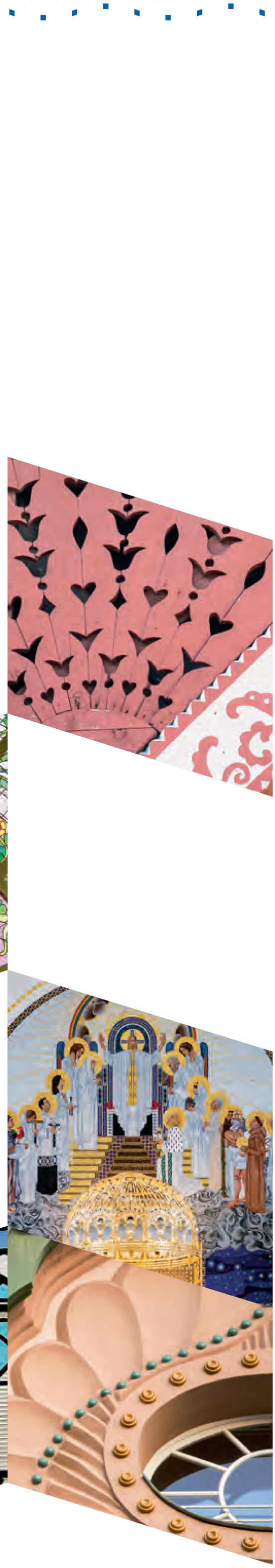
MEDNARODNA RAZSTAVA
INTERNATIONAL EXHIBITION

ART NOUVEAU
VALOVANJE
WAVES OF ART NOUVEAU
NOUVEAU

DESNI ATRIJ MESTNE HIŠE LJUBLJANA
RIGHT ATRIUM OF THE TOWN HALL LJUBLJANA
9.6.–5.7.2018



Projekt se izvaja v okviru Transnacionalnega programa Podonavje, s finančno podporo Evropske unije, Evropskega regionalnega razvojnega sklada (ERDF, IPA, ENI).

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ART NOUVEAU VALOVANJE

Urbanistični inštitut Republike Slovenije in Mestna občina Ljubljana vabita na razstavo Art Nouveau valovanje: arhitekturna dediščina v Podonavju.

Razstavo so pripravili partnerji iz sedmih podonavskih držav v okviru projekta Transnacionalnega programa Interreg Podonavje.
Cilj projekta je povezati prizadevanja in okrepiti trajnostno varstvo, oživljanje in promocijo Art Nouveau dediščine v Podonavju.

Razstava predstavlja izbrane primere Art Nouveau arhitekture in je v tednu Svetovnega dneva dediščine Art Nouveau 2018 istočasno na ogled v vseh partnerskih mestih: Beogradu, Budimpešti, Buka - rešti, Ljubljani, Oradeji, Sofiji, Subotici, Dunaju in Zagrebu.

Več o projektu:
http://www.interreg-danube.eu/approved-projects/art-nouveau

Kontakt: vlasta.vodeb@uirs.si

WAVES OF ART NOUVEAU

The Urban Planning Institute of the Republic of Slovenia and The City of Ljubljana invite to the exhibition Art Nouveau Waves: Architectural Heritage in the Danube Region.

Exhibition was prepared by partners from seven Danube countries in the framework of the project financed by Transnational Programme Interreg Danube. The aim of the project is to encourage the integration and strengthening sustainable protection, revitalization and promotion of Art Nouveau heritage in the Danube Region.

The exhibition highlights most prominent examples of Art Nouveau architecture and is on display during the World Art Nouveau Day 2018 in all partner cities: Belgrade, Budapest, Bucharest, Ljubljana, Oradea, Sofia, Subotica, Vienna and Zagreb.

More about project:
http://www.interreg-danube.eu/approved-projects/art-nouveau

Contact: vlasta.vodeb@uirs.si

Zadružna gospodarska banka, 1923
© Franc J. Zakrajšek
Detail of the Cooperative Bank, 1923
© Franc J. Zakrajšek

Zunanjost sinagoge iz Subotice © Željko Vukelić, Medobčinski inštitut za varstvo kulturnih spomenikov Subotica
Exterior views of the synagogue at Subotica © Željko Vukelić, Inter-municipal Institute for Protection of Cultural Monuments of Subotica

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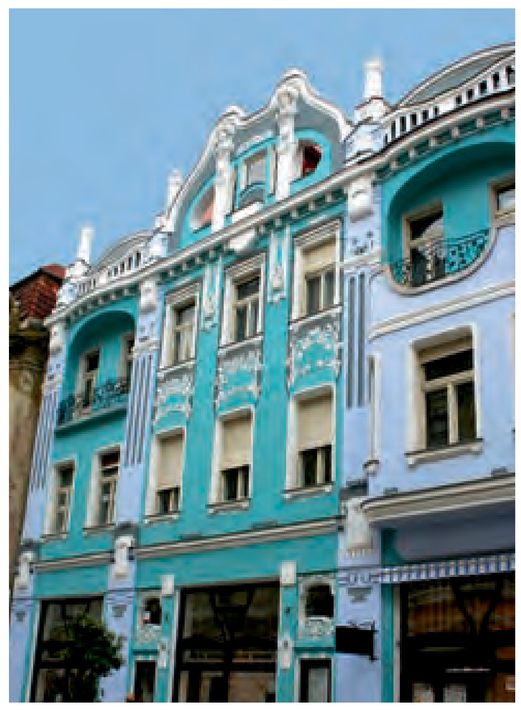

Južna fasada palače Moskovits
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The Southern façade of the Moskovits Palace © Oradea City Hall

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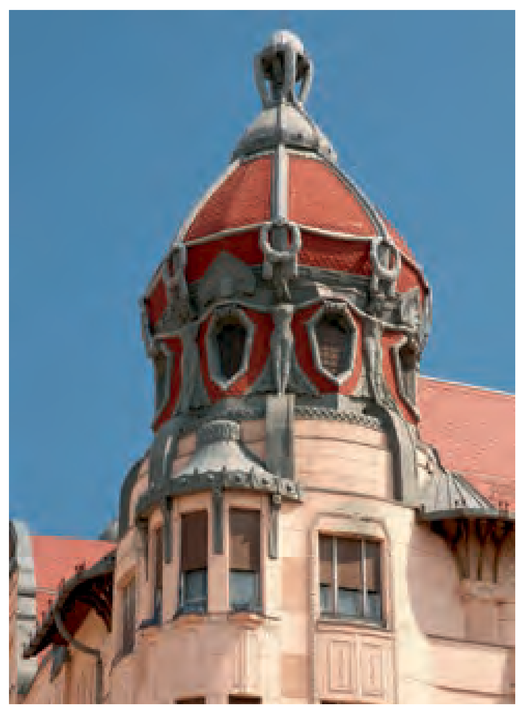
The façade of the Deutsch House in Szeged © Museum of Applied Arts, Archives, VLT 388.3.7

Detajl glavne fasade stavbe © MUO
Details of the main façade of the building © MUO



Ungár-Mayer hiša v Szegedu, Kárász ulica 16 © Muzej uporabnih umetnosti, Arhivi VLT 387.3.4)
The Ungár-Mayer House in Szeged, Kárász street 16 © Museum of Applied Arts, Archives VLT 387.3.4

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Interreg Danube Transnational Programme ART NOUVEAU

2018 EUROPEAN YEAR OF CULTURAL HERITAGE #EuropeForCulture

Urbanistični inštitut Republike Slovenije Urban Planning Institute of the Republic of Slovenia

Mestna občina Ljubljana

ART NOUVEAU VALOVANJE
WAVES OF ART NOUVEAU

ARHITEKTURA V PODONAVJU

Gibanje Art Nouveau je konec 19. stoletja vplivalo na arhitekturo in umetnost večine evropskih držav. Vsako leto 10. junija od leta 2013 praznujemo svetovni dan dediščine Art Nouveau. Partnerstvo mednarodnega projekta ART NOUVEAU ta dan praznuje z razstavo arhitekturne dediščine Art Nouveau v Podonavju. Projektni partnerji želijo proslaviti obletnico Otta Wagnerja in Marcella Komorja, predvsem pa predstaviti raznolikost Art Nouveau arhitekture, ki jo najdemo v celotnem Podonavju. 10 ustanov iz 7 držav podonavske regije se v dvoletnem obdobju trajanja projekta (2017–2019) loteva izziva varstva, oživljanja in promocije secesijske dediščine. Razstava predstavlja Otta Wagnerja in njegove učence, Ödöna Lechnerja in njegove naslednike ter prizadevanja Art Nouveau. V tednu Svetovnega dneva dediščine Art Nouveau razstava krasi vsa partnerska mesta: Beograd, Budimpešto, Bukarešto, Ljubljano, Oradeo, Sofijo, Subotico, Dunaj in Zagreb.

ARCHITECTURE IN THE DANUBE REGION

At the end of the 19th century, the Art Nouveau Movement impacted the art and architecture of most European countries. Since 2013, this artistic movement is celebrated on June 10th, in the framework of World Art Nouveau Day. Partnership celebrates with the exhibition highlighting Art Nouveau architecture in the Danube Region. 10 organizations from 7 countries in the Danube region are addressing the challenge of protecting, revitalizing and promoting Art Nouveau heritage during the two-year project period (2017–2019). The partner cities of the Interreg Danube Transnational Programme, Belgrade, Budapest, Bucharest, Ljubljana, Oradea, Sofia, Subotica, Szeged, Vienna and Zagreb, would like to commemorate the anniversary of Otto Wagner and Marcell Komor and present not only the best-known architects of these cities but also the diversity of the Movement in the regions above.

SVETOVNI DAN DEDIŠČINE ART NOUVEAU 2018 – MEDNARODNA RAZSTAVA

WORLD ART NOUVEAU DAY 2018 – INTERNATIONAL EXHIBITION

EU projekt Trajnostno varstvo in promocija Art Nouveau dediščine v Podonavju DTP 1-1-467-2.2

Projekt se izvaja v okviru Transnacionalnega programa Podonavje, s finančno podporo Evropske unije, Evropskega regionalnega razvojnega sklada (ERDF, IPA, ENI).

EU project Sustainable protection and promotion of the Art Nouveau heritage in the Danube region DTP 1-1-467-2.2

The project is realised as part of the Danube Transnational Programme, with the financial support of the the European Union, European Regional Development Fund (ERDF, IPA, ENI).

