hungary. The common origin of both Vurnik's inclinations was faith: faith in God and in his own artistic mission.

The eloquence of the chancel of St. Catherine thus operates on three levels. The first, most obvious level is linked to the commission itself and plays on the traditional iconography of Christian art. The second level addresses us on the



theme, one would say today, of women's equality. The third theme is expressed in the emphasis given to non-classical formal elements which might conditionally be termed "Slovene".

The legend of Saint Catherine of Alexandria is thus not only a portrayal of martyrdom, endurance and faith. It is the motif of woman: a philosopher who outdoes men in wisdom and learning. The motif was favoured at the time of the Italian Renaissance. The altarpiece by Helena Vurnik, showing St. Catherine disputing with philosophers, conveys it literally. The central figure of the saint is painted in profile. Her right hand is held in a characteristic gesture, called *computo digitale*, showing the enumeration of evidence on the fingers. The philosopher on the right has the facial features of Ivan Vurnik, and St. Catherine, those of Helena.

In painting the decorations, the Vurniks used the national colours of red, blue and white, supplemented with yellow and gold. The marble mensa and steps to the altar are executed in the same colours, excluding gold. In addition to the geometric patterns, carnations are entwined on the walls of the chancel, the most popular motif in Slovene embroidery. Interest in folk art is also demonstrated by the publication of the book by Albert Sič, *Narodne vezenine na Kranjskem* (National Embroidery in Kranjska/Carniola)¹ in which various national decorative patterns are collected. This book must have been a source of inspiration for Vurnik and his wife. They stylised the motif of carnations in their own way, so this is not direct copying of folk art. This is most obvious in the decorative medallion on the top of the vault. The same pattern is repeated in the borders of the vault arches. Another decorative frieze used on the walls of the chancel is composed of zigzag lines and stylised plants. Their leaves and flowers resemble thistles or palmettes, both symbols of martyrdom, appropriate to the theme of the saint's legend.

Above the side door to the sacristy



there is decoration which interweaves the saint's attributes: the martyr's crown, a wheel with curved spikes, two palm fronds and books. Along the sides sprout tendrils on which sit colourful birds. The birds are also depicted on the slabs by the tabernacle, in a brass relief decoration. On the choir loft, more precisely on the organ, there is a medallion with a coloured bust relief of an angel with raised palms. By the shape of its frame and the white face against the blue background, the relief is reminiscent of Luca Della Robbia. It is also typical for its decorative character of the pattern on the robe, the golden angel's wings, and the frame. This ranks the medallion among fine examples of secession art.

Literature:

- Izidor Cankar, Presbiterij sv. Katarine, *Dom in svet*, XXXIV, 1921, pp. 112-118;
 France Stele, *Oris zgodovine umetnosti pri Slovencih*, Ljubljana, 1924, pp. 163-164;
 Ivan Vurnik 1884-1971: *Slovenski arhitekt*, Ljubljana, 1994, pp. 18-20, 65.

¹ Albert Sič, *Narodne vezenine na Kranjskem*, Ljubljana, Ib. pl. Kleinmayr & Ferd. Bamberg, 1918.

List of Secession buildings in Ljubljana

Aškerčeva 1

Royal Imperial State Craft School (Cesarsko kraljeva državna obrtna šola)

Alternative name: Chemical, woodworking and machinery secondary school (Srednja kemijska, lesarska in strojna šola)

Year of plan and completion: 1909-1911

Designer: Vojteh Dvořak

Contractor: building work, Filip Supančič; concrete ceilings, Seravalli & Pontello co.; sculptural work, Vaclav Mach of Prague

Building type: school

Investor: city municipality

Sources: ZAL plans, folder 11/12; Reg I, fasc. 2078-2080

Literature: D. Fatur, Šolska zgradba, *Spominska knjiga 1888-1938*, ob 50 letnici izdala Državna tehniška srednja šola v Ljubljani, 1938; Slavica Pavlič: Šolske zgradbe v Ljubljani: Razstava v Slovenskem šolskem muzeju, *Kronika 1975*, pp. 52-55.

The school is a monumental palace with rich figural and plant decoration on the façade and in the vestibule. The central projection is emphasised with a triple-arch entrance flanked by figures of two children: to the left is a girl with the coat-of-arms of the city of Ljubljana, to the right is a boy with the coat-of-arms of the province of Carniola.

Beethovnova 4

Adriatic Insurance Company in Trieste, general agent for Slovenia (Jadranska zavarovalna družba v Trstu)

Year of completion: 1923

Designer: Ciril Metod Koch

Investor: Adriatic Insurance Company in Trieste

Building type: business-residential building

Sources: ZAL Reg I, sv. XVI/2, no. 103

Literature: F.M., Ciril M. Koch, *ZUZ*, 1925, pp. 79-80.

The building has a late Secession façade with two shallow oriels and is the last of Koch's works in Ljubljana. A floral relief decorates the façade panels under window sills on both oriels, and there is a decorative geometric pattern under the cornice. The symmetrical façade is emphasised in the centre by a portal with semi-circular termination, and a triangular attic on the roof. On either side of the entrance is a medallion with the initials of the company that owned the building: JZDT (Jadranska zavarovalna družba v Trstu).

Beethovnova 7, Cankarjeva 8

Branch bank of the First Croatian Savings Bank in Zagreb (Podružnica prve hrvaške hranilnice v Zagrebu)

Alternative name: Nova Ljubljanska banka

Year of completion: 1920

Investor: Croatian Savings Bank (Hrvaška hranilnica)

Building type: business-residential building

Sources: ZAL, Reg IV, no. 1413, copy of original plan

The corner building has a late Secession façade. The ground and

first floors are vertically connected by fluted pilasters, and the upper two floors by a decoration of plant branches and leaves. Two powerful horizontal mouldings divide the façade into three horizontal parts, the corner is emphasised with a cupola.

Beethovnova 9
Peternel House

Year of plan - completion: 1910-1911

Contractor: Gustav Tönnies

Investor: Hugo Peternel

Building type: apartment house

Sources: ZAL, Reg I, XVI/2, f. 1540, no. 28711/1910

Literature: B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, 1980, 16, pp. 25-50.

The tripartite façade is almost identical to the façade of 8 Župančičeva ulica. The central portion is recessed from the street line, accentuated with balconies on the first and second floors, resting on columns and concluded with a curved gable which contains a tripartite window. The façade surface on the ground-floor is decorated with a chess-board pattern, executed in rough and smooth plaster, and the upper part is ornamented with geometric motifs between the windows and on the cornice.

Cigaletova 1
Pogačnik House

Year of plan: 1902

Designer: Ciril Metod Koch

Contractor: Valentin Accetto

Investor: Josip and Štefan Pogačnik

Building type: apartment house

Sources: ZAL, Reg I, sv. XVI/2, f. 1510

Literature: N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954; B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, 1980, 16, pp. 25-50; D. Prelovšek, *Ljubljanska arhitektura Hribarjevega časa, Grafenauerjev zbornik*, Ljubljana, 1996, pp. 579- 650.

The apartment house with an elegant, fashionable Vienna Secession façade forms the western side of Miklošičev park in front of the Palace of Justice.

Cigaletova 3
Čuden House

Year of plan: 1902

Designer: Ciril Metod Koch

Contractor: Jakob Accetto

Investor: Fran Čuden

Building type: apartment house

Sources: Reg I, sv. X VI/2, f. 1510

Literature: N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954; B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, 1980, 16, pp. 25-50; D. Prelovšek, *Ljubljanska arhitektura Hribarjevega časa, Grafenauerjev zbornik*, Ljubljana, 1996, pp. 579- 650.

The corner house with a typical corner turret and a fashionable Secession façade, inspired by Viennese examples, forms the north-western corner of Miklošičev park.

Cigaletova 5
Pirc House

Year of plan - completion: 1905-1906

Investor: Dr. Maks Pirc

Building type: commercial-apartment house

Sources: ZAL, Reg I, f. 1522

Literature: B. Rovšnik, Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne, ZUZ, 1980, 16, pp. 25-50.

A corner building with a typical corner turret. The façade, treated in two tones of green, is decorated with Wagnerian decorative elements in gold, which are concentrated on the corner oriel, above the windows of the first floor and below the eaves.

Ciril Metodov trg 1

Grobelnik House

Year of plan - completion: 1899-1900

Designer: Anton Wolf

Contractor: Filip Supančič

Investor: Ivan Grobelnik

Building type: commercial-apartment house

Sources: ZAL, Reg. I, XVI/2, fasc. 1154. no. 27790/1899.

A corner building with an oriel which extends from the second storey to the top of the house. The façade is decorated with late-Historicist and Wagnerian motifs, concentrated between the windows of the second floor, on the cornice and on the corner oriel.

Čopova 3

City Savings Bank (Mestna hranilnica Ljubljanska)

Year of plan - completion: 1903-1904

Designer: Josip Vancaš

Contractor: Filip Supančič

Investor: City Savings Bank

Building type: bank, commercial-apartment house

Sources: ZAL, Reg I, XVI/1, fasc. 2068

Literature: N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954; D. Prelovšek, *Poslopje mestne hranilnice ljubljanske, Kronika*, 24, 1976, pp. 43-47; id., *Ljubljanska arhitektura Hribarjevega časa, Grafenauerjev zbornik*, Ljubljana, 1996, pp. 579-650; B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, 1980, 16, pp. 25-50.

The Secession façade with historicist decorative elements is one of the earliest of Vancaš's Secession works. The Secession portal in the central axis is emphasised with a glass and wrought-iron awning in the shape of open petals; the original Secession signboard is preserved above the entrance. The interior of the building is one of the few Secession ambiances, which have been more or less faithfully restored.

Dalmatinova 1, Slovenska 44

Agricultural Savings Bank (Kmetska posojilnica)

Year of plan: 1906

Designer: Ciril Metod Koch

Investor: Agricultural Savings Bank

Building type: commercial-apartment house

Sources: ZAL, Reg IV, no. 93344/94, adaptation of the ground floor

Literature: ES, 5, p.175

The neo-Renaissance façade is treated in a combination of plaster and light ceramic tiles. The bright façade is decorated with dark floral garlands under the windows of the second floor, and the spaces between the windows of the third floor and the cornice are embellished with geometric ornaments.

Dalmatinova 3

Robert Smielowski's House

Year of plan: 1903

Designer, contractor and investor: Robert Smielowski

Building type: apartment house

Sources: ZAL, Reg I, XVI/1, f. 1514, no. 10828

Literature: B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, 1980, 16, pp. 25-50; D. Prelovšek, *Ljubljanska arhitektura Hribarjevega časa, Grafenauerjev zbornik*, Ljubljana, 1996, pp. 579-650.

The Secession façade is decorated with geometric patterns in the combination of white and yellow plaster and blue and white glazed ceramic tiles. The door with wrought-iron latticework is designed in a typical Secession plant pattern. It is set in an Olbrich-like round headed doorway in white stuccowork into which blue circular ceramic tiles are inserted.

Dalmatinova 5-7

Deghenghi House

Year of plan: 1904

Designer: first plan Ciril Metod Koch, second plan Treo Viljem

Contractor: Jacob Accetto

Investor: Anton Deghenghi

Building type: apartment house

Sources: ZAL, Reg I, XVI/1, f. 1519; no. 4102/1904

Literature: N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954; B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, 1980, 16, pp. 25-50.

The factory owner, Anton Deghenghi, had two buildings constructed simultaneously to the same plan. The one at the corner is accentuated with an oriel, which is topped with a bell-shaped roof. According to Koch's original plan, the façade was to be richly decorated with typical Secession plant ornamentation, but the execution of the façade was more modest. The decoration was reduced. The façade was realised in a combination of smooth and rough plasters in brick-red and yellow.

Dalmatinova 9

Tertnik House

Year of plan - completion: 1910-1911

Designer and contractor: Viljem Treo

Investor: Ivan Tertnik

Building type: apartment house

Sources: ZAL, Reg I, XVI/1, fasc. 1539, no. 10858

The modest Secession façade has an emphasised central part with semi-circular balconies on the first and second floors and is decorated with geometric patterns around the windows.

Dvorni trg 2, Gosposka 1

National Coffee House (Narodna kavarna)

Alternative name: City Library (Mestna knjižnica)

Year of plan - completion: 1897-1898

Designer: building Filip Supančič, layout of the coffee house Janez Jager

Contractor: Filip Supančič

Investor: building Maria von Pongratz, coffee house Franc Krapež

Building type: commercial residential building

Sources: Reg I, f. 1144, no. 13094

Literature: D. Prelovšek, *Janez Jager in slovenska arhitektura, Sinteza*, 1973, 26-27, pp. 65-72.

A neo-Historicist building in which a Secession coffee-house in national style was arranged on the ground-floor in 1898, to the plans of Janez Jager. It operated until 1932. Its appearance is preserved only in photographs.

Erjavčeva 1

Deutsches theatre in Laibach (Nemško gledališče)

Alternative name: Slovensko narodno gledališče - Drama

Year of plan - completion: 1909-1911

Designer: Alexander Graf

Contractor: building work Carniolan building company, reinforced concrete constructions Janesch & Schnell

Investor: Theatre society in Ljubljana and Carniolan Savings Bank (Theaterverein in Laibach avd Krainische Sparkasse)

Building type: theatre

Sources: ZAL, sv. XVI/2, fasc. 1537, no. 27720/1909; collection of plans, folder 10/9

Literature: N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954

The exterior of the building is very dynamic. The central axis is dominated by a porch topped with a balcony and it is terminated with a triangular broken gable which was originally decorated with the inscription *Deutschestheater* (i.e. the original name of the theatre), in a Secessionist stucco frame. The richly decorated interior is divided into two parts: the auditorium with vestibule, cloakrooms and a foyer, and the stage.

Gornji trg 18

St. James' rectory (Šentjakobsko župnišče)

Year of plan - completion: 1907-1908

Designer: Maks Fabiani

Contractor: building work Filip Supančič, concrete constructions E. Ast & Co.

Investor: city municipality (from the fund for the regulation of Ljubljana)

Building type: rectory

Sources: ZAL, Reg I, f. 2093

Literature: N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954; M. Pozzetto, *Max Fabiani - vizije prostora, Kranj, Libra, 1997*; M. Pozzetto, *Max Fabiani: Ein Architekt der Monarchie*, Vienna, 1983.

The façade of the building is a typical example of Fabiani's so-called reductionist style. The decoration is reduced to stylised Baroque-like motifs under the windows. The central projection is terminated with a triangular attic, the main entrance is set in the right axis. The stairwell in the form of a circular reinforced concrete tower capped with a conical roof is attached to the courtyard side of the building.

Ilirska 28

Year of plan - completion: 1906-1907

Contractor: Polz & Knoch

Investor: Vekoslav Šešek, from 1907 Adolf Hauptmann

Building type: apartment house

Sources: ZAL, Reg I, XVI/1, f 1537, 24527/1906

A corner building with an oriel from which a balcony projects on the second storey, at the top being terminated with a circular, bell-shaped roof. The corner is additionally emphasised with two gables of the side projections. Geometric decoration is concentrated in the rounded pediments of the windows on the first storey, and on the cornice.

Kersnikova 5

Year of plan - completion: 1902-1903

Designer, contractor and investor: Viljem Treo

Building type: apartment house

Sources: ZAL, Reg I, XVI/1, fasc. 1510, no. 33885/1901

Literature: V. Valenčič, *Ljubljansko stavbeništvo od srede 19. do začetka 20. stoletja, Kronika, 1970, 3, p. 143.*

The building has a seven-axis façade. The entrance hall and the

staircase are set in the left axis. Typical Wagnerian decorative elements emphasise the portal and surround the windows of the upper storeys. The decorative geometric patterns are concentrated at the top of the building, under the eaves.

Kersnikova 7

Year of plan - completion: 1903-1904

Designer, contractor and investor: Viljem Treo

Building type: apartment house

Sources: ZAL, Reg I, fasc. 1510, no. 33885/1901

Literatura: V. Valenčič, Ljubljansko stavbeništvo od srede 19. do začetka 20. stoletja, *Kronika*, 1970, 3, p. 143.

The façade is articulated with typical Secession oval or curved door openings leading to the balconies in the central and side axes of the first and second floors, additionally decorated with Wagnerian ornamental patterns (undulating lines, circles, etc.).

Kolodvorska 11, Pražakova 15

Ljubljana palace (Ljubljanski dvor)

Year of plan - completion: 1922-1925 (south wing)

Designer: Josip Costaperaria

Contractor: Workshop Management of the Southern Railway

Investor: Ljubljana palace company in Ljubljana

Building type: business premises

Sources: ZAL, Reg I, XVI/2, no. 3266/1925 (only building permit for the southern wing)

Literatura: F. Ivanšek, Arhitekt Josip Costaperaria 1897-1951, *Arhitekt*, 1951, 1, pp. 42-43; B. Rovšnik, Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne, *ZUZ*, 1980, 16 p. 49; Š. Čopič, D. Prelovšek, S. Žitko, *Ljubljansko kiparstvo na prostem*, Ljubljana, DZS, 1991.

The geometrical decoration of the late Secession façade is concentrated above the windows of the second floor and on the cornice. In addition, masks embellish the windows of the first floor in the central projection, and reliefs decorate the cornice. Figural reliefs above the main portal and between the windows of the third floor are the work of the sculptor Lojze Dolinar.

Kopitarjeva 6, Poljanski nasip 2

Printing House of the Catholic Press Society (Katoliška tiskarna)

Year of plan - completion: 1907-1908

Designer: Alois Cantoni ?

Contractor: Gustav Tönnies

Investor: Catholic Press Society Ljubljana

Building type: printing house

Sources: Reg I, fol.1530, no.n.21349

Literature: ES, 4, p. 342

The first industrial building in Ljubljana with a reinforced concrete roof construction; otherwise it is a standard brickwork. The façade is designed with typical Wagnerian decorative motifs and eaves.

Levstikov trg 1

Girls' Primary School (Dekliška osnovna šola)

Alternative name: Janez Levec Institute, primary school with adapted syllabus (Zavod Janeza Levca)

Year of plan - completion: competition 1897, plan of façade 1900, permit for use 1901

Designers: I. Sbrizaj (after the competition design by the architectural bureau of F. Krauss and J. Tölk), façade Maks Fabiani

Contractor: Filip Supančič

Investor: city municipality

Building type: school

Sources: ZAL, Reg I, 2228/2077, collection of plans, folder 11/6
Literature: N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954; B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, 1980, 16 pp. 25-50; M. Pozzetto, *Max Fabiani: Ein Architekt der Monarchie*, Vienna, Tusch, 1983; D. Prelovšek, *Ljubljanska arhitektura Hribarjevega časa, Grafenauerjev zbornik*, Ljubljana, 1996, pp. 579-650.

The monumental building is distinguished by pure lines, clear articulation of the façade surface, and reduced façade decoration. Horizontal bands of windows are separated by shallow mouldings running continuously around the building. The portal in the central axis of the building is made more prominent by the inclusion of the city coat-of-arms at its top, the only decoration of the façade being stuccowork with plant motifs on the corners of the main and side façades, and stylised floral garlands.

Levstikov trg 9, Stiška 1

Year of plan: 1899

Designer and contractor: Viljem Treo

Investor: heirs of Matilda Paullus

Building type: business-residential building

Sources: ZAL, Reg I XVI/2, f. 1141

The late-historicist building was rebuilt after the earthquake and the façade was decorated with elements of Secessionist decoration.

Mestni trg 23

Drofenig House

Alternative names: Miklavc's department store, Epicenter

Year of plan: 1914

Designer: Karl Brännler

Contractor: Viljem Treo

Investor: Franc Drofenig

Building type: department store

Sources: ZAL Reg I, f. 1780, no.n.4142; Archive of the Cultural heritage office of the Republic of Slovenia, fund Zentral-Kommission für Denkmalpflege, 1914

Literature: N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954; B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, 1980, 16, pp. 25-50; D. Prelovšek, *Ljubljanska arhitektura Hribarjevega časa, Grafenauerjev zbornik*, Ljubljana, 1996, pp. 579-650.

The building boasts the first modern prefabricated façade in Ljubljana, made entirely of iron and glass. The building is considered as one of the most successful examples of the integration of the modern style into the historical city fabric.

Miklošičeva 1

Hotel Union

Year of plan - completion: 1903-1905

Designer: Josip Vancaš

Contractor: building work Viljem Treo; ironwork roof construction of the auditorium L. & J. Biro & A. Kurz, Vienna

Investor: Shareholding Building Society Union

Building type: hotel

Sources: ZAL, Reg I, Fasc. 2066

Literature: N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954; B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, 1980, 16 pp. 25-50; D. Prelovšek, *Ljubljanska arhitektura Hribarjevega časa, Grafenauerjev zbornik*, Ljubljana, 1996, pp. 579-650.

The earliest hotel in Ljubljana to have been designed in a modern and clearly functional way, being at the same time also the biggest

building in the city, could boast the largest and the most prestigious auditorium on the entire Balkans. This auditorium was famous for its complicated ironwork roof construction, making it an outstanding technological achievement. The edifice as a whole - its exterior façade and interior spaces with pertaining furnishings, and rich collection of etched glass panels - was designed in a decorative Secession style.

Miklošičeva 4

People's Loan Bank (Ljudska posojilnica)

Year of plan: 1907

Designer: Josip Vancaš

Contractor: Viljem Treo

Investor: People's Loan Bank

Building type: bank, commercial-apartment house

Sources: ZAL, Reg I, XVI/1, fasc. 1533

Literature: N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954; B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, 1980, 16 pp. 25-50; D. Prelovšek, *Ljubljanska arhitektura Hribarjevega časa, Grafenauerjev zbornik*, Ljubljana, 1996, pp. 579-650; Š. Čopič, D. Prelovšek, S. Žitko, *Ljubljansko kiparstvo na prostem*, Ljubljana, DZS, 1991.

The building has a typical Secession façade with Wagnerian decorative elements, such as gables in the form of basket handle, a ceramic coating to the façade and Fabianian shallow bow windows. The roof of the central projection is surmounted by two seated figures, barefoot and with bare shoulders, holding a small purse and a beehive respectively, and cartouches on which bees and ants are depicted, symbols of industry, economy and wealth.

Miklošičeva 6

Year of plan - completion: 1903-1904

Designer: Robert Smielowski

Contractor: Filip Supančič

Investor: Josipina Počivavnik

Building type: commercial-apartment house

Sources: ZAL, Reg I, XVI/1, f. 1516

The only decoration of the Wagnerian façade are ceramic colour tiles around the windows.

Miklošičeva 7

Mutual Loan Bank (Vzajemna posojilnica)

Alternative name: Koteks Tobus

Year of plan: 1922

Contractor: Ivan Ogrin

Investor: Mutual Loan Bank Society in Ljubljana

Building type: commercial-apartment house

Sources: ZAL, Reg IV, no. 312

The late-Secession façade is distinguished by decoratively treated window surrounds and the mouldings that divide the building horizontally into three parts. Below the windows of the first floor, there are reliefs with stylised figural motifs, interesting also for their iconography (horn of plenty, rich man and a beggar, etc.).

Miklošičeva 8

Cooperative Bank (Zadružna gospodarska banka)

Alternative name: Agencija za plačilni promet

Year of plan - completion: 1921-1922

Designer: Ivan Vurnik

Contractors: Miroslav Kasal, Ivan Ogrin

Investor: Cooperative Bank

Building type: bank, apartment house

Source: ZAL, Reg IV, f. 2420

Literature: M. Ivančič, *Arhitekt Ivan Vurnik*, FAGG, 1963 (typescript); *Ivan Vurnik: slovenski arhitekt 1884-1971, AB*, 1994.

The most important from among Vurnik's early works, it is one of the best examples in Slovene architecture of the national romantic style of late Secession, i.e. after World War I. The façade and the entrance hall are painted with geometrical patterns in the combination of red, white and blue, complemented with motifs from the rich Slovene iconography: stylized Slovene landscape of pine woods and cornfields, and the motif of vineyards with female figures included, dressed in Slovene national costumes.

Miklošičeva 16
Bamberg House

Year of plan - completion: 1906-1907

Designer: Maks Fabiani

Contractor: Gustav Tönnies

Investor: Otomar Bamberg

Building type: commercial-apartment house

Sources: ZAL, Reg I, XVI/1, f. 1527, no. 21745

Literature: N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954; B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, 1980, 16 pp. 25-50; M. Pozzetto, *Max Fabiani, Ein Architekt der Monarchie*. Vienna, Tusch, 1983; D. Prelovšek, *Ljubljanska arhitektura Hribarjevega časa, Grafenauerjev zbornik*, Ljubljana, 1996, 579-650.

The palace on the corner of Miklošičeva and Dalmatinova is designed in the tradition of late-Baroque patrician houses in Ljubljana; the gable is a variant of the Borrominian motif.

Miklošičeva 18
Regalli House

Year of plan - completion: 1904-1906

Designer: Fran Berneker

Contractor: Faleschini & Schuppler

Investor: Ana Regalli

Building type: apartment house

Sources: ZAL, Reg I, XVI/1, f. 1524, no. 26907

Literature: N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954; B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, 1980, 16 pp. 25-50; Š. Čopič, D. Prelovšek, S. Žitko, *Ljubljansko kiparstvo na prostem*, Ljubljana, DZS, 1991.

The corner building with an oriel topped with a turret ends the south-eastern corner of Miklošičev park. The upper part of the façade is terminated with a cornice in the form of a waving line into which the decoration of green glazed ceramic tiles is included. The bronze door with two shallow reliefs, representing the allegories of the Night and the Day, and the two statues which support the corner oriel, were made to Berneker's design.

Miklošičeva 20
Krisper House

Year of plan - completion: 1900-1901

Designer: Maks Fabiani

Contractor: Filip Supančič

Investor: Valentin Krisper

Building type: apartment house

Sources: ZAL, Reg I, XVI/1, fasc. 1521, no. 22945

Literature: N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954; B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, 16, 1980 pp. 25-50; M. Pozzetto, *Max Fabiani, Ein Architekt der Monarchie*, Vienna, 1983, D.

Prelovšek, Ljubljanska arhitektura Hribarjevega časa, *Grafenauerjev zbornik*, Ljubljana, 1996, pp. 579-650.

The corner building with an oriel topped with a turret forms the north-eastern corner of Miklošičev park. The façade is designed in elegant Secession style on the model of contemporary Viennese architecture, and is decorated with typical stylized floral and plant motifs.

Pod gozdom 12

Hotel Bellevue

Year of completion: 1909

Contractor: Alojz Zajc

Building type: hotel, garden pavilion

Literature: *Pozdrav iz Ljubljane: Mesto na starih razglednicah*, Ljubljana, Mladinska knjiga, 1985, p. 87; M. Erbežnik, D. Pergovnik, *Spomeniško varstvene smernice za hotelski kompleks Bellevue*, Ljubljanski regionalni zavod za varstvo naravne in kulturne dediščine, 1989.

The hotel building with a big terrace looking towards the town, and the pertaining music pavilion, are situated on the slope of Šišenski hrib. The hotel façade and the pavilion are decorated with Secession elements (window surrounds, wrought-iron railings of the terrace, balconies and pavilion, candelabra on the terrace with lamps of etched glass).

Pod turnom 4

Hotel Tivoli

Alternative name: Švicarija (Swiss cottage)

Year of plan - completion: 1908-1909

Designer: Ciril Metod Koch

Contractor: Filip Supančič

Investor: city municipality

Building type: hotel

Sources: ZAL Reg. I, fasc. 2172/2029; collection of plans, folder 16/4

Literature: *Pozdrav iz Ljubljane: Mesto na starih razglednicah*, Ljubljana, Mladinska knjiga, 1985, p. 82.

The Secession building designed in the national style imitates elements of the vernacular architecture of the Gorenjska region. The original function of the hotel was dropped after the second world war; today it shelters some artists' studios.