OTTO WAGNER NA DUNAJU

OTTO WAGNER IN NJEGOVI UČENCI
OTTO WAGNER AND HIS STUDENTS

Otto Wagner se je rodil leta 1841 blizu Dunaja v Penzingu. Arhitekturo je začel študirati leta 1857 na Tehniški visoki šoli (današnja Tehnična univerza) na Dunaju. Po nasvetu Theophila Hansena je v letih 1859 do 1861 nadaljeval s študijem na Kraljevi gradbeni akademiji v Berlinu. Nato se je vrnil na Dunaj, kjer se je še dodatno izpopolnjeval na dunajski Akademiji upodabljajočih umetnosti in se zaposlil v ateljeju arhitekta dunajskega Ringa, Ludwiga Försterja. V letih od 1860 do 1890 je v slogu, ki je bil še vedno močno pod vplivom historizma, končal številne projekte, kot so stanovanjski bloki in vile. Wagnerjeva vila št. I (današnji Muzej Ernsta Fuchsa na Hüttelbergstraße 26, 1160 Dunaj) je bila zgrajena v letih od 1885 do 1886 kot poletna rezidenca za njegovo družino. Leta 1893 so ga izbrali za arhitekta na velikem natečaju za generalni regulacijski načrt Dunaja, leto kasneje pa imenovali v umetnostni svetovalni odbor gradbene komisije, zadolžene za ureditev mesta. Istega leta je postal tudi vodja arhitekturnega mojstrskega razreda na dunajski Akademiji upodabljajočih umetnosti, kjer je ustanovil slavno Wagnerjevo šolo. V letu 1898 se je pridružil sodobnemu umetniškemu gibanju, znanemu pod imenom Secesija. S svojim načrtom dveh sosednjih stanovanjskih blokov na Linke Wienzeile je dokončno opustil historizem. Vsaka stavba je predstavljala radikalno in avtonomno reinterpretacijo fasade kot dvodimenzionalne površine. Zunanjost »Majolika hiše«, ki jo pokrivajo keramične ploščice v barvitih cvetličnih vzorcih, je postala tarča tedanjih kritik. Sosednja hiša je okrašena s pozlačenimi reliefnimi štukaturami, med katerimi so medaljoni Kolomana Moserja. Leta 1904 so za zemljišče Steinhof odobrili načrte za gradnjo sanatorija in negovalnega doma, vključno s cerkvijo sv. Leopolda, ter položili temelje za poštno hranilnico. Mestni regulacijski načrt so izvedli in končali v letih 1906 in 1907 z gradnjo čuvajnice pri jezu Kaiserbad na kanalu Donave. V letih 1912 in 1913 je bila ob prvi vili zgrajena še Wagnerjeva vila št. II (Hüttelbergstraße 28, 1160 Dunaj). Otto Wagner se je upokojil s profesorskega mesta na dunajski Akademiji upodabljajočih umetnosti v letu 1915 in umrl na Dunaju 6. februarja 1918.

OTTO WAGNER IN VIENNA

Otto Wagner was born in Penzing near Vienna in 1841. In 1857 he started his architectural studies at the Polytechnic University in Vienna (today's TU Wien). On the advice of Theophil Hansen, Otto Wagner continued his education at the Royal Building Academy in Berlin from 1859 to 1861. He returned to Vienna for further training at the Academy of Fine Arts, Vienna, and began working in the atelier of Vienna Ringstraße architect Ludwig Förster. From the 1860s to the 1890s, Otto Wagner completed numerous projects (apartment buildings, villas) in a style still strongly influenced by Historicism. The Wagner Villa I (today the Ernst Fuchs Museum, Hüttelbergstraße 26, 1160 Vienna) was built in 1885-86 as a summer residence for his family. In 1893 Otto Wagner won the tender for the large-scale general regulation project for Vienna. One year later, he was appointed to the artistic advisory board of the building commission on city regulation. The same year he became head of the master class for architecture at the Academy of Fine Arts, Vienna, where he founded the famous Wagner School. In 1898 Otto Wagner joined the contemporary artistic movement known as the Secession. With his designs for two adjacent apartment blocks on the Linke Wienzeile, Wagner abandoned Historicism. Each building represented a radical, autonomous reinterpretation of the façade as a two-dimensional surface. The flat, tiled surface of the 'Majolica House', with its richly coloured floral ornamental design, was a particular target of contemporary criticism. The neighbouring house was decorated with gilded stucco reliefs featuring medallions by Koloman Moser. In 1904, plans for the construction of the sanatorium and nursing home on the grounds of the Steinhof, including the Church of St. Leopold, were authorized and the foundation of the postal savings bank was laid. The construction of the Sluice House Kaiserbad Barrage in 1906-07 marked the end of the city's general regulation project. In 1912-13 the Wagner Villa II (Hüttelbergstraße 28, 1160 Vienna) was erected next to the first villa. Otto Wagner retired from teaching at the Academy of Fine Arts, Vienna, in 1915 and died on 6 February 1918 in Vienna.

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Otto Wagner, Wiener-Werkstätte-Postcard št. 251, Litografija, 1911 © MAK
Otto Wagner, Wiener-Werkstätte-Postcard No. 251, Lithography, 1911 © MAK

1
Majolika hiša, Linke Wienzeile 40, 1060 Dunaj, 1898/99 © WienTourismus / Christian Stemper
Majolica House, Linke Wienzeile 40, 1060 Vienna, 1898/99 © WienTourismus / Christian Stemper

2
Majolika hiša, Linke Wienzeile 40 in stanovanjska stavba, Linke Wienzeile 38 / Köstlergasse 3, 1060 Dunaj, 1898/99 © WienTourismus / Christian Stemper
Majolica House, Linke Wienzeile 40 and the apartment building Linke Wienzeile 38/ Köstlergasse 3, 1060 Vienna, 1898/99 © WienTourismus / Christian Stemper

3
Majolika hiša, Linke Wienzeile 40 in stanovanjska stavba, Linke Wienzeile 38 / Köstlergasse 3, 1060 Dunaj, 1898/99 © WienTourismus / Christian Stemper
Majolica House, Linke Wienzeile 40 and the apartment building Linke Wienzeile 38/ Köstlergasse 3, 1060 Vienna, 1898/99 © WienTourismus / Christian Stemper

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Danube Transnational Programme
ART NOUVEAU

OTTO WAGNERJEV REGULACIJSKI NAČRT ZA DUNAJ

Leta 1893 je Ottu Wagnerju z zmago na natečaju za velik projekt na področju regulacije in infrastrukture Dunaja uspel velik preboj, ki ga je ustoličil kot najbolj vplivnega avstrijskega arhitekta njegove dobe. 22. maja 1894 so ga imenovali v svetovalni umetnostni odbor gradbene komisije in takrat je prevzel nadzor nad konstrukcijo nove dunajske mestne železnice ter regulacijo kanala Donave in reke Wien. Wagner je tako postal odgovoren za vse umetniške in tehnične odločitve, vezane na projekt. Tako je občutno preoblikoval mesto Dunaj v obdobju do leta 1908. Prvič v zgodovini umetniški koncept arhitekturnih načrtov ni bil omejen na samo eno stavbo, temveč je segal na področje celotne mestne krajine in tako postal del mestnega vsakdana.

Osnovni pogoj za izgradnjo železniškega omrežja je bila zagotovitev varstva pred poplavami z regulacijo poteka obeh mestnih vodotokov. Kanal Donave in reka Wien sta bila spremenjena v glavni prometni poti, ob katerih so tekle linije omrežja mestne železnice. Izgradnja t. i. kompleksa jezov in zapornic v Nussdorfu (1894–1898) je povzela Wagnerjev radikalen nov pristop, na podlagi katerega je zasnoval inženirski projekt kot arhitekturno delo, ki je v oblikovanju podvrženo estetskim merilom. Dekoracija ni več služila temu, da bi skrivala namembnost naprav, temveč jo je poudarjala, toda ne tako, da bi naprave eksplicitno izpostavljala kot dekorativno temo. Vsak detajl tega obširnega infrastrukturnega projekta, vse od izgradnje mostov do snovanja sedežev na peronih postaj mestne železnice, je bil del vseobsegajočega umetniškega koncepta. Ponavljajoča se okrasna zasnova elementov in motivov je ustvarila enotno mestno krajino. Otto Wagner z vzpostavitvijo še zadnjega dela mestne železnice v letu 1901 ni samo postavil novih standardov v arhitekturi, temveč prebivalcem Dunaja razkril novo vizijo mestne mobilnosti.

REGULATION PLAN OF OTTO WAGNER FOR VIENNA

By winning the competition for the large-scale Regulation and Infrastructure Project of the City of Vienna in 1893, Otto Wagner achieved the breakthrough that established him as the most influential Austrian architect of his age. On 22 May 1894, Wagner was appointed to the artistic advisory board of the building commission and assumed overall control over construction of the new Vienna urban railway and regulation of the Danube Canal and Vienna River. Wagner was thus responsible for all artistic and technical decisions relating to a project that would decisively shape Vienna's cityscape in the years up to 1908. For the first time in history, the artistic design of an architectural undertaking was not limited to a single building but extended—to this day—to the entire cityscape and thus became a part, as it were, of daily city life.

A prerequisite for building the rail network was providing protection against flooding by regulating the course of the city's two waterways. The Danube Canal and Vienna River were transformed into main traffic arteries, along which ran the lines of the urban railway network. The construction of the *Nussdorf Weir and Lock Complex* (1894–1898) epitomized Wagner's radically new approach, which conceived of an engineering project as an architectural undertaking whose design is subject to aesthetic criteria. The décor no longer served to hide the installation's purpose but rather to underline it, without, however, explicitly making it a theme of the décor. Every detail of this massive infrastructure project, from the construction of the bridges to the design of the seats on the platforms of the urban railway stations, was part of an all-embracing artistic concept. Recurring ornamental design elements and motifs created a unified cityscape. With the completion of the final stretch of urban railway in 1901, Otto Wagner not only set new standards in architecture but also revealed to Vienna's inhabitants a new vision of urban mobility.

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Postaja dunajske mestne železnice Karlsplatz
Paviljon (danes del Mestnega muzeja Dunaja), 1898/99 © WienTourismus / Christian Stemper
Vienna urban railway station Karlsplatz Pavilion (today part of the Wien Museum), 1898/99
© WienTourismus / Christian Stemper

2
Sluice hiša - Kaiserbad Barrage, 1906/07
© MAK/Kristina Satori/Mona Heiß
Sluice House – Kaiserbad Barrage, 1906/07
© MAK/Kristina Satori/Mona Heiß

3
Kompleks jezov in zapornic v Nussdorfu, 1894–98
© MAK/Kristina Satori/Mona Heiß
Nussdorf Weir and Lock Complex, 1894–98
© MAK/Kristina Satori/Mona Heiß

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JAVNE STAVBE OTTA WAGNERJA NA DUNAJU

OTTO WAGNER IN NJEGOVI UČENCI
OTTO WAGNER AND HIS STUDENTS

V mestno okolje lepo vstavljeno stavbo Avstrijske cesarske poštne hranilnice, dokončano v dveh fazah v letih 1904 do 1906 in 1910 do 1912, zagotovo lahko štejemo za eno ključnih del Otta Wagnerja. Od zunaj zasnovana kot kompakten in enoten blok stavba povzame vse osrednje, ponavljajoče se motive njegovega arhitektonskega opusa. Stavbna vsebina, namen in raba določajo njeno obliko, ki simbolizira varno hrambo denarja. Konstrukcija in dekoracija sta prav tako neločljiva elementa, vidna skozi jasne oblikovalske poteze tako v notranjosti kot zunanjosti. Kovinski vijaki, poudarjeni z aluminijastimi kapicami, služijo pritrjevanju marmornih plošč na glavno fasado in so postali okrasna sestavina oblikovanja. Wagner je postavil tudi nove mejnike s triladijsko bančno dvorano – z novostjo, ki je povezala velik prostorski učinek s funkcionalnostjo. Stavba poštne hranilnice je bila dosledno moderna in praktična. Njen pojmovni in ustvarjalni radikalizem je nakazoval pot k modernizmu.