Prečna 7

Public Baths (Ljudska kopel)

Alternative name: Pizzeria Napoli

Year of plan - completion: 1899-1901

Designer: Wilhelm Brückner & Co. from Graz

Contractors: building works Adolf Tönnies, concrete construction E. Ast & Co., installation W. Brückner & C.

Investor: city municipality

Building type: public baths, covered swimming pool

Sources: ZAL, Reg I, fasc. 2170/2027, spec. fasc. 17; collection of plans, folder 18/5

Literature: *Ljubljana po potresu (1895-1910)*, Ed. Fran Govekar, M. Zarnik, Ljubljana, 1905, p. 139; I. Hribar, *Moji spomini*, Ljubljana, 1983

The building was constructed on the model of the public baths in Lipsko, Bohemia. A screen-like, triangular pediment, with volutes at its bottom part, surmounts the double entrance at the truncated corner. A single-storey hexagonal turret dominates the building. The neo-Romanesque façades are partitioned with round-headed two-light windows and with lesenes in a contrasting white-blue combination.

Prešernova 1

Year of plan - completion: 1902-1903

Contractor: Gustav Tönnies

Investor: Alojzij Korsika

Building type: apartment house

Sources: ZAL, Reg I, XVI/2, fasc. 1140

Literature: B. Rovšnik, Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne, *ZUZ*, 16, 1980.

The Wagnerian façade is designed with typical horizontal lines, circles and hoops with ribbons at the top. The entrance is emphasised with an oriel which extends from the first floor to the third, where it ends in an open balcony.

Prešernova 3

Year of plan - completion: 1902-1903

Contractor: Gustav Tönnies

Investor: Alojzij Korsika

Building type: apartment house

Sources: ZAL, Reg I, XVI/1, fasc. 1140

Literature: B. Rovšnik, Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne, *ZUZ*, 16, 1980.

The building was being designed and built simultaneously with Prešernova 1 and for the same client. It has a similar Wagnerian façade, the portal is ornamented with plant motifs, as is the corner balcony on the second floor. The sides of the façade are emphasised with lesenes protruding from the smooth plaster, tapering towards the top and concluding with turrets above the roof.

Prešernova 12

Year of plan - completion: 1904-1905

Designer: Robert Smielowski

Contractor and investor: Filip Supančič

Building type: apartment house

Sources: ZAL, Reg I, XVI/1, f. 1514

Literature: B. Rovšnik, Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne, *ZUZ*, 16, 1980, pp.25-50; D. Prelovšek, Ljubljanska arhitektura Hribarjevega časa, *Grafenauerjev zbornik*, Ljubljana, 1996, pp. 579-650.

The Secession façade is decorated with typical decorative geometric motifs made of plaster and metal, reminiscent of Olbrich's Friedman House in Hinterbrühl, and of examples of handicraft products.

Prešernova 14

Year of plan - completion: 1903-1904

Designer: Robert Smielowski

Contractor and investor: Filip Supančič

Building type: apartment house

Sources: ZAL, Reg I, XVI/1, f. 1514

Literature: B. Rovšnik, Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne, *ZUZ*, 16, 1980, pp. 25-50; D. Prelovšek, Ljubljanska arhitektura Hribarjevega časa, *Grafenauerjev zbornik*, Ljubljana, 1996, pp. 579-650.

The house has a similar façade decoration to the neighbouring house at Prešernova 12. The geometric decorative elements are concentrated between the windows of the third floor. The portal is richly decorated, the fanlight above the door is furnished with wrought-iron lattice designed in Secession style.

Prešernova 25

Mladika, Girls' Lycée and Boarding House

Year of plan and completion: school 1906-1907, boarding house 1910-1912

Designers: school Maks Fabiani, boarding house Ciril Metod Koch
Contractors: building work Gustav Tönnies, reinforced concrete construction R. Schnell

Investor: city municipality

Building type: school, boarding house

Sources: ZAL, Cod. III, 61-1903; Reg I. 2234/2081, 82/83; 2235, 2082; Reg I, XVI/2, f. 1527, no. 21745

Literature: N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954; B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, 1980, 16, pp. 25-50; M. Pozzetto, *Max Fabiani, Ein Architekt der Monarchie*, Vienna, Tusch, 1983; D. Prelovšek, *Ljubljanska arhitektura Hribarjevega časa, Grafenauerjev zbornik*, Ljubljana, 1996, pp. 579-650; G. Zupan, *Fabianijeva arhitektura dekljskega liceja*, VS, 1997, 36, pp. 13-25.

The school is a good example of architecture which is well integrated in the local tradition and also in the urban context of the garden city on the edge of Tivoli Park. The turret above the entrance imitates the clock tower on Ljubljana Town Hall, the façade is ascetic, pure in form, without ornaments, made of local material. The only decorations of the building are the owls as the symbols of wisdom on the keystones of the entrance porch, and a relief of grey stone on the blind façade of the gymnasium.

The façade of the boarding house facing Tivoli Park is horizontally partitioned with a moulding surrounding the entire building and bearing stylized Secession plant ornaments.

Prešernov trg 3

Frisch House

Year of plan - completion: 1896-1897

Contractor: Filip Supančič

Investor: Ivan Frisch

Building type: commercial-apartment house

Sources: ZAL, Reg I, XVI/1, f. 1148, no. n. 16477

Literature: B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, 1980, 16 pp. 25-50.

The corner building with an oriel topped with turret marks the entrance to Čopova ulica. Among the late-Historicist ornaments of the façade, which are concentrated above the windows of the first floor, on the cornice below the roof and on the corner oriel, individual Secession elements appear.

Prule 13

Boys' Primary School at Prule (Deška osnovna šola na Prulah)

Alternative name: Osnovna šola Prule

Year of plan - completion: 1910-1911, extension after the second world war

Designer: Ciril Metod Koch

Contractors: building work Valentin Scagnetti, concrete foundations Zajec & Horn, concrete roof Janesch & Schnell

Investor: city municipality

Building type: school

Sources: ZAL, Reg I, f. 2076; collection of plans, folder 11/8

Literature: V. Valenčič, *Ljubljansko stavbeništvo od srede 19. do začetka 20. stoletja*, *Kronika*, 1970, 3, pp. 145

The façade is decorated with typical Wagnerian decorative motifs, such as hoops, laurel garlands with stylised ropes and a frieze with key pattern on the moulding, running around the building above the groundfloor.

Resljeva 7

Year of completion: 1900-1901

Contractor: Filip Supančič

Investor: A. Reisner

Building type: apartment house

Sources: ZAL, Reg I, XVI/1, f. 1509

The façade is decorated with pilasters which vertically link the upper two floors above the rusticated groundfloor. Wagnerian ornamentation is concentrated between the windows of the first floor and on the cornice below the roof.

Resljeva 35

Railway workers' Block

Year of plan - completion: 1920-1921

Designer: Josip Costaperaria

Investor: Southern Railway Company

Building type: apartment house

Literature: F. Ivanšek, *Arhitekt Josip Costaperaria 1876-1951, Arhitekt*, 1951, 1, pp. 42-43.

The portal, decorated with a mask of Mercury with bolts of lightning set on the rounded pediment, is the principal accent of the symmetrical late-Secession façade. The upper floor is designed as a blind arcade into which the windows are set. On the left and right edges of the façade are the dates of the construction of the building (1920 and 1921).

Rimska 20-22

Year of plan - completion: 1899-1900

Designer, contractor and investor: Filip Supančič

Building type: apartment house

Sources: ZAL, Reg I, XVI/1, f. 1154, no. n. 32984/1899

Literature: B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, 1980, 16, pp. 25-50.

The late-historicist façade with Secession motifs (medallions, foliage and ribbons below the eaves) is reminiscent of the façade of the building in Wenceslas Square in Prague by the architect, Jan Kotera.

Slovenska 11, Gradišče 6-8

German House (Nemška hiša)

Year of plan - completion: 1913-1914

Designer: architectural bureau of Ernest Schäfer from Reichenberg

Contractors: building work Robert Smielowski, concrete ceilings N. Rella and Nečak

Investor: Pension Fund of the Carniolan Savings Bank

Building type: apartment house

Sources: ZAL, Reg I, XVI/1, f. 1788, no. n. 6468

Literature: A. Vodopivec, *Arhitektura Ljubljane*, Ljubljana, AB, 1978, p. 39; Š. Čopič, D. Prelovšek, S. Žitko, *Ljubljansko kiparstvo na prostem*, Ljubljana, DZS, 1991.

The group of apartment houses of the Carniolan Savings Bank was designed in the style of Viennese Secession. The richly articulated façades (oriels, balconies, loggias) are decorated with geometric patterns composed of ceramic tiles below the crown moulding. The only figural decorations on all three façades, are ceramic statues with bouquets, bows or garlands, magnified copies of the statuettes by the famous workshop of Viennaer Keramik, and were probably made in Vienna.

Stritarjeva 9

Philip Mansion (Filipov dvorec)

Year of plan - completion: 1896-1897

Designer: Leopold Theyer

Investor: Filip Schreyer

Building type: commercial-apartment house

Sources: ZAL, Reg I., fol 1145, no. of plan 18320

Literature: N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954; D. Prelovšek: *Secesija in Slovenci. Secesija na Slovenskem*, Ljubljana, Narodni muzej, 1984; M. Habič, B. Fürst, M. Drnovšek *Prestolnica Ljubljana nekoč in danes: A Pictorial Chronicle of a Capital City*, Ljubljana, DZS, 1997; p.92.

The monumental building with a corner turret emphasises the entrance to the medieval city centre. The façade, which is designed in the style of German neo-Renaissance, is decorated with historicist plant motifs, among which individual Secession elements appear. The building was famous before the end of the last century because of Mayer's coffee house, which had been arranged on the ground-floor of the building, in typical Secession style; it can today only be seen in old photographs.

Šmartinska 30

Kolinska coffee blending Factory

Year of plan - completion: 1909-1910

Designer: arch. Kříčka, Technical Office of Prague

Contractor: Robert Smielowski

Investor: Czech factory of coffee surrogats from Kolin

Building type: factory

Sources: ZAL, reg I, fasc.1480

Literature: ES, 5, 202; V. Valenčič, Ljubljansko stavbeništvo od srede 19. do začetka 20. stoletja, *Kronika*, 1970, 3, pp. 135- 147.

The large factory complex is located between Šmartinska cesta and the railway line. A dynamic, asymmetrical Secession façade faces Šmartinska cesta and was originally articulated with dark lesenes against bright background and with varied gables. The main façade facing the railway line is emphasised by an octagonal tower, which originally had a bell-shaped roof. The exceptionally beautiful, partially preserved factory chimney has an octagonal ground-plan.

Šubičeva 10

Year of plan - completion: 1906-1907

Designer: Robert Smielowski

Contractor: Filip Supančič

Investor: Otto Wallentschag

Building type: residential villa

Sources: ZAL, Reg I, sv. XVI/2, fasc.. 1517, no. 29538/1903

One of the few single-family villas on the edge of Tivoli Park to have a Secession façade. The decorative motifs are concentrated on the surrounds of the windows, doors and roofed veranda.

Tabor 13-14

Sokol Gymnastic Society Hall (Sokolski dom)

Alternative name: Partizan Tabor

Year of plan - completion: 1923-1926

Designer: Ivan Vurnik

Investor: "Sokol" gymnastic society

Building type: community hall, gymnasium

Literature: M. Ivančič, *Arhitekt Ivan Vurnik*, FAGG, Ljubljana, 1963 (typescript); *Ivan Vurnik: slovenski arhitekt 1884-1971*, AB, 1994.

The building is the last of Vurnik's works in the national style. The façade is treated in a unified colour tone. It is designed exclusively with architectural elements, profiled architectural members and stuccowork, articulated with pillars, pointed pediments, hipped gables and unusually designed capitals of the columns on the first floor, and is ornamented with inexplicable decorative motifs.

Tavčarjeva 2, Slovenska 46

Hribar House

Year of plan and completion: 1902-1903

Designer: Maks Fabiani

Contractor: Gustav Tönnies

Investor: Ivan Hribar

Building type: commercial-apartment house

Source: ZAL, Reg I, XVI/2, fasc. 1512, št. 21567

Literature: N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954; B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, 1980, 16, pp. 25-50; M. Pozzetto, *Max Fabiani, Ein Architekt der Monarchie*, Vienna, Tusch, 1983; D. Prelovšek, *Ljubljanska arhitektura Hribarjevega časa*, Grafenauerjev zbornik, Ljubljana, 1996, pp. 579-65.

Judged from the formal aspect, this is one of the most ascetic of Fabiani's works. It is designed according to classical antiquity proportions, with a cube as a basic module, alternating with a semi-cube on the ground floor. The obviously geometrically clear façade is divided with squares protruding like reliefs from the background, executed in rough and fine plaster. Ornaments are limited to narrow belts above the bow-windows, which include little antique lion heads. The façade facing Slovenska cesta undulates three times with three shallow axes of bow-windows, extending from the first floor up to the upper floor.

Tavčarjeva 4

Vodnik House

Year of plan - completion: 1902-1903

Designer: original plan Ciril Metod Koch, implementation plan probably by the Faleschini & Schuppler company

Contractor: Faleschini & Schuppler

Investor: Alojzij Vodnik

Building type: apartment house

Sources: ZAL, Reg I, XVI/1, f. 1511, no. of plan 12642

Literature: B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, 1980, 16, pp. 25-50.

The simply designed façade is decorated with undulating lines cut into the plaster above the windows of the second floor and running from one end to another. A stylised carnation is used for the first time as a decorative motif on a façade.

Tavčarjeva 10

Year of plan: 1907

Contractor: Filip Supančič

Investor: Julijana Stare

Building type: apartment house

Sources: ZAL, Reg I, XVI/1, f. 1530, no. 21799

Literature: B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, 1980, 16, pp. 25-50.

A painted colour frieze decorates the cornice under Wagnerian eaves. The central axis of the building is dominated by a monumental portal designed with a semi-circular rose-window above the door.