Zahvaljujoč svoji dvignjeni lokaciji je cerkev sv. Leopolda v Steinhofu vidna z razdalje več milj, njena pozlačena kupola dominira nad sanatorijem in negovalnim domom Steinhof, ki jih Otto Wagner zgradil med letoma 1904 in 1907. Kot institucionalna cerkev je bila t. i. cerkev Steinhof zgrajena po Wagnerjevih merilih ekonomičnosti in higiene, kar pomeni, da je pri načrtovanju upošteval posebne potrebe njenih bodočih uporabnikov. Ključni uporabljeni materiali so bili marmor, steklo, kovina in keramika. Sistem vijakov, ki pričvrščujejo marmorne plošče in je viden na fasadi, odseva tudi v notranjem oblikovanju talnih ploščic. Bela in zlata barvna shema v notranjosti ustvarja sakralno avro, ki jo prekinjajo samo živahne barve oltarja Leopolda Forstnerja in vitraži Kolomana Moserja. Po besedah Otta Wagnerja "lahko samo najbolj preproste arhitekture jasno izrazijo naša čustva".

PUBLIC BUILDINGS OF OTTO WAGNER IN VIENNA

Embedded in its urban setting, the Imperial Royal Austrian Postal Savings Bank building, completed in two stages in 1904–1906 and 1910–1912, can definitively be considered one of Otto Wagner's key works. Conceived from the outside as a compact, uniform block, the building recapitulates all the central leitmotifs of his architectonic oeuvre. The building's content, purpose and use determine its form, which symbolizes the safe custody of money. Here too construction and decoration are inseparable elements, marked both interiorly and exteriorly by a clear line of design. The iron bolts, accentuated by aluminum caps, which serve to secure the marble panels to the main façade, were made a constitutive ornamental element of the design. Wagner also set new benchmarks with the three-aisled banking hall, an innovation that links striking spatial effect with practicality. The Postal Savings Bank building was uncompromising, modern and practical. Its conceptual, creative radicalism pointed the way to Modernism.

Thanks to its elevated location, the Church of St. Leopold at Steinhof is visible for miles around, its gilded dome crowning the adjoining sanatorium and nursing home on the Steinhof, built by Otto Wagner between 1904 and 1907. As an institutional church, the so-called Steinhof Church was built according to Wagner's criteria of economy and hygiene – his design concept taking into account its users' special needs. Marble, glass, metal and ceramics are the main materials used. The bolting system visible on the façade, used to secure the marble panels, is echoed in the design of the tiled floor in the interior. The white and gold color scheme imparts to the inner space a sacral aura, interrupted only by the bright colors of the altarpiece by Leopold Förstner and the stained glass windows designed by Koloman Moser. 'For', according to Otto Wagner, 'only the simplest of architectures can express our feelings clearly.'

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Poštna hranilnica, 1904–1906 in 1910–1912
© WienTourismus / Christian Stemper
Postal Savings Bank, 1904–1906 and 1910–1912
© WienTourismus / Christian Stemper

2
Cerkev sv. Leopolda v Steinhofu, pogled na pročelje s kipom Othmar Schimkowitza in steklenim oknom Koloman Moserja, 1904–1907 © WienTourismus / Christian Stemper
Church of St. Leopold at Steinhof, detail view of the front side with a sculpture by Othmar Schimkowitz and a glass window by Koloman Moser, 1904–1907
© WienTourismus / Christian Stemper

3
Cerkev sv. Leopolda v Steinhofu, 1904–1907
© WienTourismus / Christian Stemper
Church of St. Leopold at Steinhof, 1904–1907
© WienTourismus / Christian Stemper

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MAX FABIANI NA DUNAJU IN V LJUBLJANI

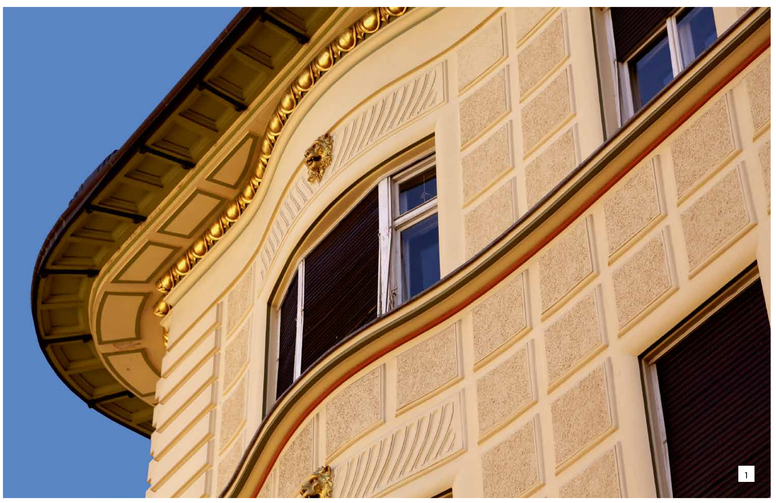
OTTO WAGNER IN NJEGOVI UČENCI
OTTO WAGNER AND HIS STUDENTS

Maks Fabiani (1865–1962) je bil svetovljanski arhitekt, urbanist in avtor, ki se je rodil na slovenskem Krasu. Izmed vseh arhitektov je bil najbolj neomajen v izpolnjevanju Wagnerjevih idej o moderni arhitekturi in urbanem načrtovanju, toda kljub temu je ostal zvest svoji neodvisni umetniški osebnosti.

Po zaključeni realki v Ljubljani je nadaljeval s študijem arhitekture na Tehniški visoki šoli na Dunaju, kjer je diplomiral leta 1889. Kmalu zatem se je podal na študijsko potovanje po Italiji, Grčiji, Nemčiji, Franciji in Združenem kraljestvu. Po vrnitvi se je vključil v arhitekturni biro Otta Wagnerja in postal eden njegovih najbližjih pomočnikov. Leta 1896 je nastopil poklico pot univerzitetnega učitelja na Tehniški visoki šoli na Dunaju, kjer je s svojo tezo o urbanističnem načrtovanju leta 1909 opravil doktorat. Med prvo svetovno vojno so ga izvolili za rednega profesorja, a se je leta 1918 odrekel temu položaju in za vedno zapustil Dunaj, da bi pomagal pri povojni obnovi domače pokrajine, ki je takrat prišla pod italijansko oblast. V letu 1919 je zavrnil ponudbo Ivana Vurnika, ki mu je ponudil mesto profesorja na novoustanovljeni ljubljanski univerzi. Vse svoje dolgo življenje je ostal aktiven na področju arhitekture, regionalnega načrtovanja, publiciranja, tehnoloških inovacij ter lokalne politike.

V Ljubljani je zasnoval več javnih stavb. Mednje sodijo šola pri sv. Jakobu, ki je bila zgrajena leta 1900 in je bila prva javna stavba s secesijsko dekoracijo, dekliški licej iz leta 1909, ki predstavlja izvrstno modernistično stavbo, ter Jakopičev paviljon iz leta 1908 (kasneje uničen). Njegove stanovanjske stavbe, kot so Krisperjeva hiša iz leta 1901, Hribarjeva hiša iz leta 1904 in Bambergova hiša iz leta 1907 dajejo Ljubljani poseben moderen ton.

Fabianijev prvi urbanistični projekt je bil načrt, narejen za Ljubljano potem, ko je bilo leta 1895 mesto poškodovano v potresu. Eden izmed osrednjih elementov načrta je bila gradnja radialnih cest, ki bi povezale krožno cesto (t. i. ljubljanski obroč) z zgodovinskim mestnim jedrom. V letu 1898 je izdelal še en urbanistični načrt za Ljubljano, tokrat za njen severni del, leto kasneje so mu pa naročili izdelavo načrta za trg pred sodiščem. Njegova secesijska arhitektura je pripomogla k vzponu Ljubljane kot slovenske prestolnice.



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Max Fabiani, © Muzeji in galerije Ljubljana, Licenca: CC BY-ND
Max Fabiani, ©Museum and Galleries of Ljubljana, Licence: CC BY-ND

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Detajl vogala Hribarjeve hiše, 1904 © Vlasta Vodeb
Detail from the corner of the Hribar House, 1904
© Vlasta Vodeb

2
Detajl Hribarjeve hiše, 1904 © Vlasta Vodeb
Detail of the Hribar House, 1904
© Vlasta Vodeb

3
Krisperjeva hiša, 1901 © Franc J. Zakrajšek
Krisper house, 1901 © Franc J. Zakrajšek

MAX FABIANI IN VIENNA AND LJUBLJANA

Max Fabiani (1865–1962) was a cosmopolitan architect, town planner and author, born in the Karst region of Slovenia. Fabiani was the most steadfast of all architects in implementing Wagner's ideas about modern architecture and urban planning, yet remaining an independent artistic personality.

When he finished technical high school in Ljubljana, he enrolled at the College of Technology in Vienna to study architecture and graduated in 1889. Soon afterwards, he went on a Grand Tour through Italy, Greece, Germany, France and the United Kingdom. Upon returning, he joined the architectural firm of Otto Wagner and became one of his closest assistants. In 1996, he started his career as a university teacher at the Vienna College of Technology, where he attained a doctoral degree in 1909 with a thesis on urban planning. During World War I, he was elected full professor. In 1918, he gave up his position and permanently left Vienna in order to assist his home region (then under Italian rule) in the post-war reconstruction. In 1919, he refused Ivan Vurnik's proposal to come to Ljubljana as a professor at the newly established Ljubljana University. He remained active in architecture, regional planning, publishing, technological development and local policy throughout his long life.

In Ljubljana, Fabiani designed several public buildings: the school at St. James (1900), which was the first public building with Art Nouveau decoration; Girls Lyceum (1909), a fine modernist building; and Jakopič's Exhibition Pavillion (1908, later demolished). His apartment houses, such as Krisper House (1901), Hribar House (1904) and Kreinmayer (1907), endow Ljubljana with a specific modern tone.

Fabiani's first urban planning project was a design for Ljubljana after the city was damaged in the 1895 earthquake. One of the central elements of the plan was the construction of radial streets connecting the circular (Ring) road with the historical town centre. In 1898, he produced another urban plan for Ljubljana, this time for its northern part, and a year later, he was commissioned to design a square in front of the courthouse. His Art Nouveau architecture contributed to the rise of Ljubljana as a national metropolis.

Projekt se izvaja v okviru Transnacionalnega programa Podonavje, s finančno podporo Evropske unije, Evropskega regionalnega razvojnega sklada (ERDF, IPA, ENI).

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ART NOUVEAU

CIRIL METOD KOCH IN JOSIP VANCAŠ V LJUBLJANI

OTTO WAGNER
IN NJEGOVI UČENCI
OTTO WAGNER
AND HIS STUDENTS

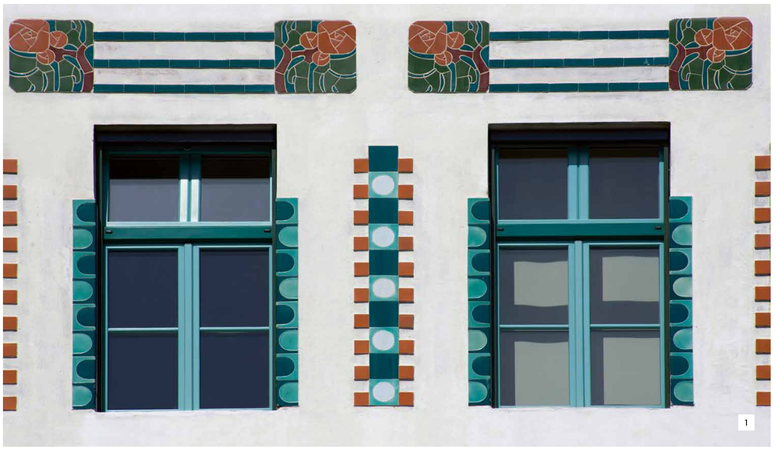
Ciril Metod Koch (1867–1925), rojen istega leta kot Josef Maria Ulbrich, je bil prvi ljubljanski mestni arhitekt slovenskega porekla. Uspešno je zaključil državno obrtno šolo v Gradcu, leta 1890 pa tudi dunajsko Akademijo upodabljajočih umetnosti, kjer je študiral pri znanem arhitektu historičnega sloga, Karlu von Hasenauerju. Leta 1893 se je po krajšem obdobju dela v zasebnem gradbenem podjetju zaposlil v ljubljanskem mestnem gradbenem uradu. Tam je deloval vse do svoje upokojitve leta 1924. Njegova najboljša dela so nastala v prvem desetletju 20. stoletja. Njegov precej tog secesijski slog pri Cigaletovi 3 v Ljubljani (1902) se je razvil v bolj metropolitanskega in elegantnega, kot ga vidimo pri Čudnovi in Hauptmanovi hiši, obe zgrajeni v letu 1904, in pri stanovanjskih stavbah Kmetske posojilnice, zgrajenih med letoma 1906 in 1907. Za njegovo najboljše delo štejemo hranilnico v Radovljici iz leta 1906. Vsaj pri eni njegovi stavbi, to je pri hotelu Tivoli v Ljubljani (znani od imenom »Švicarija«), lahko opazimo poskus, da bi ustvaril slovenski narodni arhitekturni slog. Kot mestni arhitekt je prispeval k secesijski arhitekturi v Ljubljani s tem, da mu je uspelo vplivati na dovzetnost širšega občinstva za nove arhitekturne silnice. Prispeval je tudi k izvedbi Fabianijeve urbane vizije Ljubljane, ko so leta 1896 formalno sprejeli načrt za urbanističen razvoj mesta.

Josip Vancaš (1859–1932) je bil hrvaški arhitekt, ki je občasno ustvarjal v secesijskem slogu v Ljubljani. Bil je privrženec avstrijske neogotske arhitekture in študent Friedricha von Schmidta, čigar šolo je obiskoval na dunajski Akademiji upodabljajočih umetnosti po diplomi na Visoki tehnični šoli na Dunaju. Po letu 1883 je deloval večinoma v Sarajevu, kjer je njegova cerkvena arhitektura sledila vzorom historičnih slogov, medtem ko so njegove javne stavbe delno spominjale na islamsko arhitekturo. Njegova cerkvena naročila so mu omogočila stike s poslovnimi strankami v Ljubljani. Upoštevajoč želje naročnikov je v secesijskem slogu zasnoval tri ljubljanske stavbe. Dve stojita ob Miklošičevi cesti, medtem ko je bila tretja, Mestna hranilnica, zgrajena v letih 1903 in 1904, ter stoji v bližnji Čopovi ulici. Hotel Union, zgrajen med letoma 1903 in 1905, je bil prvi moderni hotel, katerega funkcija se ni spremenila vse do danes. Tretja Vancaševa secesijska stavba je Ljudska posojilnica, zgrajena leta 1907, in stoji nasproti hotela. Njena fasada, okrašena z glaziranimi keramičnimi ploščicami in štukaturami, sledi barvni shemi slovenske zastave. Omenjene stavbe so pomembne, ker predstavljajo edina secesijska dela Josipa Vancaša in so hkrati pripomogle k vsesplošni kakovosti mesta kot ene od evropskih prestolnic secesije.

CIRIL METOD KOCH AND JOSIP VANCAŠ IN LJUBLJANA

Ciril Metod Koch (1867–1925) was the first Ljubljana city architect of Slovenian origin. Born in the same year as Josef Maria Olbrich, Koch graduated from the state vocational secondary school in Graz and, in 1890, from the Academy of Arts in Vienna, where he studied with Karl von Hasenauer, a well-known architect in the Historicist style. After a short period working for a private building company, he was hired by the Ljubljana city building office in 1893, where he remained until his retirement in 1924. His best works appeared in the first decade of the 20th century. His rather stiff Art Nouveau style (Cigaletova 3, Ljubljana, 1902) developed into a metropolitan, elegant architecture, as seen in the Čuden and Hauptman houses (both 1904) and the residential buildings of the Agricultural Credit Bank (1906-1907). His best architectural achievement is the Credit Bank in Radovljica (1906). At least one of his buildings, the Hotel Tivoli in Ljubljana (1908-1909, nicknamed the 'Swiss House'), bears witness to his attempt to create a Slovenian national architectural style. As city architect, he contributed to the development of Art Nouveau architecture in Ljubljana by shaping the sensibilities of the wider public, making people more amenable to new architectural trends. He also assisted in the realisation of Fabiani's urban vision by supporting an urban development plan for Ljubljana officially adopted in 1896.

Josip Vancaš (1859–1932) was a Croatian architect occasionally working in the Art Nouveau style in Ljubljana. Basically, he was a follower of Austrian Neo Gothic architecture and a student of Friedrich von Schmidt, whose class at the Vienna Academy of Arts Vancaš attended after getting his degree at the Vienna College of Technology. From 1883 on, he worked mostly in Sarajevo and his church architecture adhered to the models of historical styles, while his public buildings bear some reminiscences of Islamic architecture. His church commissions facilitated his contacts with Ljubljana business clients. Following his clients' flavour, he designed three outstanding Art Nouveau buildings in Ljubljana. Two of them are located along Miklošič Street and one – the City Savings Bank (1903–1904) in the nearby Čopova Street. Hotel Union (1903–1905) was the first modern hotel which serves its original use even today. The third of Vancaš's Art Nouveau buildings was the People's Loans Bank (1907) lying opposite to the hotel. Its glazed tiled and stucco decorated façade follows the colour scheme of the Slovenian flag. The above-mentioned Ljubljana buildings are important because these are the only Art Nouveau architectural works of Josip Vancaš. They contribute to the overall quality of the city as one of the European Art Nouveau capitals.



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Ciril Metod Koch leta 1925
Josip Vancaš leta 1900
Ciril Metod Koch in 1925
and Josip Vancaš in 1900

1
Detajl na fasadi Hauptmanove hiše, Ciril Method Koch, 1904 © Franc J. Zakrajšek
Detail of the façade of the Hauptman House designed by Ciril Metod Koch, 1904
© Franc J. Zakrajšek

2
Čudnova hiša, Ciril Metod Koch, 1904
© Franc J. Zakrajšek
The Čuden House designed by Ciril Metod Koch, 1904 © Franc J. Zakrajšek

3
Ljudska posojilnica, Josip Vancaš, 1903–1904 © Franc J. Zakrajšek
The City Savings Bank designed by Josip Vancaš, 1903–1904 © Franc J. Zakrajšek

4
Mestna hranilnica, Josip Vancaš, 1907
© Franc J. Zakrajšek
The façade of the People's Loans Bank, Josip Vancaš, 1907 © Franc J. Zakrajšek

Projekt se izvaja v okviru Transnacionalnega programa Podonavje, s finančno podporo Evropske unije, Evropskega regionalnega razvojnega sklada (ERDF, IPA, ENI).

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IVAN VURNIK V LJUBLJANI

OTTO WAGNER
IN NJEGOVI UČENCI
OTTO WAGNER
AND HIS STUDENTS

Ivan Vurnik (1884–1971) se je rodil v slovensko družino lokalnih umetnikov. Leta 1907 se je po končani gimnaziji preselil na Dunaj, da bi študiral arhitekturo na Tehniški visoki šoli, kjer je tedaj predaval Fabiani. Diplomiral je leta 1912, leto kasneje pa se je poročil z dunajsko slikarko in oblikovalko Heleno Kottler. Ko je bil Vurnik odpuščen iz vojske, se je par preselil v Ljubljano. V letu 1919 je postavil na noge oddelek za arhitekturo na Tehniški fakulteti novo ustanovljene ljubljanske univerze, kjer je učil vse do upokojitve. Vurnik in njegova žena sta postala tesna sodelavca pri izvedbi več arhitekturnih projektov. Od leta 1913 pa vse do dvajsetih let 20. stoletja so se v slovenskih revijah pojavljale ilustracije v secesijskim slogu z Vurnikovim podpisom. Leta 1913 sta Ivan in Helena dobila prvo pomembno naročilo, in sicer za dekoracijo škofovske kapele v Trstu. Klasična belo-zlata ureditev kapele je izrazito zaznamovana z internacionalno inačico dunajske secesije. Šest let pozneje se je par ukvarjal z dekoracijo prezbiterija cerkve sv. Katarine v Topolu blizu Ljubljane. Stene prezbiterija so poslikane z arhaično geometrijsko dekoracijo, sorodno vzorcem Wiener Werkstätte. Oblikovanje je rezultat Vurnikovih poskusov, da ustvari narodni slog. Zaradi tega lahko njegovo vlogo primerjamo z vlogo Ödöna Lechnerja na Madžarskem v poznem 19. stoletju.

Vurnikovo najbolj znano arhitekturno delo v Ljubljani je nekdanja Zadružna gospodarska banka na Miklošičevi cesti iz leta 1923, katere okrasje predstavlja nadaljnji razvoj ideje zakoncev Vurnik o slovenskem narodnem slogu. Preostala Vurnikova dela v poznem secesijskem slogu so Anatomski inštitut v Ljubljani iz leta 1920, sanatorij na Golniku iz leta 1921 in Sokolski dom v Ljubljani iz leta 1925. Kasneje se je njegovo zanimanje usmerilo bolj na urbanistično načrtovanje in arhitekturo modernizma.

IVAN VURNIK IN LJUBLJANA

Ivan Vurnik (1884–1971) was born into a Slovenian family of local artists. After finishing grammar school in 1907, he moved to Vienna to study architecture at the College of Technology, where Fabiani was teaching. He received his degree in 1912, and a year later, he married the Viennese painter and designer Helena Kotler. After Vurnik was released from the army, the couple moved to Ljubljana. In 1919, he organized the architectural department of the Technical Faculty, where he taught all his active life. Vurnik and his wife became close collaborators in the implementation of many architectural projects. From 1913 to the 1920s, many Art Nouveau illustrations signed by Ivan Vurnik appeared in Slovenian magazines. Ivan and Helena's first important commission was the decoration of the episcopal chapel in Trieste (1913). The classic white-gold design of the chapel is explicitly marked by the international Viennese Secession. Six years later, the couple worked on the decoration of the chancel in the Church of St. Catherine in Topol, near Ljubljana. The chancel walls are painted with archaic geometric decoration related to the patterns of Wiener Werkstätte. The design was the result of Vurnik's efforts to create a national style. In this respect, his role parallels that of Ödön Lechner in late 19th-century Hungary.