Tavčarjeva 11

Year of completion: 1903

Investor: Fran Bahovec

Building type: apartment house

Literature: B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, 1980, 16, pp. 25-50

The fashionable Secession façade is treated in vivid colours. The cornice is decorated with painted ornament representing flowering roses among green foliage on the sides and sunflowers in the centre, in which are set three medallions with female busts.

Tavčarjeva 13

Year of plan: 1904

Contractor: Valentin Accetto

Investor: Ana Regalli

Building type: apartment house

Sources: ZAL, Reg I, XVI/1, fasc. 1510, 46593/1901

The Wagnerian façade is treated in two colours. It is divided by pilasters reaching from the groundfloor to the top of the building into three vertical parts. Geometric decoration which is distributed around the windows concentrates towards the top of the façade where it is combined with an intensely coloured cornice below the eaves. The entrance door is decorated with a metal latticework with floral motifs.

Tavčarjeva 15

Year of completion: 1906

Investor: Dr. Lovro Požar

Building type: apartment house

The façade is a five-axis one with an oriel in the centre which is terminated with a bulb-shaped roof. Wagnerian decoration is concentrated on the oriel, around the windows and under the eaves.

Tomšičeva 1

National Printing House (Narodna tiskarna)

Year of plan - completion: 1902-1904

Designer: Ciril Metod Koch

Contractor: Filip Supančič

Investor: Graphic company National Printing House

Building type: printing house

Literature: ES, 7, p. 307; F. M., Ciril M. Koch, ZUZ, 1925, pp. 79-80.

The building was the first printing house in Slovenia suitable for large-scale production. The façade is horizontally divided by a course of floral reliefs between the groundfloor and the first floor and by a colour floral frieze on the course between the second and third floors. The central axis of the building is emphasised with an awning above the portal and a balcony on it and is terminated with a pediment reaching high above the façade. Geometric decoration is combined with wreathes and heads, and the interior of the corridor is decorated with colour floral ornament.

Trdinova 2 and 8

Agricultural Loan Bank (Kmečka posojilnica)

Year of plan - completion: 1906-1907

Designer: Ciril Metod Koch

Contractor: Filip Supančič

Investor: Agricultural Loan Bank

Building type: apartment houses

Sources: ZAL, Reg I, XVI/1, f. 1527, no. 28783

Literature: N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954; B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, 1980, 16, pp. 25-50; D. Prelovšek, *Ljubljanska arhitektura Hribarjevega časa, Grafenauerjev zbornik*, Ljubljana, 1996, pp. 579-650.

The two corner buildings are identical and have identical decorative façades treated in intensive colours. Floral motifs decorate the windows of the first floor, borders of green and blue glazed tiles

encircle the windows of the second, and a chessboard motif embellishes the cornice below the eaves.

Trubarjeva 1 **Urbanc House**

Alternative name: Centromerkur

Year of plan - completion: 1902-1903

Designer: Fredrich Sigmundt

Contractor: Faleschini & Schuppler

Investor: Felix Urbanc

Building type: department store

Source: ZAL, Reg I, sv. XVI72, f. 1511

Literature: D. Prelovšek: Urbančeva hiša in njen arhitekt, *Sinteza*, 1977, 38-40, pp. 112-116; id., Ljubljanska arhitektura Hribarjevega časa, *Grafenauerjev zbornik*, Ljubljana, 1996, pp. 579-650; N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954; B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, *ZUZ*, 1980, 16, pp. 25-50.

The first department store in Ljubljana was modelled on contemporary European examples. It is one of the few surviving *Gesamtkunstwerks* in Ljubljana, and the most genuine example of Secession architecture in the city. The interior, rich in decoration, and the entrance with a fan-like canopy over the portal, as if composed of open petals made of glass and wrought iron, are designed in the style of Belgian Art Nouveau.

Trubarjeva 72 **Karol Pollak Leather Factory**

Alternative name: Rog, bicycle factory

Year of plan - completion: ground floor 1900, superstructure and annexe, 1917

Designer: Josip Jakutsch

Investor: Pavel Pollak

Building type: factory

Sources: ZAL, Reg I, fasc. 1478; fasc. 1741

Literature: B. Mihelič, *Complexe de l' Usine Rog: Données historiques, description de la zone, évaluation*, *Les ancienne usines Rog/Ljubljana, exemple européen de mise en valeur du patrimoine architectural abandonné*.

The first industrial building in Ljubljana, built entirely of reinforced concrete; the structure of characteristic vertical and horizontal concrete links is visible on the façade. Here, for the first time in Ljubljana, the construction system of the French engineer, François Hénnébique, was used. The building is remarkable for its monumental exterior and also for its interior which represents a unified spatial structure without intermediate supports, unique for its dimensions. The façade columns are reminiscent of neo-Cubist Czech examples.

Tržaška 74 **Vič Primary School**

Year of completion: 1911

Designer: engineer Jan Bednár

Contractor: Franc Marinčič

Investor: city municipality of Ljubljana

Building type: school

Sources: ZAL, collection of plans, folder 11/1

Literature: S. Pavlič, *Šolske zgradbe v Ljubljani: Razstava v slovenskem šolskem muzeju*, *Kronika*, 1975, p. 54; *Sto let ustanovitve OŠ Vič*, Ljubljana, 1997.

The main entrance to the building erected on a symmetrical groundplan and emphasised with a central projection is facing Tržaška cesta. The façade is decorated with floral motifs above the main entrance and above the window above it on the first floor. The attic

bears the inscription *Izobrazbi / To the education/* and the two side façades bear inscriptions in typical Secession frames, enclosing the names of two important Slovene school workers: on the south façade there is the name of Franc Močnik, on the north of Andrej Praprotnik.

Ulica Stare pravde 5

Year of plan: 1904

Contractor: Valentin Accetto

Investor: Ivan Lončar

Building type: residential villa

Sources: ZAL, Reg I, XVI/1, fasc. 1518, 40761/1903

A simple façade with modest plant decoration above the two-light window in the attic of the side projection.

Ulica Stare pravde 9, Zrinjskega 10

Year of plan - completion: 1905 (date on the façade)

Building type: residential villa

The simple façade is horizontally divided by a moulding, coloured gold, between the ground-floor and the first floor and a cornice, coloured gold as well, completed at the lower side with a course of golden stucco squares.

Ulica talcev 2

Villa Elsa

Year of plan - completion: 1909

Contractor: Filip Supančič

Investor: Fran Tominšek

Building type: residential villa

A two-apartment villa, whose exterior design imitates examples of vernacular architecture in its timber-treated gable and balcony on the second, mansard, floor. The horizontal course between the ground-floor and the first floor is decorated with geometric pattern composed of squares; the portal and the railings are embellished with metalwork with stylized plant motifs.

Veselova 13

Year of completion: 1908

Contractor and investor: Filip Supančič

Building type: residential villa

Sources: ZAL, Reg I, XVI/1, fasc. 1532, fol. 318, 11502

The architectonic articulation of the building is fairly rich: there are a central projection, an oriel and a turret, loggias, balconies, etc. and abundant, fashionable decoration around the windows of the first and second floors and on the railings of the balconies.

Veselova 17

Villa Madelaine

Year of completion: 1902, façade renovation 1910

Designer: Anton Wolf

Contractor: Carniolan building society

Investor: Josip and Magdalena Spalek

Building type: residential villa

Sources: ZAL, Reg I, XVI/1, fasc. 1512, no. 27686/1902

The neo-Classical villa was originally decorated with fashionable Secession patterns on the railings of the balconies, on the cornice and in the attics above the side windows. After the adaptation of 1910 for the new owner, K. Triller, the façade retained only few Secession decorative elements on the pilasters between the windows of the upper storey.

Wolfova 2

Hauptmann House

Alternative name: Mali nebotačnik (The small skyscraper)

Year of adaptation of façade: 1904

Designer: Ciril Metod Koch

Contractor: Gustav Tönnies

Investor: Adolf Hauptmann

Building type: commercial-apartment house

Sources: ZAL, Reg I, f. 1520, no. 26513

Literature: N. Šumi, *Arhitektura secesijske dobe v Ljubljani*, Ljubljana, 1954; B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, 1980, 16, pp. 25-50; D. Prelovšek, *Ljubljanska arhitektura Hribarjevega časa*, *Grafenauerjev zbornik*, Ljubljana, 1996, pp. 579-650.

The façade is treated in the style of fashionable Vienna Secession in strongly contrasting colours. It is decorated with glazed tiles which are concentrated on the upper part of the façade and on the cornice. From the artistic point of view it is considered to be one of Koch's best architectural works in Ljubljana.

Wolfova 10

Dolenc House

Year of plan - completion: 1897-1898

Contractor: Jakob Accetto

Investor: Oroslav Dolenc

Building type: commercial-apartment house

Sources: ZAL, Reg I, XVI/1, f. 1148

Literature: B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, 1980, 16, pp. 25-50.

A type of apartment house with two parallel wings enclosing a narrow courtyard. A late-Historicist façade with Secession elements, the most distinguished being the wrought-iron lattice above the door of the vehicle access.

Zaloška 2

Anatomical Institute (Anatomski inštitut)

Year of plan - completion: 1919-1920

Designer: Ivan Vurnik

Investor: city municipality

Literature: *Ivan Vurnik: slovenski arhitekt 1884- 1971*, AB, 1994.

A simple façade, divided vertically by pillars triangular in plan; between them the windows are set, and the wall is ornamented with a zig-zag pattern, thus being reminiscent of motifs of Czech neo-Cubist architecture.

Zrinjskega 4

Year of plan: 1905

Contractor: Filip Supančič

Investor: Ciril Globačnik

Building type: residential villa

Sources: ZAL, Reg I, XVI/1, f. 1552

A family villa in a garden, with rich architectonic articulation.

Zrinjskega 6-8

Year of plan - completion: 1904-1905

Contractor: Gustav Tönnies

Investor: Josipina Kos

Building type: two semi-detached residential villas

Sources: ZAL, Reg I, XVI/1, f. 1520

The modest Secession façade is decorated with geometric patterns in plaster.

Župančičeva 7

Year of plan - completion: 1910-1911

Contractor: Gustav Tönnies

Investor: Vaclav Kubelka

Building type: apartment house

Sources: ZAL, Reg I, f. 1539, no. 15997

The façade is treated in two colours, in bright and dark plaster. The central part is accentuated with a slightly protruding oriel reaching from the first floor to the third. Geometric decoration is concentrated above the windows and becomes denser on the gable.

Župančičeva 8

Year of plan - completion: 1910-1911

Contractor: Gustav Tönnies

Investor: Ernest Peternel

Building type: apartment house

Sources: ZAL, Reg I, XVI/1, f. 1540, no. 28711/1910

Literature: B. Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, 1980, 16, pp. 25-50.

The façade is designed in a similar way to the façade of Hugo Peternel's building at 9 Beethovnova ulica. It only differs in the form of the central portion which is articulated with balconies supported by brackets and in decorative details.

Bridge across the Gradaščica

Jekar bridge (Jekarski most)

Alternative name: Razor bridge (Razorčev most)

Year of plan - completion: 1903

Designer: city building office

Contractor: Žabkar factory

Investor: city municipality of Ljubljana

Building type: bridge

Sources: ZAL, Reg I, fasc. 2073

Literature: *Ljubljana po potresu (1895-1910)*, Ed. Fran Govekar, M. Zarnik, Ljubljana, 1905; I. Vrhovnik: *Trnovska župnija v Ljubljani*, Ljubljana, 1933, p. 214; D. Prelovšek, *Ljubljanski mostovi v drugi polovici 19. in v začetku 20. stoletja*, *Kronika*, 1975, pp. 29-37.

The cast iron construction is covered with iron plates decorated with wrought-iron floral motifs. The iron balustrade is decorated with stylised flowers mounted on iron bars curving in Secession lines.

Bridge across the Ljubljanica

Dragon Bridge (Zmajski most)

Alternative name: Jubilejni most (Jubilee Bridge)

Year of plan - completion: 1900-1901

Designer: Jurij Zaninovič

Contractors: building work Filip Supančič; reinforced concrete construction Pittel & Brausewetter, Vienna

Investor: city municipality

Building type: bridge

Sources: ZAL, Reg I, fasc. 2038

Literature: D. Prelovšek, *Ljubljanski mostovi v drugi polovici 19. in v začetku 20. stoletja*, *Kronika*, 1975, 23, pp. 29-37.

The first bridge in Ljubljana to be constructed of reinforced concrete; it was built according to Melan's derivative of Monier's reinforced concrete system. The construction is coated with concrete panels decorated with Secession motifs. It is one of the most genuine examples of Secession architecture in Ljubljana.

List of Secession buildings elsewhere in Slovenia

Beltinci

Panonska ulica 1
Inn Zvezda (Gostišče Zvezda)
Building type: hotel

The two-storey building has an L-shaped plan. The corner is cylindrical and articulated with lesenes extending into the segmental gable.

Bled

Črtomirova ulica 2
Villa Pomona
1905

Building type: summer residence
Designer and contractor: Josef Hronek
Investor: Franc Rus, headmaster
Literature: Nika Leben, *Počitniške vile na Bledu od leta 1850 do druge svetovne vojne: diplomsko delo*, Univerza v Ljubljani, Filozofska fakulteta, PZE Umetnostna zgodovina, 1990, p. 35, cat. 19.

The villa has geometric and plant decoration on the veranda, the walls above it and on the balcony.

Prešernova cesta 26
Villa Lergertroper
1906

Building type: summer residence
Designer: Wenzel Trauschke
Literature: Nika Leben, *Počitniške vile na Bledu od leta 1850 do druge svetovne vojne: diplomsko delo*, Univerza v Ljubljani, Filozofska fakulteta, PZE Umetnostna zgodovina, 1990, cat. 64.

The villa was constructed in a combination of alpine style (imitation of timber framework) and Secession.

Ribenska cesta 4
Villa Ana

Alternative name: Villa Generös
1906

Building type: residential villa
Designer, contractor and investor: Josef Hronek
Literature: Nika Leben, *Počitniške vile na Bledu od leta 1850 do druge svetovne vojne: diplomsko delo*, Univerza v Ljubljani, Filozofska fakulteta, PZE Umetnostna zgodovina, 1990, p. 37, cat. 71.

The detached villa with garden is picturesquely articulated and richly ornamented.

Celje

Cankarjeva ulica 1 Iron Court (Železni dvor)

Alternative name: Eisenhof

1907

Building type: business-apartment house

Investor: Leopold Rakusch

Literature: Janko Orožen, *Posestna in gradbena zgodovina Celja, Bilten občinskega ljudskega odbora Celje*, 1957, 10-12, p. 47; Janez Cvirn, Andreja Rihter, Vojko Strahovnik, *Biser na Savinji: Celje na starih razglednicah*, Nazarje, EPSI, 1993, p. 64 (photo of original appearance).

Before its conversion in 1927, the building had Secession gables, a turret with a picturesque roof and balconies with iron railings.

Cankarjeva 2

1904-1909

Building type: business-apartment house

Designer and contractor: Ferdinand Gologranc, a builder from Celje

Investor: Celje Loan Bank

Sources: ZAC, fund MOC 1850-1918, fasc. 483/1904-1909, AŠ 39.

Literature: Janko Orožen, *Posestna in gradbena zgodovina Celja, Bilten občinskega ljudskega odbora Celje*, 1957, 10-12, p. 47; Peter Povh, *Celjska arhitektura v 19. stoletju*, ZUZ, n.v., 9, 1972, p. 110; Ivan Stopar, *Spomeniškovarstveni red za staro mestno jedro v Celju*, *Celjski zbornik*, 1989/70, p. 292.

The large, two-storey building has business premises on the ground floor (including a café). The façades are horizontally articulated and designed in the vein of Historicism, with some Secession elements (female mask above the main doorway, balcony railings).

Glavni trg 2 Jossek House

1906-1907

Building type: town-house in a row

Designers: conversion plan, Ferdinand Gologranc; plan for the façade, Hans Pruckner.

Investor: Johann Jossek, upholsterer

Sources: ZAC, fund MOC 1850-1918, fasc. 510/1906, AŠ 42.

Literature: Janko Orožen, *Posestna in gradbena zgodovina Celja, Bilten občinskega ljudskega odbora Celje*, 1957, 10-12, pp. 51-52; Peter Povh, *Celjska arhitektura v 19. stoletju*, ZUZ, n.v., 9, 1972, p. 111.

During conversion, the building obtained Secession-neo-Renaissance decoration.

Glavni trg 3

1914-1915

Building type: town-house in a row

Designers: Dr. Leo Cerny, architect and professor in Graz, Alois Kaiser, architect and builder from Celje

Contractor: Alois Kaiser

Investor: Gustav Stiger, a Celje businessman

Sources: ZAC, fund MOC 1850-1918, fasc. 1533/1914, AŠ 163.

Literature: Janko Orožen, *Posestna in gradbena zgodovina Celja, Bilten občinskega ljudskega odbora Celje*, 1957, 10-12, p. 22; Ivan Stopar, *Spomeniškovarstveni red za staro mestno jedro v Celju*, *Celjski zbornik*, 1989/70, p. 297.

The older building was reconstructed and a new façade made with Secession tripartite windows and, on the second floor, a cylindrical

oriel with a three-light window.

Jurčičeva 5

1899-1901

Building type: residential villa

Designer and contractor: Wilhelm Lindauer, a builder from Celje

Investor: Josef Pallos

Sources: ZAC, fund MOC 1850-1918, fasc. 399/1899, AŠ 37.

Literature: Janko Orožen, *Posestna in gradbena zgodovina Celja, Bilten občinskega ljudskega odbora Celje*, 1957, 10-12, p. 61.

The single-storey villa is built in the style of Romantic Historicism, with Secession metalwork details (the verandah railings, the roof above the entrance stairs, skylights, weather vane).

Kosovelova ulica 1

Boys' Primary and Lower Secondary School

Alternative name: Centre Grammar School

1910-1912

Building type: school

Designers: Richard Kloss, senior engineer from the Graz architectural firm of W. Burgstaller & A. Zauner

Contractor: Wilhelm Lindauer: builder; Eduard Ast & Co. of Graz: construction of reinforced concrete ceilings with the Mollins system

Investor: the Municipality of Celje, Deutsches Schulverein of Vienna, and Celje Physical Education Society

Sources: ZAC, fund MOC 1850-1918, AŠ 57, fasc. 540/1910.

Literature: Janko Orožen, *Posestna in gradbena zgodovina Celja. Bilten občinskega ljudskega odbora Celje*, 1957, pp. 51-52; Peter Povh, *Celjska arhitektura v 19. stoletju, ZUZ, n.v.*, 9, 1972, p. 111.

The mighty corner building has a double entrance and picturesque roofing. It is designed in a combination of New Realism and Secession.

Krekov trg 3

The German House (Nemška hiša)

Alternative names: Celjski dom (national community hall), Dom Osvobodilne fronte

1905-1906

Building type: national community hall, hotel, apartments

Designer: Peter Paul Brang, a Viennese architect

Contractor: Anton Dimetz, a Celje builder

Investor: Deutsches Haus Verein

Sources: ZAC, fund MOC 1850-1918, fasc. 40/1907, AŠ 40.

Literature: Andrej Studen, *Beseda, dve o Nemški hiši v Celju, Celjski zbornik*, 1991, pp. 39-51.

The whole is designed in a picturesque mixture of styles, in which northern neo-Renaissance and Romantic Historicism prevail. Individual details, above all in the interior, have Secession forms (stuccowork in the main hall, wrought-iron balustrades, painted decoration of the vestibule).

Ljubljanska 23

1904

Building type: apartment house

Designer: Dietrich Dickstein, acad. arch. and Designerised, a Celje builder

Investor: Josef Dickstein (after 1905)

Sources: ZAC, fund MOC 1950-1918, fasc. 484/1904.

Literature: Janko Orožen, *Posestna in gradbena zgodovina Celja, Bilten občinskega ljudskega odbora Celje*, 1957, 10-12, p. 60.

The building was designed in the vernacular style, with some Secession details. After 1945, it was radically converted so that

only the Secessionist door leaves have survived.

Ljubljanska 25

1904

Building type: apartment house

Investor: Jožef and Ivana Weren (only after 1908)

Literature: Janko Orožen, *Posestna in gradbena zgodovina Celja, Bilten občinskega ljudskega odbora Celje*, 1957, 10-12, p. 60.

The building is detached, two-storey. The exterior is embellished with modest Secession decoration.

Stanetova 11

1909

Building type: business premises, shop

Designer and contractor: Wilhelm Lindauer

Investor: Franc Dirnberger, a Celje businessman

Sources: ZAC, fund MOC 1850-1918, fasc. 537/1909.

Literature: Janko Orožen, *Posestna in gradbena zgodovina Celja, Bilten občinskega ljudskega odbora Celje*, 1957, 10-12, p. 61.

The building is two-storey, with two axes and large windows. The façade is divided by plaster courses and by three pilasters (the two at the sides are extended into finials). The Secession decoration was later removed.

Teharska cesta 40

Catherine's Court Villa

1916-1917

Building type: residential villa

Designer: Vincenc Kukovec, builder (archive plans differ from the actual building)

Investor: Josef Rebeusegg, owner of the Post Hotel

Sources: ZAC, fund Občina Celje - okolica 1850-1931, *Zavodna, X/58*, 1916.

The villa was erected on the site of the former single-storey Straus House. Its façades are enriched with dynamic Secession ornamentation (undulations, floral garlands, female heads). The building is in exceptionally poor condition.

Cerklje na Gorenjskem

Trg Davorina Jenka 10

Hribar House

1895

Building type: summer residence

Designer: Jan Vladimir Hrasky, engineer and architect

Contractor: Karel Lipovšek, painter-decorator

Investor: Ivan Hribar, representative of the Bank of Slavija, and a Ljubljana municipal councillor

Literature: Nika Leben, *Prenova Hribarjeve hiše v Cerkljah, VS*, 33, 1991, pp. 69-72.

The villa has numerous decorative elements in wood which imitate vernacular architecture.

Črenšovci

Ulica prekmurske čete 20

Our Home (Naš dom)

Alternative name: Kleklov dom

1925-1930

Building type: national community hall

Investor: Črenšovci Savings and Loan Bank

Literature: *Naš dom: Desetletnica Hranilnice in posojilnice v*

Črenšovcih, *Kalendar Srca Jezusovega*, 193, p. 53-62; *Kleklov simpozij v Rimu*, Celje, Mohorjeva družba, 1995 (Simpoziji v Rimu 12), pp. 91-93, 224.

The building is two-storey. The façade is symmetrical. Its central part is framed by pillars, and terminated above with a segmental gable with a three-light window. A narrow decorative course runs in a horizontal direction, with a motif of carnations.

Črnomelj

Ulica Staneta Rozmana 15

Koren House

1910-1913

Building type: town-house in a row (corner position)

Investor: Jurij Šterk, businessman

Literature: Stane Bernik, *Črnomelj: urbanistični, arhitekturni in spomeniškovarstveni oris*, Ljubljana, Znanstveni inštitut Filozofske fakultete, 1987, p. 32; Božidar Flajšman, *Sledovi časa: Bela Krajina na razglednicah*, published by the author, 1995, pp. 20-31.

The two-storey building has a corner oriel, another was attached during the conversion in the twenties. Echoes of Secession are shown mainly by the use of different plasters and in the design of the windows.

Ilirska Bistrica

Levstikova ulica 25

Ferluga House

1930

Building type: town-house in a row (corner position)

Investor: Karl Ferluga, lawyer

The exterior of the otherwise traditional building, with the entrance on the gable side, is designed as a mixture of Italian neo-Renaissance and dynamic Liberty (painted decoration under the eaves, stucco mouldings round windows, plasters, fittings).

Javorca

Pološka planota above Zatoľmin

Memorial Church of the Holy Spirit

1916

Building type: basilica church with nave and two aisles

Designers: Remigius Geyling: architecture and decoration; Geza Jablonsky: builder and site foreman; Anton Perathoner: the wooden parts of the altar

Investors: soldiers of the 3rd Mountain Brigade of the Austro-Hungarian Army

Literature: Eine Gedächtniskirche von Remigius Geyling, *Der Architekt: Wiener Monatshefte für Bauwesen und dekorative Kunst*, XXI, 1916-1918, pp. 84-88; Sergio Tavano, Memoria "Jugendstil" per caduti senza ricordo, *Da Iniziativa Isontina*, 93, 1989, 2, pp. 91-98, Damjan Prelovšek, The last Monument to the Monarchie, *Piranesi*, 5-6, 1995, pp. 112-118.

The church is a *Gesamtkunstwerk*, in an exceptional natural environment, built under the special circumstances of the Soča/Isonzo front.

Jesenice

Čufarjev trg 1

Grammar School (Gimnazija)

1914

Building type: school

Literature: Robert Potokar, Poskus urbanističnega in arhitekturnega orisa Jesenic, *Radovljiški zbornik*, 1992, p. 306.

The plan of the three-storey building is shaped like the letter U. Its façade is articulated with the forms of late geometric Secession forms (triangular pediments, panels, frieze under the eaves). The reliefs were executed by the sculptor Josip Pavlin.

Kamnik

Tomšičeva 1

1904

Building type: business-apartment house

Literature: Razglasitev, *UL SRS*, 42/86, p. 2951.

The town-house stands at the focal point of a street. It is Historicist in design, with only a few details reminiscent of Secession.

Kranj

Glavni trg 21

Logar House

Building type: town-house in a row

Literature: Razglasitev, *UL SRS*, 42/86, p. 2951.

The older, Baroque building was given a new façade at the turn of the century designed as a mixture of neo-Baroque and Secession (cartouches, garlands, female masks).

Krško

Dalmatinova 5

Building type: town-house in a row

An older building was adapted at the turn of the century and was given a modest Secession façade.

Cesta krških žrtev 18

Hartman House

1908

Building type: town-house in a row

Designer and contractor: Valentin Scagnetti

Sources: ZAL Reg I, fasc. 1488, fol. 744, fasc. 1743, fol. 371.

Literature: Vlado Valenčič, Ljubljansko stavbeništvo od srede 19. do začetka 20. stoletja, *Kronika*, 1970, p. 140.

The building represents a modest, but interesting echo of the Hoffmannesque, geometric Secession in Slovenia.

Cesta Krških žrtev 40

Building type: commercial-apartment house

The corner position of the building is accentuated by a truncated corner, a balcony and an entrance to the commercial premises. The exterior is decorated in Secession style (plasters, division of the walls, stuccowork and masks of Mercury above the first floor windows).

Lendava

Partizanska 10

Lendava library (Knjižnica Lendava)

1906

Building type: residential villa

The single-storey, neo-Baroque villa has Secession stained-glass windows in the corner turrets.

Partizanska ulica 38

Balkany's House

Building type: town-house in a row

Investor: Ernest Balkany, printer and bookseller in Lendava

Literature: Nikica Brumen, Tiskarne v Pomurju, *Kronika*, 1961, 2, p. 89.

The first floor of two-storey house is embellished with vegetal Secession ornamentation (stylised flowers between the windows and dynamic window surrounds in lighter plaster).

Ljutomer

Glavni trg 7

1923

Building type: business-apartment house

Literature: *Morfološka analiza Ljutomera*, Maribor, ZVNKD, 1989 (typescript), p. 13.

The main façade has late Secession, geometric decoration and a raised gablet above the central entrance.

Ormoška 4

1905

Building type: town-house in a row

Literature: *Morfološka analiza Ljutomera*, Maribor, ZVNKD, 1989 (typescript), p. 32.

The building has a truncated corner with balcony and gablet. It is articulated with simple Secession courses and strips in plaster.

Prešernova cesta 5

The old post office (Stara pošta)

1906

Building type: business-apartment house

Literature: *Morfološka analiza Ljutomera*, Maribor, ZVNKD, 1989 (typescript), p. 40.

The building is two-storey. The symmetry of the façade is stressed by the doorway and the gablet. The decoration is Historicist with some Secession elements.

Prešernova cesta 20

Catholic community centre (Katoliški dom)

Alternative name: Cultural centre

1925

Building type: national community hall, theatre

Literature: *ES*, 5, p. 22.