Vurnik's most renowned architectural work in Ljubljana is the Cooperative Bank in Miklošič Street (1923), whose decoration represents a further development in the couple's idea of a Slovenian national style. Vurnik's other works in the late Art Nouveau style are the Institute of Anatomy in Ljubljana (1920), a hospital in Golnik (1921) and Sokol Hall (Gymnasium) in Ljubljana (1925). Later, his interests turned towards urban planning and the modern movement in architecture.

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Ivan Vurnik in njegova žena Helena v ateljeju, 1914
© Narodna galerija, Ljubljana
Ivan Vurnik and his wife Helena in his studio, 1914
© Narodna galerija, Ljubljana

1
Zadružna gospodarska banka, 1923
© Franc J. Zakrajšek
Detail of the Cooperative Bank, 1923
© Franc J. Zakrajšek

2
Zadružna gospodarska banka, 1923
© Franc J. Zakrajšek
Cooperative Bank, 1923 © Franc J. Zakrajšek

3–4
Sokolski dom, 1925 © Franc J. Zakrajšek
The Sokol Hall, 1925 © Franc J. Zakrajšek

Projekt se izvaja v okviru Transnacionalnega programa Podonavje, s finančno podporo Evropske unije, Evropskega regionalnega razvojnega sklada (ERDF, IPA, ENI).

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VJEKOSLAV BASTL V ZAGREBU

OTTO WAGNER
IN NJEGOVI UČENCI
OTTO WAGNER
AND HIS STUDENTS

Vjekoslav Bastl se je rodil 13. avgusta 1872 v češkem mestu Příbram. Leta 1896 je diplomiral na zagrebški Šoli za gradbeništvo in začel delati za atelje Hönigsberg & Deutsch. Tam je delal do leta 1899. Od leta 1899 do leta 1902 je pod vodstvom Otta Wagnerja študiral na dunajski Akademiji upodabljajočih umetnosti, kjer je bil za svoje zaključno delo z naslovom *Palača okultnih znanosti v Parizu* nagrajen z Gundel nagrado. Po zaključku študija se je vrnil v Zagreb in začel ponovno delati v ateljeju Hönigsberg & Deutsch.

Tik pred Bastlovim odhodom na Dunaj so po njegovem projektu dokončali dom lekarnarja Pečića v Ilici 43 v Zagrebu, ki je postal prva zagrebška struktura, v celoti zgrajena v secesijskem slogu. Bastlov velik talent in živa domišljija, na katero je Wagner močno vplival, sta najbolj vidna pri njegovih projektih za stavbe na Trgu Bana J. Jelačića: za vogalno poslovno-stanovanjsko stavbo lekarnaja Eugena Viktorja Fellerja (1905–1906) in štirinadstropno poslovno-stanovanjsko stavbo dr. Eugena Rada (1904–1905).

Bastl se je svojemu nemškemu učitelju Ottu Wagnerju poklonil s poslovno-stanovanjsko stavbo, zgrajeno za industrialca keramike, Gustava Kallino. Zgradili so jo v letih 1903 do 1904 in njena fasada spominja na Wagnerjevo dunajsko *Majolikahaus*, saj je v celoti pokrita s keramičnimi ploščicami. Posebnost zagrebške stavbe je v tem, da so bile keramične ploščice proizvedene v tovarni Kalline in so tako predstavljale najboljšo reklamo za njenega lastnika, medtem ko so bile ploščice na Wagnerjevi dunajski zgradbi uvožene iz madžarske tovarne Zsolnay. Če upoštevamo Bastlov misticizem, imajo motivi vrtnic, lokvanjev in netopirjev morda globji, simboličen pomen. Leta 1902 je Bastl zasnoval projekt za tedanji Muzej trgovine in obrti oziroma sedanji Etnografski muzej. Od leta 1908 je kot neodvisen in pooblaščen arhitekt projektiral javne in stanovanjske stavbe in vile. V svojih kasnejših projektih je iskal enostavnejše in bolj praktične rešitve. Bil je tudi eden izmed ustanoviteljev Društva hrvaških arhitektov in gostujoči profesor na Šoli za gradbeništvo v Zagrebu. Umrl je v Zagrebu 3. septembra 1947.

VJEKOSLAV BASTL IN ZAGREB

Vjekoslav Bastl was born on 13 August 1872 in the Czech town of Příbram. In 1896, he graduated from the School of Civil Engineering in Zagreb and worked for the Hönigsberg & Deutsch Atelier until 1899. Bastl studied at the Academy of Fine Arts in Vienna (under Otto Wagner) from 1899 until 1902, where he received the Gundel Award for his final work – the Palace of Occult Sciences in Paris. After finishing his studies, Bastl returned to Zagreb and started working again at the Hönigsberg & Deutsch Atelier.

Just before Bastl left to study in Vienna, his designs for the home of a pharmacist named Pečić, on Ilica Street 43 in Zagreb, were realized – this was the city's first structure built entirely in the Art Nouveau style. Bastl's great talent and vivid imagination, heavily influenced by Wagner, are most obvious in his projects on Trg bana J. Jelačića: the commercial and residential corner building of the pharmacist Eugen Viktor Feller (1905–1906) and the four-story commercial and residential building of Dr. Eugen Rad (1904–1905).

Bastl's homage to his Austrian teacher Otto Wagner was the commercial and residential building of the ceramics industrialist Gustav Kallina (1903–1904), the façade of which, similar to the Viennese Majolikahaus, is entirely covered in ceramic tiles. The Zagreb building is special because its ceramic tiles were manufactured at Kallina's factory and were, as such, the perfect advertisement for its owner, while the tiles covering Wagner's building in Vienna were imported from the Hungarian factory Zsolnay. The motifs on the tiles – roses, water lilies, bats – might, considering Bastl's mysticism, have a complex symbolic meaning. In 1902, Bastl designed the Trade and Crafts Museum (today the Ethnographic Museum). After 1908, he designed public as well as residential buildings and villas as an independent and certified architect. In his later projects, he aimed for simple and functional solutions. Bastl was one of the founders of the Club of Croatian Architects and a guest teacher/professor at the School of Civil Engineering in Zagreb. Vjekoslav Bastl died on 3 September 1947 in Zagreb.

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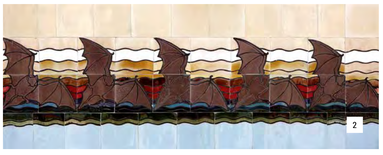

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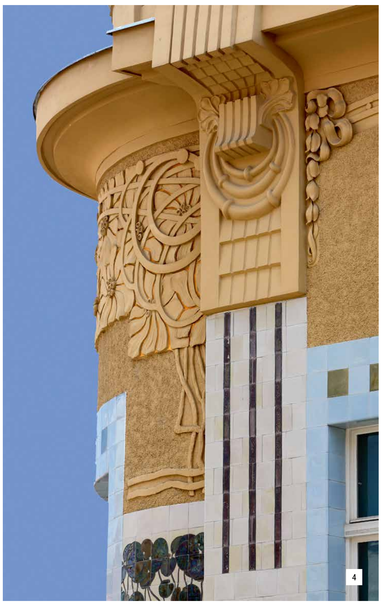

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Vjekoslav Bastl © neznan fotograf, preslikano iz brošure Spomenizvještaj o 40. godišnjici Državne srednje tehničke škole u Zagrebu, 1932
Vjekoslav Bastl © Unknown photographer, scanned from the booklet Spomen-izvještaj o 40. godišnjici Državne srednje tehničke škole u Zagrebu, 1932

1
Muzej trgovine in obrti (danes Etnografski muzej), Avenija brace Mažuranić 4, Zagreb, 1902 © MUO
The Trade and Crafts Museum (today Ethnographic Museum), Avenue brace Mažuranić 4, Zagreb, 1902 © MUO

2–4
Poslovna in stanovanjska stavba Kallina, Gundulićeva cesta 20, Zagreb, 1903–4 © MUO
The Kallina Commercial and Residential Building, Street Gundulićeva 20, Zagreb, 1903–4 © MUO

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ART NOUVEAU

GEORGI FINGOV V SOFIJI

Georgi Fingov (13. maj 1874, Kalofer–10. januar 1944, Sofija) se je rodil v družino uglednega prosvetitelja Dimitarja Fingova. Leta 1892 je maturiral na Deški šoli v Plovdivu, šolanje je nadaljeval na Tehniški visoki šoli na Dunaju, kjer je leta 1898 diplomiral iz arhitekture. Na visoki šoli je bil asistent Karla Mayrederja, tudi v njegovem ateljeju. Zapustil je svetlo prihodnost in se vrnil v Bolgarijo, kjer je z arhitektom Valkovichem ustanovil atelje v Plodvivu (1898). Leta 1902 se je preselil v Sofijo, kjer je deloval kot vodja Oddelka za arhitekturo in bil na Ministrstvu za javna dela zadolžen za kraljeve stavbe.

Georgi Fingov velja za prvega in najvplivnejšega pobudnika secesije v Bolgariji, čeprav se je osredotočal predvsem na arhitekturno okrasje. Zasnoval je več kot 100 stanovanjskih stavb, nekaj šol in bank v Sofiji, nekatere kraljeve stavbe v Rili, Krichimu, Vranyi in Evksinogradu ter več uglednih stavb v Plovdivu. Umrl je med drugo svetovno vojno v bombnem napadu na Sofijo.

Arhitekturni projekt Stara Sofijska banka je Georgi Fingov leta 1913 zasnoval skupaj z arhitektoma Dimo Nichev in Nicola Yurukov. Stavba je bila zgrajena leta 1920 in velja za eno najbolj znamenitih stavb tedanjega časa. Usločeni napušči, kipi v naravni velikosti ter reliefi ženskih glav s stiliziranimi cvetličnimi elementi nakazujejo na tesno povezavo z evropsko secesijo. Kipi, ki krasijo to javno stavbo, so delo kiparja Marina Vasileva.

Georgi Fingov, Nicola Yourokova in Dimo Nichev so zasnovali tudi Zavarovalnico, ki je bila zgrajena leta 1926. Velika osmerokotna kupola in stolp z uro sta okrašena s skulpturami uglednih bolgarskih umetnikov tedanjega časa. Okna arkadne oblike pa so značilna za pozno secesijo.

Hišo trgovca Laosa Funka v čistem secesijskem slogu sta arhitekta Fingov in Marichkov dokončala leta 1903. Hiša ima dinamično fasado z okni, rizaliti, razgibano fasado in terasami.

Hiša Smedovskega, ki je bila zgrajena med letom 1907 in 1908, je odličen primer sodelovanja med Fingovom in Marichkovom. Svoboda kombiniranja materialov – leseni napušči in konzole, kovane železne ograje in vrata ter rustikalno zidovje – ohranja slog secesije, kljub psevdozgodovinski silhueti stavbe.