The rectangular building is constructed in simple Secession forms. The main entrance is on the gable façade. There is a raised segmental gable, with a two-light and a three-light windows below, and a portico carrying a balcony.

Prešernova cesta 34, by the grammar school

Sokol community hall (Sokolski dom)

1924-1927

Building type: community hall, gymnasium

Designers: Jože Jelenc, Maribor: implementation plan; Society for Community Halls Building, Ljubljana: draft plan

Investor: The Sokol Society, Ljutomer

Literature: Anton Ratiznojšek, *Telovadno in kulturno društvo Sokol v Ljutomeru*, *Zgodovinski listi*, Ljutomer, Zgodovinsko društvo, 2, 1993, 1, pp. 28-35.

The building is oblong in plan, with the entrance on the narrower,

gable façade. It has a simple triangular gable, a shallow pilaster division, simple doorway (pilasters, tympan) and modest decoration of laurel wreaths.

Ptujska 6

Building type: suburban dwelling house

Literature: Razglasitev, *UL RS*, 53/92.

The building is single storey and has modest Secession decoration on the façade.

Lukavci

Lukavci 23

Country mansion

1914

Building type: mansion

The building is single storey and enriched with neo-Baroque and Secession elements. In the interior, the principal rooms are embellished with painted plant decoration.

Maribor

Cankarjeva ulica 5

Girls' Primary and Secondary School

Alternative name: Ivan Cankar Primary School

1913-1917

Building type: school

Designer: Municipal building office, Maribor

Contractors: Rudolf Kiffman, builder; the Janesch & Schnell company of Graz carried out the reinforced concrete construction of the ceilings

Investor: Municipality of Maribor

Sources: PAM, fund Uprava za gradnje in regulacijo, Ma/58, fund Mestna občina Mb, Gradbeni urad Maribor 1850-1919, 123.3.

Literature: Jože Curk, *Urbana in gradbena zgodovina Maribora, Maribor skozi stoletja*, Maribor, Obzorja, 1991, pp. 543, 545.

The exterior of the school is elegantly designed in the combination of vernacular style, Secession and new-Realism.

Cankarjeva ulica 30

Villa Welley

1907

Building type: residential villa

Designer and contractor: Ubald Nassimbeni, builder from Maribor

Investor: Josefine Welley

Sources: PAM, fund Uprava za gradnje in regulacijo, Ma/8.

Literature: Borut Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, *ZUZ, n.v.* XVI, 1980, p. 46.

The design of the villa is fairly dynamic. Its façades are embellished with floral Secession decoration.

Glavni trg - Trg revolucije

State Bridge (Državni most)

Alternative name: main bridge

1908-1913

Building type: road bridge

Designer: Eugen Fassbender, Vienna

Investor: the state

Sources: PAM, fund Fototeka Zavoda za urbanizem Maribor, box. II/20.

Literature: *Maribor včeraj-danes-jutri*, Maribor, Zavod za urbanizem

The bridge is a fine example of engineering architecture. The former Secession details (piers with candelabra) were lost during the renovation after the second world war.

Glavni trg 1

Theresa's Court (Terezijin dvor)

Alternative name: Grand Café (Velika kavarna)

1912-1913

Building type: business-apartment house

Designer: Dr. Leo Cerny, Graz

Contractor: Rudolf Kiffmann

Investor: Franz Brothers Co.

Sources: PAM, fund Uprava za gradnje in regulacijo, Ma/102.

The building has a dominating corner position, a terrace towards the Drava and a picturesque mansard roof with a gable. It is constructed in German vernacular style with some Secession elements (large windows, alternating plasters).

Glavni trg 23

1910

Building type: business-apartment house

Designer and contractor: Ubald Nassimbeni

Investor: Mathias Zeiler

Sources: PAM, fund Uprava za gradnje in regulacijo, Ma/120.

The four-storey building has a balcony with wrought-iron railings on each floor. The balconies connect the central window axes. The façade is embellished with tiles and plaster in a combination of dark and light colours.

Kajuhova 11

1907-1908

Building type: residential villa

Designer and contractor: Ubald Nassimbeni

Investor: Johann Kren, schoolteacher

Sources: PAM, fund Uprava za gradnje in regulacijo, Ma/249.

Literature: Borut Rovšnik, Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne, ZUZ, n.v.. XVI, 1980, p. 46.

The villa has a massive corner tower, and a triangular gable on each street façade. The decoration falls within the spheres of romantic Historicism and Secession (garlands, masks, egg-like moulding).

Kamniška ulica 2

Villa Bancalari

Alternative name: Villa Robič

1905-1906

Building type: residential villa

Designer and contractor: Rudolf Kiffmann, a Maribor builder

Investor: Josef Bancalari, bank director

Sources: PAM, fund Uprava za gradnje in regulacijo, Ma/256.

The villa is a typical example of romantic Historicism. Picturesque architectural elements are organised around the core of the building (turrets, oriels, extension with a terrace, gables). The decoration of the façade is for the most part neo-Baroque. In the interior, on the staircase, there are original Secession etched glass and fittings.

Koroška 6

1902 (renovation of the façade)

Building type: town-house in a row

Designer and contractor: Fritz Friedriger, architect and builder of Maribor

Investor: Josef and Cecilia Hitzl

Sources: PAM, fund Uprava za gradnje in regulacijo, Ma/352.

The building has an older inner structure. The façade was rebuilt in fine Secessionist forms, colours and materials (decoration in plaster, tiles).

Koroška 48

1901

Building type: apartment house

Designer and contractor: Ubald Nassimbeni

Investor: Jacob Zergern

Sources: PAM, fund Uprava za gradnje in regulacijo, Ma/388.

Literature: *Strokovne osnove za razglasitev kulturnih in zgodovinskih spomenikov v občini Maribor Rotovž*, Maribor, ZVNKD, 1984 (typescript), p. 183.

The two-storey corner building has a façade embellished with stuccowork in neo-Baroque and Secession forms.

Maistrova 3

1903-1904

Building type: apartment house

Designer, contractor and investor: Fran Derwuschek, builder of Maribor

Sources: PAM, fund Uprava za gradnje in regulacijo, Ma/609.

The four-storey façade is divided by shallow pilasters which rest on masks on the ground floor. There are corbels with lions' heads under the eaves. The design is standard, in the style of Viennese Secession.

Maistrova 22

1903-1904

Building type: apartment house

Designer and contractor: R. Katschnig, builder of Maribor

Investor: Aloisia Wrulich

Sources: PAM, fund Uprava za gradnje in regulacijo, Ma/624.

Literature: Borut Rovšnik, *Stilni razvoj ornameta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, n.v., XVI, 1980, p. 40.

The façade decoration copies neo-Renaissance and Secession patterns (pilasters, wreaths, ribbons, floral buds).

Partizanska 17

1902

Building type: apartment house

Designer and contractor: Rudolf Kiffmann

Investor: Franz Bernhard

Sources: PAM, fund Uprava za gradnje in regulacijo, Ma/940.

Literature: Borut Rovšnik, *Stilni razvoj ornameta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, n.v., XVI, 1980, p. 37; Iztok Premrov, *Arhitektura devetnajstega stoletja v Mariboru*, ČZN, n.v. 10, 1974, p. 370.

The three-storey house has an older inner structure. Its façade is symmetrical and has a stepped gable, a balcony and a doorway. It is embellished in neo-northern Renaissance style with some Secession ornamentation. In the interior, the etched glass has survived on the staircase.

Partizanska 27

1902-1903

Building type: business-apartment house

Designer, contractor and investor: Rudolf Kiffmann

Sources: PAM, fund Uprava za gradnje in regulacijo, Ma/950.

Literature: Borut Rovšnik, Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne, *ZUZ, n.v.* XVI, 1980, p. 37; Iztok Premrov, Arhitektura devetnajstega stoletja v Mariboru, *ČZN, n.v.* 10, 1974, p. 370.

The building stands on a narrow, wedge-shaped lot. It has four storeys and has a stepped gable, corner turret and decoration in a mixture of neo-northern Renaissance and Secession.

Poštna ulica 1, Glavni trg 9

Ludwig's Court (Ludwigov dvor)

Alternative name: Franz' palace

1904-1905

Building type: business-apartment house

Designer: Johann Eustacchio, architect from Vienna

Contractor: Rudolf Holzer

Investor: Therese Franz

Sources: PAM, fund Uprava za gradnje in regulacijo, Ma/1150.

Literature: Iztok Premrov, Arhitektura devetnajstega stoletja v Mariboru, *ČZN, n.v.* 10, 1974, p. 370.

The entirety is designed in picturesque romantic Historicism with some Secession elements, mainly in the interior (tiled floor in the vestibule, stair railings).

Prežihova ulica 8, Smetanova 25

Baroness' House

1902-1903

Building type: apartment house

Designer and contractor: Fritz Friedriger

Investor: Baroness Emma Mixich Rast

Sources: PAM, fund Uprava za gradnje in regulacijo, Ma/163.

Literature: Iztok Premrov, Arhitektura devetnajstega stoletja v Mariboru, *ČZN, n.v.* 10, 1974, p. 371.

The building is the most explicitly Secession in Maribor, but in exceptionally poor condition.

Ruška cesta 27

Gaischeg's villa

1911

Building type: residential villa

Designer and contractor: Ubald Nassimbeni

Investor: Martin Gaischeg, a Maribor businessman

Sources: PAM, fund Uprava za gradnje in regulacijo, Ta/1015.

The two-storey villa is picturesquely designed. It has a cylindrical corner oriel and large windows. The Secession design is expressed in the alternating plasters on the façade, in the shape of the window surrounds, the balcony railing and in the interior.

Sodna ulica 14

District Court (Okrožno sodišče)

Alternative name: Palace of Justice

1898-1902

Building type: court

Investor: the state

Sources: PAM, fund Uprava za gradnje in regulacijo, Ma/1467.

Literature: Iztok Premrov, Arhitektura devetnajstega stoletja v Mariboru, *ČZN, n.v.* 10, 1974, p. 372; Jože Curk, Urbana in gradbena zgodovina Maribora, *Maribor skozi stoletja*, Maribor, Obzorja, 1991, p. 542.

The monumental building is constructed in neo-Renaissance style. In the interior, there are some Secession details (fittings).

Tomšičeva 8

1906

Building type: residential villa

Designer and contractor: Rudolf Kiffmann

Investor: Katarina Martin

Sources: PAM, fund Uprava za gradnje in regulacijo, Ma/1616.

The villa has a picturesque skyline, turrets and veranda. The façade is articulated with Secession ornamentation.

Trubarjeva 4

1903-1904

Building type: apartment house

Designers: Fritz Friedriger: the general plan; J. Weber, builder: plan of façade

Contractor: Fritz Friedriger

Investor: Kathe Wiedemann

Sources: PAM, fund Uprava za gradnje in regulacijo, Ma/1664.

Literature: Borut Rovšnik, Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne, ZUZ, n.v.. XVI, 1980, p. 37.

There are two oriels on the façade with Secession pediments. The decoration is historicist-Secession (female masks on the corbels and above the doorway).

Tyrševa 14

1906-1907

Building type: business-apartment house

Designer and contractor: Rudolf Holzer, a Maribor builder

Investor: Hans Sirk

Sources: PAM, fund Uprava za gradnje in regulacijo, Ma/1704.

The house has a truncated corner and is three storey. The façade articulation is, for Maribor, fine Vienna Secession (stuccowork, balcony railings). The staircase in the interior is distinguished by fine fittings and etched glass.

Ulica heroja Tomšiča 3

Building type: apartment house

Designer and contractor: Fritz Friedriger?

Sources: PAM, fund Uprava za gradnje in regulacijo, Ma/1778.

Literature: Borut Rovšnik, Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne, ZUZ, n.v.. XVI, 1980, p. 45.

Historicist elements predominate on the façade. It is combined with fashionable Secession plant decoration (tendrils, mascarons above the doorway).

Ulica kneza Koclja 2, Glavni trg 20

1912-1913

Building type: business-apartment house

Designer and contractor: Rudolf Kiffmann

Investor: Andreas and Rosa Mayer

Sources: PAM, fund Uprava za gradnje in regulacijo, Ma/ 1795.

The building is three storey, the corner position is accentuated by an oriel and an entrance to the commercial premises (the door is flanked by reliefs of Aesculapius and Hygia). Each of the façades has a "Biedermaier" gable, ornamented with Secession stucco work (flowers, masks).

Žički prehod 5

Building type: town-house in a row (corner position)

Literature: *Strokovne osnove za razglasitev kulturnih in zgodovinskih spomenikov v občini Maribor Rotovž*, Maribor, ZVNKD, 1984 (typescript), p. 423.

An older building was adapted at the turn of the century in Secession style (decoration of the façade, doorway).

Mozirje

Na trgu 14

Pevec's House

1911

Building type: commercial-apartment house

Investor: R. Pevec, trader

The building has its main elevation off the square. It has a truncated corner with a gable and a semicircular balcony with fine wrought-iron railings.

Na trgu 35

Majerhold Inn

1923

Building type: inn

The corner position of the building is emphasized by a balcony. Fields of various plasters alternate on the façade.

Murska Sobota

Cankarjeva ulica 91

Boys' Lower Secondary School

Alternative name: Primary school II

1915-1916

Building type: school

Designer: Ödön Hocholzer, architect from Sombathely

Investor: Municipality of Murska Sobota

Literature: Franc Obal, *Arhitektura v obdobju 1900-1941 v Murski Soboti*, Murska Sobota, Kulturni center, 1982, p. 4; *Razvoj osnovnega šolstva v Murski Soboti*, Murska Sobota, Osnovna šola II, 1994, pp. 30.

The large, two-storey building has the shape of a letter U. The façade is designed in a balanced style of late Hungarian Secession or early Functionalism.

Gregorčičeva ulica 2

Church of St. Nicholas

1910-1912

Building type: church with nave, two aisles, eastern bell-tower

Designer: László Takács

Contractors: Ing. Károly, building company of Budapest: reinforced concrete construction; L. Mátrai, Budapest sculptor: wooden pulpit

Investor: Catholic parish of Murska Sobota

Sources: PAM, fund Okrajno glavarstvo Murska Sobota, 1. 2658/1910.