GEORGI FINGOV IN SOFIA

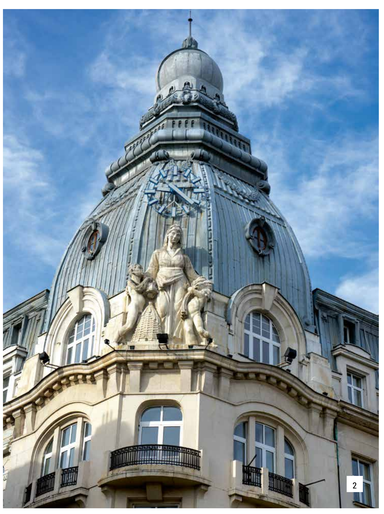
Georgi Fingov was born into the family of the prominent enlightener Dimitar Fingov. He studied at the Plovdiv Male School (1892) and graduated with a degree in architecture from the College of Technology in Vienna (1898). There, he was Karl Mayreder's assistant both at the college and in the architect's studio. Leaving behind prospects of a successful career in the Austro-Hungarian capital, Fingov returned to Bulgaria and established a studio with architect Valkovich in Plovdiv (1898). He then moved to Sofia to become the head of the Architectural Department of the Sofia Municipality (1902) and was in charge of royal buildings at the Ministry of Public Works.

Georgi Fingov has been considered the first and most powerful promoter of the Art Nouveau style in Bulgaria, even though his focus was mainly on architectural ornaments. He designed over 100 residential buildings as well as schools and banks in Sofia; certain royal buildings in Rila, Krichim, Vranya and Evksinograd; and several prominent buildings in Plovdiv. He was killed during the bombing of Sofia in WWII.

The old Bank of Sofia was an architectural project designed by Georgi Fingov in collaboration with two other architects — Dimo Nichev and Nicola Yurukov — in 1913. The building itself was erected in 1920 and was one of the most remarkable pieces of the time. Arched cornices, full size sculptures and bas-reliefs of female heads with stylised floral elements demonstrate a close relationship to the European Secession. The statues decorating this public building are the work of sculptor Marin Vasilev.

The Clerical Insurance Bureau was built in 1926 by architects Georgi Fingov, Nicola Yurukov and Dimo Nachev. The grand octagonal dome and watch tower, decorated with the sculptures of a prominent Bulgarian artist of the time, are a special feature of the architecture. The arched shape of the windows is typical of late Art Nouveau.

The house of merchant Laos Funk was built in 1903 by architects Fingov and Marichkov in pure Art Nouveau style. The design features dynamic volumes with bay windows, risalits, façade elevations and terraces. The House of Smedovski, built between 1907 and 1908 is an outstanding example of the collaborative efforts of architects Fingov and Marichkov. The freedom with which the materials are combined — wooden eaves and consoles, wrought iron railings and doors, rustic masonry — is reminiscent of Art Nouveau despite the building's pseudo-historical silhouette.



Georgi Fingov (1874–1944)
Georgi Fingov (1874–1944)

1
Banko Sofije je načrtoval Georgi Fingov v sodelovanju z Dimo Nichevom in Nicola Yurukovom v 1913. Stavba je bila zgrajena 1920 in je bila ena najbolj izjemnih v tistem času. © NALIS Fundacija
The old Bank of Sofia is designed by Georgi Fingov in collaboration Dimo Nichev and Nicola Yurukov in 1913. The building itself was erected in 1920 and was one of the most remarkable pieces of the time. © NALIS Foundation

2
Zavarovalnica so leta 1926 zgradili arhitekti Georgi Fingov, Nicola Yurukov in Dimo Nachev. Stavba ima veliko osmerokotno kupolo in stolp z uro, ki sta okrašena s skulpturami umetnika Ivan Lazarova. © NALIS Fundacija
The Clerical Insurance Bureau was built in 1926 by architects Georgi Fingov, Nicola Yurukov and Dimo Nachev. The building with grand octagonal dome and watch tower is decorated with sculptures of artist Ivan Lazarov. © NALIS Foundation

3
Funk hiša (Družinska hiša trgovca Laos Funka) © NALIS Fundacija
Funk House (Family house of merchant Laos Funk) © NALIS Foundation

Projekt se izvaja v okviru Transnacionalnega programa Podonavje, s finančno podporo Evropske unije, Evropskega regionalnega razvojnega sklada (ERDF, IPA, ENI).

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Danube Transnational Programme
ART NOUVEAU

ÖDÖN LECHNER V SZEGEDU

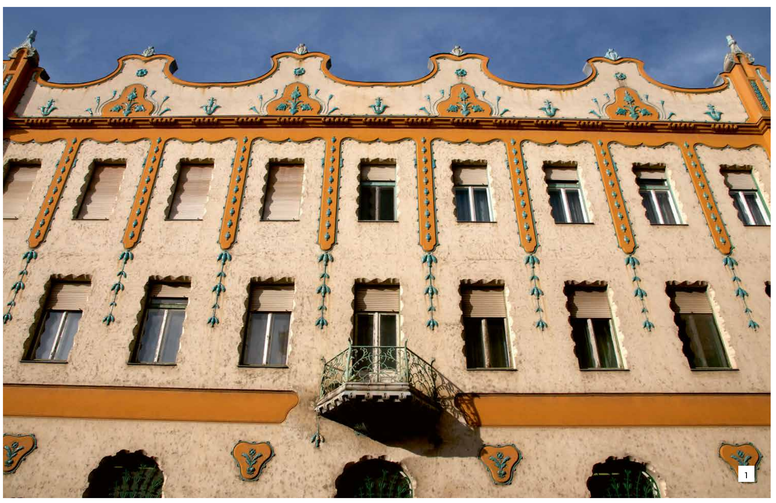
Ödön Lechner (1845–1914) je bil pomembna osebnost na področju secesijske arhitekture v Szegedu. Po ženini smrti je obiskal Francijo, kjer je do leta 1878 v delal v pariškem uradu *Clément Parent*. Po vrnitvi v Budimpešto je ponovno sodeloval z Gyulom Pártosom. Kot del obnovitvenih aktivnosti, ki so se odvijale med letoma 1882 in 1883 po veliki poplavi reke Tise v Szegedu, so po Lechnerjevih projektih zgradili stavbe, kot so mestna hiša in hiša Milko, ki kažejo na vpliv francoske renesanse.

Dvonadstropno Deutschevo hišo je Lechner zasnoval za brata gradbenika, Emila in Lipota Deutscha med letoma 1900 in 1902. Takrat so istočasno v Budimpešti zgradili Poštno hranilnico, ki je jo prav tako projektiral Lechner. Dvonadstropno hišo je sprva načrtoval Miklós Erdélyi, ki pa od občinskega gradbenega urada ni dobil dovoljenja za gradnjo. Zato je eden od investitorjev Odöna Lechnerja, ki ga je spoznal pri gradnji hiše Milko, prosil, da pripravi projekt za fasado in stopnice. Madžarski ljudski motivi v zeleno-modri in oranžni barvi na dekorativnih elementih so bili izdelani iz glazirane keramike Zsolnayeve keramične tovarne ter spominjajo na ljudske motive s stavbe Poštne hranilnice v Budimpešti. Pomolna okna iz zakovičene pločevine so ena prvih takih v madžarski arhitekturi. Ob zaključku gradnje se je v stavbo vselil Diskontni urad madžarskih železnic. Ödön Lechner, ki je ljubil Szeged, je leta 1902 izjavil »Novi materiali zahtevajo nove konstrukcije in oblike. Ponudila se nam je priložnost, da v našo arhitekturo, v katero do sedaj nismo dodali ničesar od naše posebne umetnosti, vnesemo nacionalne značilnosti.« Drugo ime za to stavbo je hiša Wolf po posestniku Miksi Wolfu, zetu Emila Deutscha, ki se je leta 1905 poročil z Erzsébet Deutsch.

ÖDÖN LECHNER IN SZEGED

Ödön Lechner (1845–1914) was a significant figure in Art Nouveau architecture in Szeged. After the death of his wife, Lechner visited France, where he worked in Clément Parent's Paris office until 1878. After returning to Budapest, he collaborated again with Gyula Pártos. As part of the reconstruction activity between 1882 and 1883, following the 'Great Flood of the River Tisza in Szeged', buildings such as the town hall and the Milkó House, which shows the influence of the French Renaissance, were built according to Lechner's designs.

The Deutsch House is a two-storey house designed by Lechner and erected for the brothers Emil and Lipót Deutsch, building contractors, between 1900 and 1902, at the same time the Postal Savings Bank, also designed by Lechner, was built in Budapest. The two-storey house was originally planned by Miklós Erdélyi, but the Municipal Office of Engineering denied permission for the construction works. Therefore, Erdélyi asked Ödön Lechner, whom he had met during the construction of the Milkó House, to prepare the plans for the façade and the staircase. The greenish-blue and orange coloured Hungarian folk motif decorations were made of glazed ceramics from the Zsolnay Ceramics Factory and recall the folk-art motives of the Postal Savings Bank in Budapest. The riveted iron bay-window of the building is one of the first in Hungarian architecture. As soon as construction ended, the Discount Office for the Hungarian State Railways moved into the building. Ödön Lechner loved Szeged, where he proclaimed in 1902: 'New materials require new constructions and forms. The time and the opportunity has come to blend national characteristics into our architecture, to which, until now, we have not added anything of our special art.' The building is also called Wolf House after Emil Deutsch's son-in-law, Miksa Wolf, a landowner who married Erzsébet Deutsch in 1905.



Ödön Lechner
Ödön Lechner

1
Okna na fasadi Deutsch hiše v Szegedu
© Muzej uporabnih umetnosti, Arhivi, VLT 388.3.9
Bay window on the façade of the Deutsch House
© Museum of Applied Arts, Archives, VLT 388.3.9

2
Fasada Deutsch hiše v Szegedu © Muzej uporabnih umetnosti, Arhivi, VLT 388.3.7
The façade of the Deutsch House in Szeged
© Museum of Applied Arts, Archives, VLT 388.3.7

3–4
Detalj podstrešja Deutsch hiše v Szegedu
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Details of the crenellated attic of the Deutsch House ©
Museum of Applied Arts, Archives, VLT 388.2.9, VLT 388.2.7

Projekt se izvaja v okviru Transnacionalnega programa Podonavje, s finančno podporo Evropske unije, Evropskega regionalnega razvojnega sklada (ERDF, IPA, ENI).