Literature: France Stele, *Umetnost v Slovenski krajini, Slovenska krajina - Zbornik*, Beltinci, 1935; Franc Obal, *Arhitektura v obdobju 1900-1941 v Murski Soboti*, Murska Sobota, Kulturni center, 1982, pp. 4-5.

The church is constructed in the national-Romantic style with Secession details.

Lendavska ulica 9-11

Benko House

Alternative name: Mesna industrija Pomurka

Building type: business-apartment house

Investor: Josip Benko, mayor and owner of butcher's shop

The building was raised by a storey prior to the first world war. The façade, embellished in late Secession geometric style, dates from the same period.

Slomškova ulica 19

District Court (Okrožno sodišče)

1909-1911

Building type: court, prison

Designer: unknown Budapest architect

Sources: PAM, fund Okrajno glavarstvo Murska Sobota, 16.5993/1909.

Literature: Franc Obal, *Arhitektura v obdobju 1900-1941 v Murski Soboti*, Murska Sobota, Kulturni center, 1982, pp. 4, 19.

The large, two-storey, corner building has an internal courtyard. The street façade is designed in a mixture of Historicism and Secession (gables).

Slomškova 23

Hahn House

1910

Building type: business-apartment house (notary's office, pharmacy)

Investor: Dr. Leopold Hahn

Literature: Jože Pojbič, Bela Sever, *Murska Sobota*, Murska Sobota, Pomurska založba, 1996, s.p.

The two-storey building has an asymmetrical façade. The left part is dominated by a gable which has an interesting arched window with intersecting bars.

Slovenska ulica 39

Kardoš House

Building type: business-apartment house

Investor: Josip Kardoš

Literature: Jože Kološa-Kološ, *Sobota moje mladosti*, Murska Sobota, Pomurska založba, 1991, p. 34.

The house was built after 1918 and is an example of late Secession. It has a high segmental gable and some neo-Classical elements (balcony on columns, main entrance).

Slovenska ulica 41

Southern Vas District Savings Bank (Hranilnica južne Železne županije)

1907-1908

Building type: bank, business-apartment house

Designer: László Takács

Investor: Southern Vas District Savings Bank co.

Sources: PAM, fund Okrajno glavarstvo Murska Sobota, 12. 4300/1906.

Literature: Franc Obal, *Arhitektura v obdobju 1900-1941 v Murski Soboti*, Murska Sobota, Kulturni center, 1982, p. 5.

The Savings Bank is a fine example of Hungarian Secession, with soft lines and a dominating corner section.

Slovenska ulica 42

Sömen House

1915

Building type: business-apartment house

Designer: László Takács

Investor: Lajos Sömen

Literature: Franc Obal, *Arhitektura v obdobju 1900-1941 v Murski Soboti*, Murska Sobota, Kulturni center, 1982, p. 4.

The corner position of the building is emphasized by a cylindrical oriel. The main façade is asymmetrical, consisting of two parts of different heights. The design is typical, of late geometric Secession and anticipates early Functionalism.

Slovenska ulica 45

Vratarič House

Building type: town-house in a row

Designer: László Takács

Investor: Dr. Ivan Vratarič

Literature: Franc Obal, *Arhitektura v obdobju 1900-1941 v Murski Soboti*, Murska Sobota, Kulturni center, 1982, p. 3.

The building was erected prior to 1907. It has modest Secession decoration between the windows of the first floor and beneath the eaves. The original fittings have survived in the interior.

Trg zmage 8

Hotel Dobrai

Alternative name: Hotel Zvezda

1908-1909

Building type: hotel

Designer: unknown Budapest architect

Investor: Janos Dobrai, innkeeper and café-owner of Murska Sobota

Sources: PAM, fund Okrajno glavarstvo Murska Sobota, 4. 1499/1908.

Literature: Franc Obal, *Arhitektura v obdobju 1900-1941 v Murski Soboti*, Murska Sobota, Kulturni center, 1982, p. 4.

The hotel has a corner layout and richly articulated façade in a mixture of Hungarian Secession and neo-Baroque.

Ulica arhitekta Novaka 27

Pri kolodvoru Inn

Building type: inn

Literature: Marjan Drnovšek (ed.), *Pozdravi iz slovenskih krajev: dežela in ljudje na starih razglednicah*, Ljubljana, Mladinska knjiga, 1987, p. 119 (photo of original appearance).

The building is single storey and embellished with stylised, Secession decoration. It was built between 1907 and 1915. Due to the several conversions, its gable and the metal canopy over the entrance have been lost.

Ulica Štefana Kovača 19a

Vali Villa

Building type: residential villa

Literature: Razglasitev, *UO MS*, 8/91.

The two-storey villa has a façade enriched with elements of Hungarian Secession.

Ormož

Kolodvorska 4

Building type: business-apartment house

Literature: Ivan Lovrenčič (ed.), *Ormož in okolica: vodnik*, Ormož, Skupščina občine, 1990, p. 41.

The two-storey detached building has a Secession gable and truncated corner with a bell-shaped roof. The façade is divided by

pilaster strips, courses and secession decoration in darker plaster.

Ptujska 1

Building type: commercial-apartment house

A two-storey detached building, the main façade is symmetrical with a central dominant, gable and stylised decoration in plaster (window surrounds, lesenes, and moulding).

Skolibrova ulica 10

Polak House

Building type: business-apartment house, photo studio

Investor: the photographer, M. Polak

Literature: Ivan Lovrenčič (ed.), *Ormož in okolica: vodnik*, Ormož, Skupščina občine, 1990, pp. 23-24.

The building was constructed after 1900. The street façade has modest Secession decoration and a large studio window. The other window of the studio is at the rear.

Skolibrova 19

Trautvetter Pharmacy

Building type: residential villa, pharmacy

Investor: Trautvetter, a pharmacist

Literature: Ivan Lovrenčič (ed.), *Ormož in okolica: vodnik*, Ormož, Skupščina občine, 1990, p. 25.

The two-storey villa has a garden, Secession entrance door and etched-glass windows on the ground floor pharmacy premises (Hygia and Aesculapius).

Piran

Kidričevo nabrežje 6, Stjenkova ulica 1

The Tartini Theatre

Alternative name: Kino Tartini

1909-1910

Building type: theatre, café

Designers: Giacomo Zammattio: plan of works; Gioacchino Grassi: draft plan; Napoleone Cozzi: the painted ceiling of the auditorium

Investor: Municipality of Piran

Sources: PAK-EP, fund občina Piran, collection of plans.

Literature: Brigita Jenko, *Arhitektura Tartinijevega gledališča v Piranu*, *Annales*, 1992, 2, pp. 199-215.

The building of the theatre and the café is plastically articulated. It has a symmetrical entrance façade with a lunette and triangular gable. Both the exterior and interior decorations are designed in mixture of Historicism and Secession.

Stjenkova ulica 3

Hotel Piran

Building type: hotel

Literature: *VS*, 29, 1987, pp. 139-140.

The three-storey building was constructed in the twenties. It combines elements of Historicism, i.e. neo-Italian Quattrocento, and the Liberty (rustication, colonnettes on consoles which carry deep eaves, oculi around which plant decoration is painted).

Podhom

Podhom 59

Villa Belar

1901

Building type: summer residence

Designer: Maks Fabiani

Investor: Albin Belar, professor and seismologist of Ljubljana

Literature: Joseph August Lux, *Eine Villa von Professor Max Fabiani, Der Architekt: Wiener Monatshefte für Bauwesen und dekorative Kunst*, IX, 1903, p. 42, Fig. 103; Nika Leben, *Počitniške vile na Bledu od leta 1850 do druge svetovne vojne: diplomsko delo*, Univerza v Ljubljani, Filozofska fakulteta, PZE Umetnostna zgodovina, 1990, pp. 34-35.

The villa had rustication on the ground floor, a steep roof, deep eaves and a wooden verandah. Between the windows there were fields with stylised Secession decoration. The villa lost most of its architectural characteristics during later conversions.

Pondor

Pondor 5

Building type: residential villa

Investor: L. Apat

The house has a symmetrically arranged façade and an asymmetrical roof (since the whole is unfinished). The façade is embellished with modest Secession decoration in stucco (mask above the doorway).

Postojna

Gregorčičev drevored 17

1924

Building type: residential villa

Investor: Alessandro Rossi

Sources: Arhiv Notranjskega muzeja Postojna.

The two-storey villa has a square plan. The main façade has a projection, a verandah with a row of windows, and an entrance loggia with columns. Beneath the eaves runs a band of Secession stucco decoration.

Ljubljanska cesta 2

Lower Secondary School (Meščanska šola)

Alternative name: Miroslav Vilhar's Primary School

1907-1909

Building type: school

Designer: Josip Costaperaria

Contractor: the Carniolan Building Society

Investors: municipalities of Postojna school district

Literature: *Izvestje deške meščanske šole v Postojni o šolskem letu 1908/9*, Postojna, 1909, pp. 3-8; France Ivanšek, *Arh. Josip Costaperaria, Arhitekt*, 1, 1951, 1, pp. 42-43.

The school bears the imprint of Fabiani's architecture and unites elements of New Realism, Viennese Secession and traditional Mediterranean architecture.

Ptuj

Cvetkov trg 1

German House (Nemški dom)

Alternative name: Mestni kino (municipal cinema)

Building type: national community hall

Designer: Wilhelm Dengg, builder of Ptuj

Sources: ZAP, Zbirka razglednic (collection of picture post-cards), Ptuj II 1915-1920.

The building, which was constructed prior to 1914, has a picturesque design, a Baroque-Secession gable with an oculus and

a three-light window and an entrance porch with a bell-shaped roof. It lost many of its architectural characteristics during conversions (entrance part, interior).

Čučkova ulica 2

Čuček's shop

Alternative name: Health Centre (Zdravstveni dom)

Building type: business-apartment house

Investor: Franc Čuček, wine merchant

Sources: ZAP, Zbirka razglednic (collection of picture post-cards), Ptuj II 1915-1920.

The building with a metropolitan appearance was erected before the first world war. It has a corner turret with a cupola and gables. After 1945, the Secession decoration was removed and alterations made to the interior.

Miklošičeva 1

1911 (reconstruction)

Building type: town-house in a row (corner position)

Designer: Anton Treo: plan of layout of the entrance and display windows on the ground floor

Investor: Gertrud Spruschina

Sources: ZAP, fund Mestna občina Ptuj, 2435 7 1911.

The two-storey house has an older inner structure. The new façade has a shallow gablet and Secession stucco decoration, i.e. a relief with symbols of speed (bicycles and motorcycles were sold in the shop), the window surrounds and the division of the first floor façade.

Miklošičeva 11

Building type: town-house in a row

Literature: Razglasitev, UV ORP, 34/89.

The house was rebuilt in the twenties, and has a façade with Secessionist ornamentation.

Ormoška 1

1909

Building type: business-apartment house

Designer: Wilhelm Denng

Contractors: Franz Celotti, master-builder of Ptuj; the Richard Tolazzi building company, Ptuj

Investor: Josef Murschetz

Sources: ZAP, fund Mestna občina Ptuj, 2319-7-1909.

The decoration of the large corner house is a mixture of neo-Baroque and Secession. The corner position is stressed by a turret with a bell-shaped roof and an entrance to the commercial premises flanked by Ionic columns.

Ulica heroja Lacka 13

Building type: town-house in a row

Investor: B.M. (initials in a cartouche on the façade and in the fanlight of the doorway)

Literature: Borut Rovšnik, Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne, ZUZ, n.v.. XVI, 1980, p. 46.

The two-storey building has a Secessionist gablet and a central oriel on corbels. The entrance to the vestibule is to the side. The façade is enriched with floral stucco ornamentation. The front door and the interior have Secession wrought-iron fittings (the fanlight latticework, stair railings).

Žnidaričevo nabrežje 1

Girls' Primary and Secondary School, German Girls' Boarding

Alternative name: Mladika Primary School

1901-1902

Building type: school, boarding house

Designer: Anton Wilhelm, builder of Ptuj

Investors: the Province of Styria, the Municipality of Ptuj, Ptuj Loan Bank

Sources: ZAP, fund Občinski ljudski odbor Ptuj, gradbeni načrti (building plans), fasc. I (plans of conversions 1937).

Literature: *Städtliche Unterrichts u.- Erziehung - Anstalten: Deutsches Mädchenheim, Deutsches Studentenheim*, Ptuj, s.a., pp. 37, 53-54.

The building was functionally designed and had distinguished Secession elements (gables, metal canopy above the main entrance). It lost its former architectural characteristics during a conversion after the second world war.

Puconci

Evangelical church

1909-1910 (reconstruction)

Building type: church with nave and two aisles

Designer: László Takács

Sources: PAM, fund Okrajno glavarstvo Murska Sobota, 8.2577/1910;

Literature: *ES*, 6, p. 360.

A choir was added to the interior of the Baroque church of 1784. The façades were given modest Secession decoration.

Puconci 82

Building type: Pannonian dwelling house

The rectangular building has its longer elevation turned to the street. The façade is symmetrical, with a central projection and a shallow Secession gable.

Radovljica

Gorenjska cesta 16

Municipal Savings bank

Alternative name: Gorenjska banka

1905

Building type: bank

Designer: Josef Hronek

Literature: *ES*, 10, p. 65; information ZVNKD Kranj (Nika Leben).

The façade of the three-storey, detached building is embellished with simple Secession decoration. The gable was changed during later adaptation.

Gorenjska cesta 18

Little Bee House (Hiša Čebelica)

Alternative name: Radovljica Loan Bank

1906

Building type: bank

Designer: Ciril Metod Koch

Investor: Radovljica Loan Bank, Ltd.

Literature: Borut Rovšnik, *Stilni razvoj ornamenta na fasadah v Sloveniji od 1895 do prve svetovne vojne*, ZUZ, n.v., XVI, 1980, pp. 47-48.