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ÖDÖN LECHNER V BUDIMPEŠTI

Oče novega formalnega jezika madžarske arhitekture se je rodil v Budimpešti. Obiskoval je Akademijo v Berlinu, kjer je tudi spoznal svojega dolgoletnega sodelavca, Gyulo Pártosa. Po diplomi se je odpravil na potovanje po Italiji, kjer je proučeval italijanski renesančni slog. Ta vpliv se kaže tudi v njegovih prvih stavbah na Madžarskem. Da bi ubežal lastni žalosti, je po ženini smrti odšel v Pariz. Tam je kot sodelavec lokalnega arhitektnega mojstra pomagal pri obnovah več francoskih gradov. Ob vrnitvi na Madžarsko je v Budimpešti zasnoval hišo Thonet, ki je bila zgrajena med letoma 1888 in 1889 pod vplivom francoske zgodnje renesanse. Ko je ugotovil, da so madžarski ornamenti in azijska ljudska umetnost tesno povezani, je leta 1889 odšel v London in tam proučeval orientalsko keramiko. V tem duhu je bil med letoma 1891 in 1896 zgrajen Muzej in šola uporabne umetnosti, ki je Lechnerju prinesel slavo po vsej državi. Na prelomu stoletja je zasnoval številne stavbe, kot so mestne hiše v Szegedu in Kecskemétu ter cerkev Svetega Ladislava v Kőbányiju v Budimpešti.

Moderen način razmišljanja in madžarske nacionalne značilnosti so se združili v Poštni hranilnici, ki jo je zasnoval Lecnhner. Zgrajena je bila v Budimpešti med letoma 1899 in 1901. To stavbo z njeno plosko fasado, valovitimi cinami in okenskimi okvirji, okrašenimi z opečnatimi obrobami in keramično dekoracijo, je Lechner označil kot secesijsko delo. V Lechnerjevem opusu so bili ti elementi najbolj izraziti in edinstveni. Poleg madžarskih ljudskih motivov so se kot Lechnerjev značilen element uveljavile tudi opečnate obrobe. Na fasadi lahko najdemo bitja, kot so kače in čebele, ki v kombinaciji s panji simbolizirajo prihranke.

Eden od Lechnerjevih neodvisnih projektov je Madžarski kraljevi geološki inštitut, zgrajen v Budimpešti med letoma 1896 in 1899. Stranske fasade so oblikovane v obliki stolpov, ki spominjajo na renesančne zvonike iz Zgornje Madžarske (današnja Slovaška), nad stavbo pa se kot simbol geologije dviguje ogromen globus. V stavbi je sejna dvorana, v drugem nadstropju pa je knjižnica z muzejem. Kapiteli na stebrih so okrašeni s kapniki, strop prostorne vhodne avle pa je okrašen z ornamenti stalaktitnih oblik. Takšen okras meri na namembnost inštituta.

ÖDÖN LECHNER IN BUDAPEST

The father of the new formal language of Hungarian architecture was born in Budapest. He attended the Academy in Berlin, where he met Gyula Pártos, with whom he collaborated for several years. After receiving his degree, he toured Italy, where he studied the Italian Renaissance style, which influenced his first buildings in Hungary. After the death of his beloved wife, he went to Paris to escape his grief. There, he took part in the reconstruction of numerous French castles as an employee in the office of a local master architect. When he returned to Hungary, he designed the Thonet House in Budapest, which was built between 1888 and 1889 and was influenced by the early period of the French Renaissance style. In 1889 he travelled to London to examine oriental ceramics after discovering a close relationship between the Hungarian ornaments and Asian folk art. The Museum and School of Applied Arts was built in this spirit between 1891 and 1896, bringing Lechner fame throughout the country. Numerous buildings were designed by him at the turn of the century, such as the town halls in Szeged and Kecskemét and the Saint Ladislaus Church of Kőbánya in Budapest.

The modern way of thinking and the Hungarian national character merge in the Postal Savings Bank, designed by Lechner in Budapest and built between 1899 and 1901. Lechner mentioned this building, with its flat façade, wavy battlements, window frames decorated with stripes of brick and ceramics ornamentation, as a work of Art Nouveau. These elements are the most emphatic and unique in Lechner's oeuvre. In addition to the Hungarian folk art motifs, the brick stripes became Lechner's trademark. On the façade, we can find creatures like snakes and bees, which along with beehives, symbolise savings.

The Hungarian Royal Geological Institute is one of Lechner's independent designs built between 1896 and 1899 in Budapest. The sides of the façade are shaped as towers reminiscent of Renaissance campaniles from Upper Hungary (today Slovakia), and a huge globe surmounts the building, as a symbol of Geology. The building contains a boardroom and a library with a museum on the second floor. The column capitals are decorated with dripstones, while the ceiling of the spacious entrance hall is adorned with stalactite-shaped ornaments. All of these decorations allude to the function of the Institute.

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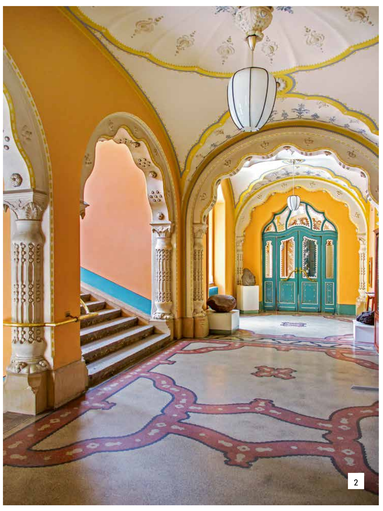
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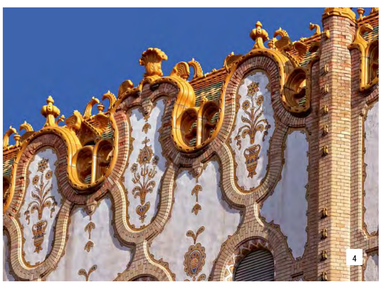
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1
Fasada kraljevega inštituta za geologijo v Budimpešti © Péter Hámori, Inštitut za umetnostno zgodovino, HAS Raziskovalni center za humanistične študije
Façade of the Royal Institute of Geology in Budapest © Péter Hámori, Institute of Art History, HAS Research Centre for the Humanities

2
Veliko stopnišče Inštituta za geologijo © Péter Hámori, Inštitut za umetnostno zgodovino, HAS Raziskovalni center za humanistične študije
The grand staircase of the Institute of Geology © Péter Hámori, Institute of Art History, HAS Research Centre for the Humanities

3
Glavna fasada bivše Poštne hranilnice, Budapest, Hold street 4 © Muzej uporabnih umetnosti, Arhivi, VLT 398.1.1
Main façade of the former Postal Savings Bank, Budapest, Hold street 4 © Museum of Applied Arts, Archives, VLT 398.1.1

4
Dekoracija podstrešja Poštne hranilnice s čebelami © Péter Hámori, Inštitut za umetnostno zgodovino, HAS Raziskovalni center za humanistične študije
Attic decoration of the Postal Savings Bank, with beehive and bees depicted on the pier © Péter Hámori, Institute of Art History, HAS Research Centre for the Humanities

Projekt se izvaja v okviru Transnacionalnega programa Podonavje, s finančno podporo Evropske unije, Evropskega regionalnega razvojnega sklada (ERDF, IPA, ENI).

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EDE MAGYAR V SZEGEDU

Ede Magyar, rojen v Orosházi leta 1877, je bil eden izmed najbolj edinstvenih arhitektov na Madžarskem. Za gradbenega mojstra se je šolal v Szegedu in kasneje v Temišvaru, leta 1901 je v Budimpešti pridobil kvalifikacijo za takšno delo. Večkrat se je podal na študijska potovanja na Dunaj, v München in Bruselj, največji navdih pa je našel v Parizu. Po vrnitvi na Madžarsko se je ustalil v Szegedu, kjer so po njegovih projektih zgradili številne dvorce in stanovanjske hiše. Poleg svojega dela v Szegedu je dobro znan še po gledališču v Kaposváru, ki ga je zgradil skupaj z Józsefom Stahlom.

Hiša Reök: Hidravlični inženir Iván Reök je za svoje sinove zgradil garsonjere, za svoje hčere pa dvosobna stanovanja. V pritličnem vogalu so bile trgovine z restavracijo, tja je svojo pisarno preselil tudi Ede Magyar. Dekoracija fasade kaže vpliv secesijskega sloga in spominja na jezersko obrežje z ovijalkami in vodnimi rastlinami, kar meri na lastnikov poklic. Kovane ograje je po projektih Magyara izvedel kovač Pála Feketa iz Szegeda. Plošče pod ogredjem so bile okrašene z indijsko praprotjo, ki pa so jo nato na željo konservativnih lastnic odstranili. Flora in favna se pojavljata tudi v notranjosti.

Hiša Ungár-Mayer je trinadstropna stanovanjska hiša, zgrajena med letoma 1908 in 1911 za podjetnika Bena Ungarja in Árona Mayerja. Projektant je v pritličju uporabil železo-betonski skelet, ki so ga izdelali v podjetju Szilárda Zielinszkega. Na fasadi so tokrat namesto ovijalk bolj poudarjene geometrične oblike, na veliki konici stolpa se pojavijo ženske figure. V pritličju je bil Café Corso, ki ga je prav tako oblikoval Magyar. Kavarno sta pogosto obiskovala Gyula Juhász in Attila József.

Ede Magyar ni bil kot arhitekt pomemben samo za mesto Szeged, temveč je bil tudi zelo svojstven umetnik, ki je predstavljal unikaten slog v madžarski secesiji. Zaradi nesrečne ljubezni je leta 1912 v 35. letu storil samomor.

EDE MAGYAR IN SZEGED

Ede Magyar, one of the most unique architects in Hungary, was born in Orosháza in 1877. He trained to become a master builder in Szeged and later in Timişoara, finally receiving his qualifications in Budapest in 1901. He made several study tours to Vienna, Munich and Brussels, but found the greatest inspiration in Paris. After his return to Hungary, he lived in Szeged, where numerous mansions and apartment houses were built according to his plans. Besides his work in Szeged, one of his most well-known buildings is the theatre in Kaposvár, which was erected by Magyar and József Stahl.

The Reök House: The hydraulic engineer Iván Reök constructed bachelor flats for his sons and flats with two rooms for his daughters. On the ground floor were shops with a restaurant in the corner; moreover Ede Magyar's office moved there as well. The decoration of the façade, which was influenced by the French Art Nouveau, recalls a lakeside with vines and water plants, alluding to the owner's occupation. The wrought iron work was made by blacksmith Pál Fekete, from Szeged, according to Magyar's plans. The panels under the entablature were decorated with water sprites, but those were removed at the wishes of the conservative women owners. The flora and fauna also appear in the interior.

The Ungár-Mayer House is a three-storey apartment house, built for the entrepreneurs Benő Ungár and Áron Mayer between 1908 and 1911. The designer applied a ferro-concrete skeleton on the ground-floor, which was made by the office of the engineer Szilárd Zielinszki. In place of the vines, geometric forms are emphasised on the façade and maiden figures appear on the huge steeple at the corner. On the ground floor of the building was the Café Corso, whose interior was designed by Ede Magyar as well. The café was frequented by Gyula Juhász and Attila József.

Ede Magyar was not only a significant architect of Szeged but also a highly individual artist who represented a unique style in Hungarian Art Nouveau. Lovesickness drove him to suicide at the age of 35, in 1912.