The building is a large, detached house with deep eaves. There is a decoration of hives and bees made from polychrome tiles on the main façade.

Gorenjska cesta 23

White Court (Villa Beli dvor)

Alternative name: Fest's villa

Building type: residential villa

Designer and contractor: Josef Hronek

Literature: Razglasitev, information of ZVNKD Kranj (Nika Leben).

The single-storey villa was built after 1904, in mixture of romantic Historicism and Secession (triangular gable with oculus and segmental window, pillars of the entrance porch). The garden is fenced with fine, wrought-iron Secession railings.

Rogaška Slatina

Celjska cesta 3

Hotel Beli križ

Alternative name: Hotel Trieste

1908

Building type: hotel

Literature: Ivan Stopar, *Rogaška Slatina*, Maribor, Obzorja, 1973 (Zbirka Kulturni in naravni spomeniki Slovenije), p. 18.

The building is detached, with a square plan, and has three storeys. There are balconies on the first floor with Secession wrought-iron railings. The decoration in stucco is simplified Secession. Of the interior fittings, only the stair railings remain.

Izletniška ulica 2

Železničarski dom

Alternative name: Municipality hall (Občina)

1913-1914

Building type: hotel

Literature: Adolf Režek, *Rogaška Slatina na starih slikah, fotografijah, zemljevidih, spomenikih in kozarcih*, Rogaška Slatina, Zdraviliški svet, 1964, pp. 169.

The large four-storey building has a symmetrical façade with three Secession gablets, three strings of balconies and decoration in plaster and stucco.

Zdraviliški trg 2

Graz Court

Alternative name: Ljubljanski dom

1903-1904

Building type: hotel

Literature: Adolf Režek, *Rogaška Slatina na starih slikah, fotografijah, zemljevidih, spomenikih in kozarcih*, Rogaška Slatina, Zdraviliški svet, 1964, p. 267.

During the conversion of 1934 the hotel lost most of its Secession characteristics, above all in the interiors. The balconies with Secession wrought-iron railings on the main and side façades have survived.

Zdraviliški trg

Imperial Baths

Alternative name: Old Hydrotherapy (Stara hidroterapija)

1903-1904

Building type: indoor baths

Investor: Rogaška Slatina Spa

Literature: Adolf Režek, *Rogaška Slatina na starih slikah, fotografijah, zemljevidih, spomenikih in kozarcih*, Rogaška Slatina, Zdraviliški svet, 1964, pp. 169, 263.

The elongated pavilion has large Secession oval windows with metal frames and Secession stuccowork in the interior. It is in exceptionally poor condition.

Slovenj Gradec

Francetova 3

Building type: business-apartment house

Literature: *Usmerjena prenova starega mestnega jedra Slovenj Gradca: Morfološka analiza*, Maribor, ZVNKD (typescript), 1988, p. 18.

The large, single-storey building has a central projection accentuated by a doorway and a Secession gablet which is pierced by an oval opening and enriched with Secession stucco ornament.

Glavni trg 13

Building type: town-house in a row

Literature: *Usmerjena prenova starega mestnega jedra Slovenj Gradca: Morfološka analiza*, Maribor, ZVNKD (typescript), 1988, p. 26.

The building has an older inner structure. Its façade was converted in the Secessionist vein (semicircular gable, balcony with iron railings, Secessionist stucco decoration).

Glavni trg 19

Building type: town-house in a row

Literature: *Usmerjena prenova starega mestnega jedra Slovenj Gradca: Morfološka analiza*, Maribor, ZVNKD (typescript), 1988, p. 29.

An older building was converted at the beginning of the century and has a modest Secession façade.

Slovenska Bistrica

Trg Alfonza Šarha 12

Building type: town-house in a row

Literature: *Strokovne osnove za razglasitev kulturnih in zgodovinskih spomenikov v občini Slovenska Bistrica*, Maribor, ZVNKD, 1990 (typescript), p. 15.

The two-storey building has an older inner structure. The façade was remodelled in Secession style and has a gable with a flattened opening, a decorative course and stucco window surrounds on the first floor.

Slovenske Konjice

Stari trg 36

Savings Bank (Hranilnica)

1904

Building type: bank

Literature: *Predlog za razglasitev naravnih in kulturnih spomenikov v občini Slovenske Konjice*, Celje, ZVNKD, 1990 (typescript), p. 121.

The building has a corner position. The two façades are almost identically designed, with central projections and side pilasters extending into roof finials with applications in the form of bees. The façades have shallow Secession decoration. The door leaves of the main entrance are explicitly Secession.

Žička 6

Building type: residential villa

Literature: *Predlog za razglasitev naravnih in kulturnih spomenikov v občini Slovenske Konjice*, Celje, ZVNKD, 1990 (typescript), p. 83.

The two-storey building stands in a garden. On the entrance

elevation, there is a central projection, and a verandah at the rear. The façades are designed in a mixture of Historicism and Secession (the wrought-iron railings of the verandah). The original fittings of the vestibule and the stairs have survived in the interior (mirrors, bannisters with candelabra, the wall painting, doors).

Šentjur by Celje

Cesta na kmetijsko šolo 9

Provincial Agricultural School (Deželna kmetijska šola)

Alternative name: Šentjur Secondary Agricultural School
1906-1910

Building type: school, boarding house

Designers: Styrian provincial building office (Schwartz, Helmarc)

Contractor: Wilhelm Brückner & Co Gesellschaft, Graz: reinforced concrete construction

Investor: Province of Styria

Sources: AS, zbirka načrtov (collection of plans), VI/8.

Literature: Marjan Žagar (ed.), *Med Bočem in Bohorjem*, Šentjur pri Celju (etc.), Delavska univerza, 1984, p. 679.

The school complex was planned according to the most up-to-date agricultural principles of the time. The architectural forms are typical of the vernacular style, with some Secession features (alternating plasters, window surrounds and the main doorway).

Škofija Loka

Kapucinski trg 22

Building type: suburban house

The older building was reconstructed at the turn of the century and has shallow window surrounds in a schematic Secession style.

Šoštanj

Cankarjeva 2

Building type: commercial-apartment house

The building is single storey. The corner position is emphasized by a high gable with a balcony, and with an entrance to the commercial premises.

Trg bratov Mravljakov 11

Building type: town-house in a row

The façade is symmetrical, with a balcony above the main entrance. It is divided by shallow pilasters and has window surrounds in lighter, smooth plaster. The door leaves of the main entrance are in the Secession vein.

Topol by Medvode

Chancel of St. Catherine's Church (Prezbiterij Sv. Katarine)

1919-1920 (adaptation)

Building type: Baroque chancel: painting and new fittings

Designers: Ivan and Helena Vurnik

Investor: Parish of St. Catherine

Literature: Izidor Cankar, Presbiterij sv. Katarine, *Dom in svet*, XXXIV, 1921, pp. 112-118; France Stele, *Oris zgodovine umetnosti pri Slovencih*, Ljubljana, 1924, pp. 163-164; Ivan Vurnik 1884-1971: *Slovenski arhitekt*, AB, posebna izdaja, Ljubljana, 1994, pp. 18-20, 65.

The chancel was converted in fine, national Secession style.

Vransko

Vransko 29

Building type: apartment house

The exterior of the building is explicitly Secession, with original decoration (stylised flowers with long ribbons), plaster and tiles.

Vransko 59

Oset's House

1910

Building type: residential villa, shop

Investor: Franc Oset, hop dealer

The exterior of the large two-storey building with a corner oriel is articulated with simplified Secession decoration. Numerous Secession elements have been preserved in the interior (painted vestibule and staircase, etched glass, doors, engraved radiators).

Vransko 66

Villa Košenina

Building type: residential villa

The detached two-storey villa has a symmetrical main façade with a Secession gable, a balcony and dynamically formed window surrounds. The principal rooms in the interior have wall-paintings (hunting room).

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Abbreviations

AB	Arhitektov bilten
AS	Arhiv Slovenije
ČZN	Časopis za zgodovino in narodopisje
FAAG	Fakulteta za arhitekturo, gradbeništvo in geodezijo
ES	Enciklopedija Slovenije
PAK-EP	Pokrajinski arhiv Koper - Enota Piran
PAM	Pokrajinski arhiv Maribor
VS	Varstvo spomenikov
ZAC	Zgodovinski arhiv Celje
ZAL	Zgodovinski arhiv Ljubljana
ZAP	Zgodovinski arhiv Ptuj
ZUZ	Zbornik za umetnostno zgodovino
ZVKND	Zavod za varstvo naravne in kulturne dediščine

Index of architects

A

Accetto, Jakob 66, 154, 156, 171
Accetto, Valentin 65, 154, 168, 170
Árkay, Aladár 125

B

Balkany, Ernest 179
Bednár, Jan 169
Bernekar, Fran 48, 161
Brang, Peter Paul 33, 175
Brückner, Wilhelm 162, 194
Brünnler, Karl 82, 159
Burgstaller, W. & Zauner, A., architectural bureau 98, 175

C

Cankar, Izidor 150, 152, 194, 197
Cantoni, Alois 158
Celotti, Franz 190
Cerny, Leo 27, 174, 181
Costaperaria, Josip 142, 158, 165, 189
Cozzi, Napoleone 136, 188

D

Denng, Wilhelm 190
Derwuschek, Franz 182
Dickstein, Dietrich 175
Dimetz, Anton 175
Duffé, Jan 39
Dvorak, Vojtech 32, 153

E

Eustacchio, Johann 183

F

Fabiani, Maks 19, 21, 23, 28, 31, 38, 39, 41, 42, 47, 72, 74, 76, 78, 80, 157, 159, 160, 161, 164, 167, 188, 189, 197
Faleschini & Schuppler, building company 40, 69, 161, 167, 169
Fassbender, Eugen 180
Fellner & Helmer, architectural bureau 26, 136
Friedrigger, Fritz 28, 114, 115, 181, 183, 184

G

Geyling, Remigius 34, 104, 105, 177
Gologranc, Ferdinand 174
Graf, Alexander 157
Grassi, Gioacchino 136, 188
Guimard, Hector 14, 100

H

Hochholzner, Ödön 32, 127, 185
Hoffmann, Josef 18, 19, 29, 110
Holzer, Rudolf 183, 184

Horta, Victor 14, 15, 100
Hrásky, Jan Vladimír 22, 23
Hribar, Ivan 22, 24, 38, 72, 76, 146, 167, 176
Hronek, Josef 28, 31, 94, 173, 191, 192
Hudetz, Joseph 23

J

Jablonsky, Geza 104, 177
Jager, Janez 22, 44, 84, 156, 198
Jakusch, Josip 169
Janesch & Schnell, construction company 116, 157, 164, 180
Jelenc, Jože 33, 179
Jurkovič, Dušan 84

K

Kaiser, Alois 174
Kasal, Miroslav 84, 161
Katschnig, R. 182
Kiffmann, Rudolf 26, 116, 181, 182, 183, 184
Kloss, Richard 98, 175
Koch, Ciril Metod
28, 31, 41, 42, 48, 65, 66, 67, 68, 80, 116, 146, 147,
153, 154, 155, 156, 162, 164, 167, 168, 171, 191
Krauss, F. & Tölk, J., architectural bureau 23, 72, 159
Kregar, Ivan 44, 62
Krička, 166
Kukovec, Vincenc 176

L

Lechner, Ödön 15, 19, 84, 132, 151
Lindauer, Wilhelm 98, 175, 176
Lipovšek, Karel 176
Lucano, Pietro 138

M

Mackintosh, Charles Rennie 14, 15, 18
Marinčič, Franc 169
Mathian, carpentry workshop 43, 62
Mátrai, L. 124, 185
Melan, Joseph 24, 172
Mihevc, Edo 48

N

Naglas, carpentry workshop 43, 62
Nassimbeni, Ubald 119, 180, 181, 182, 183

O

Ogrin, Ivan 84, 160, 161
Olbrich, Joseph Maria 18, 19, 21, 40, 74, 156

P

Perathoner, Anton 104, 105, 177
Pittel & Brausewetter, construction company 24, 172
Plečnik, Jože 23, 28, 29, 33, 34, 89
Polivka, Osvald 142, 146
Polz & Knoch, building company 157
Pruckner, Hans 26, 27, 100, 101, 174

R

Rella, R. & Nečak, building company 165
Riegl, Alois 17, 18

S

Scagnetti, Valentin 28, 110, 111, 164, 178
Schäfer, Ernest 165
Schmidinger, Fritz 27, 82, 83

Sevarelli & Pontello, building company 153
Sigmundt, Friedrich 26, 41, 69, 169
Smielowski, Robert 28, 42, 155, 160, 163, 165, 166
Stele, France 27, 82, 87, 150, 185, 194
Supančič, Filip
28, 40, 56, 72, 74, 153, 155, 156, 157, 159, 160,
161, 162, 163, 164, 165, 166, 167, 168, 170, 171, 172

T

Takács, Lázsló
25, 28, 31, 124, 125, 130, 131, 132, 185, 186, 187, 191
Theyer, Leopold 19, 20, 21, 26, 41, 166
Tolazzi, Richard 190
Tönnies, Gustav
40, 67, 76, 78, 80, 154, 158, 161, 163, 164, 167, 171, 172
Trausche, Wenzel 173
Treo, Anton 190
Treo, Viljem
27, 40, 59, 63, 82, 156, 157, 158, 159, 160, 191

V

Vancaš, Josip
31, 41, 43, 44, 56, 57, 59, 61, 62, 63, 155, 159, 160
Vurnik, Helena 150, 151, 194
Vurnik, Ivan 29, 31, 33, 34, 41, 43, 84, 85, 86, 87, 88,
89, 150, 151, 152, 160, 161, 166, 171, 194

W

Wagner, Adolf 110
Wagner, Otto 14, 15, 17, 19, 47
Wayss, G. A., construction company 24
Weber, J. 184
Wolf, Anton 72, 155, 170

Z

Zajec & Horn, construction company 164
Zammattio, Giacomo 25, 136, 137, 138, 188
Zaninivič, Jurij (Zaninovich, Giorgio) 41, 172

Ž

Žabkar, Avgust 44, 172

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