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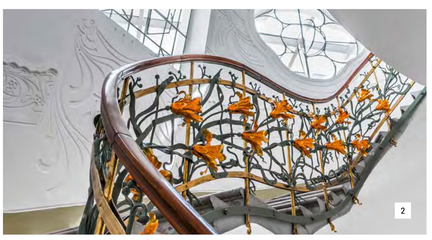
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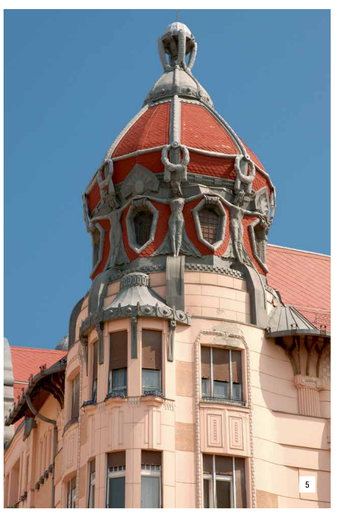
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Ede Magyar
Ede Magyar

1–3
Nekdanja Reökova hiša v Szegedu, na nekdanjem Bulevarju Lajos Tisza, ki se danes imenuje Ede Magyar Square v čast arhitekta © Muzej uporabnih umetnosti, Arhivi
The former Reök House in Szeged, formerly on Lajos Tisza boulevard, now called Ede Magyar square to honour the architect © Museum of Applied Arts, Archives

4
Okrasje iz kovanega železa na stopnišču Ungár-Mayer hiše v Szegedu © Muzej uporabnih umetnosti, Arhivi VLT 387.1.1
The wrought iron decoration of the staircase of the Ungár-Mayer House in Szeged © Museum of Applied Arts, Archives VLT 387.1.1

5
Ungár-Mayer hiša v Szegedu, Kárász ulica 16 © Muzej uporabnih umetnosti, Arhivi VLT 387.3.4)
The Ungár-Mayer House in Szeged, Kárász street 16 © Museum of Applied Arts, Archives VLT 387.3.4

Projekt se izvaja v okviru Transnacionalnega programa Podonavje, s finančno podporo Evropske unije, Evropskega regionalnega razvojnega sklada (ERDF, IPA, ENI).

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ART NOUVEAU

FERENC RAICHLE V SZEGEDU

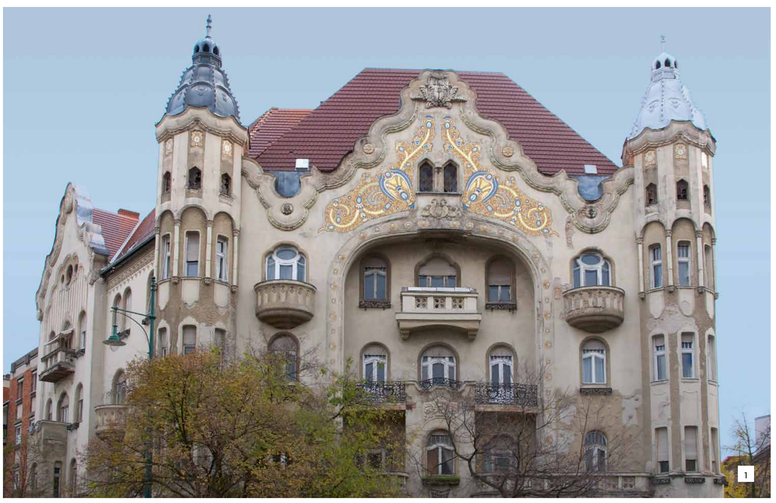
Ferenc J. Raichle je bil rojen v Apatinu (današnja Srbija) in je obiskoval Tehnično univerzo v Budimpešti, kjer je leta 1891 tudi diplomiral. Po študiju je dve leti delal v Berlinu, nakar je odprl biro v Subotici. Med letoma 1895 in 1905 je delal v Vojvodini, predvsem v Subotici, kjer je zasnoval javne stavbe in dvorce. S secesijsko arhitekturo se je seznanil, ko je raziskoval nacionalna prizadevanja Gyule Pártosa, ki je bil Lechnerjev prijatelj in prav tako rojen v Apatinu. Leta 1906 se je z družino preselil v Szeged. Tam je zasnoval več večnadstropnih palač, kot so hiša Schäffer, hiša Faludy in njegova lastna palača, v kateri je bil kino Apollo. Pred odhodom v Budimpešto in med prvo svetovno vojno je projektiral vojaške stavbe, po selitvi v Budimpešto pa opustil arhitekturo in se v zadnjih letih življenja posvetil slikarstvu.

Grófova palača je bila zgrajena za dr. Árpáda Gróf a, glavnega pravnega zastopnika hranilnice okrožja Szeged-Csongrád. V pritličju so bila odvetniške družbe, medtem ko so bila v drugem nadstropju stanovanja za mestne uradnike. Trinadstropna stavba je bila zgrajena po Raichlovih projektih v trinajstih mesecih, med letoma 1912 in 1913. Fasada je precej raznolika, na njej namreč lahko opazimo tako zatrepe, balkone in vogalni stolp. Rumeno-moder mozaik na timpanonu spominja na madžarski szűr (dolg, z vezenjem okrašen plašč), pod timpanonom so barviti glazirani keramični elementi. Stopnišče je okrašeno s štukaturami v obliki tulipanov, kovana železna stopniščna ograja kovača Ferenca Fejősa pa nosi okrase v obliki sončnic. Obnovo strehe je financiral Program čezmejnega sodelovanja Evropske unije, kar so s skupno prijavo na razpis omogočili mesta Szeged, Subotica in Senta.

FERENC RAICHLE IN SZEGED

Ferenc J. Raichle was born in Apatin (today in Serbia) and attended the Technical University in Budapest, where he received a degree in 1891. After his studies, he worked in Berlin for two years, and then opened an office in Subotica. Between 1895 and 1905, he worked in Vojvodina, primarily in Subotica, where he designed public buildings and mansions. He was introduced to Art Nouveau architecture while investigating national endeavours by Gyula Pártos, also born in Apatin and Lechner's friend. In 1906 Raichle and his family moved to Szeged, where he designed several multi-storey palaces, such as the Schäffer House, the Faludy House and his own palace, which housed the Apollo Cinema. During World War I, he designed military buildings, before moving to Budapest, where he abandoned his design activities and, in the last years of his life, turned his attention instead to painting.

Gróf Palace was erected for Dr. Árpád Gróf, advocate general of the Savings Bank of Szeged-Csongrád County. On the second floor, apartments were created for city officials, while on the ground floor, some law firms were located. The three-storey building was built in 13 months between 1912 and 1913 according to Raichle's designs. The façade of the house is quite varied, characterized by gables, balconies and a tower at the corner. The yellow and blue coloured mosaic decoration on the pediment recalls the Hungarian szűr (a long coat decorated with embroidery). Beneath the pediment are colourful glazed ceramic elements. The staircase is decorated with tulip-patterned stuccoworks and the sunflower ornamented wrought-iron stair-railing was made by metalsmith Ferenc Fejős.



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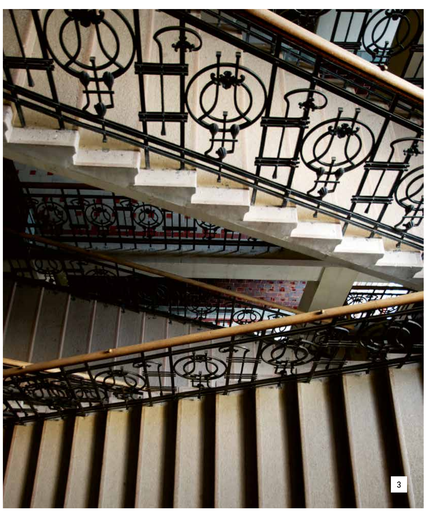

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Ferenc J. Raichle
Ferenc J. Raichle

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Glavna fasada palače Raichle's Gróf v Szegedu
© Muzej uporabnih umetnosti, Arhivi VLT 401.1.1
The main façade of Raichle's Gróf Palace in Szeged
© Museum of Applied Arts, Archives VLT 401.1.1

2
Ograja in dekoracije iz kovanega železa v pritličju palace Gróf v Szegedu © Muzej uporabnih umetnosti, Arhivi VLT 401.4.1
Wrought iron railings and decorations on the ground floor level of the Gróf Palace © Museum of Applied Arts, Archives VLT 401.4.1

3
Stopnišče palače Gróf v Szegedu © Muzej uporabnih umetnosti, Arhivi VLT 401.4.7
Staircases of the Gróf palace in Szeged
© Museum of Applied Arts, Archives VLT 401.4.7

Projekt se izvaja v okviru Transnacionalnega programa Podonavje, s finančno podporo Evropske unije, Evropskega regionalnega razvojnega sklada (ERDF, IPA, ENI).

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ART NOUVEAU

JÓZSEF VÁGÓ V BUDIMPEŠTI

ÖDÖN LECHNER IN NJEGOVI PRIVRŽENCI
ÖDÖN LECHNER AND HIS FOLLOWERS

József Vágó, rojen leta 1877 v Oradei, je obiskoval Jožefovo tehnično univerzo v Budimpešti in hkrati delal v biroju Ödöna Lechnerja. Po diplomi je dobil službo v biroju priljubljenega arhitekta Ignáca Alpára, kjer je delal s svojim bratom Lászlóm. Brata Vágó sta nato odprla lastno podjetje in skupaj delala med letoma 1902 in 1911. Projektirala sta številne stavbe, med katerimi so bile predvsem stanovanjske hiše. Na njun pristop je vplival Ödön Lechner in njegov študij madžarskih narodnih motivov, prav tako je v njunem delu opazen vpliv Otta Wagnerja z Dunaja, ki se je osredotočal predvsem na funkcionalnost svojih arhitektur. Leta 1911 je József po osvojeni zlati medalji na Mednarodni umetniški razstavi v Rimu, kjer je zmagal skupaj z bratom, sam nadaljeval s projektiranjem. Njegovi članki so bili objavljeni tako v madžarskih kot tudi v avstrijskih revijah *A Ház and Die bildende Künstler,* kar je izkoristil tako, da je istega leta organiziral srečanje z Ödönom Lechnerjem and Ottom Wagnerjem.

Hiša Gutenberg, ki je bila zgrajena za madžarsko Zvezo za pomoč knjižnim tiskarjem in stavcem, se je proslavila kot prva uspešna gradnja po projektu bratov Vágó. Zgrajena je bila med letoma 1905 in 1907, v njej pa je bilo 38 stanovanj, kavarna in zasebno gledališče. V zgornjem nadstropju sta imela z bratom biro, József je tam tudi stanoval z ženo, pevko Gitto Lénárt, in njunim sinom Petrom, ki se je tam celo rodil.

Tedaj je bil József Vágó zaposlen še v biroju Zsigmonda Quittnerja. Tu je sodeloval pri projektiranju palače življenjske zavarovalnice Gresham, imenovane po londonskem podjetniku Siru Thomasu Greshamu. V palači, ki je bila zgrajena med letoma 1904 in 1905, so bile v pritličju in medetaži pisarne zavarovalnice, medtem ko so bile v kleti številne trgovine in seveda Gresham Café. V prvem in višjih nadstropjih so prebivali bančni direktorji in bankirji. Eden izmed slavnejših stanovalcev je bil Ferenc Kossuth, sin Lajosa Kossutha, ki je bil ključna oseba med revolucijo in madžarsko osvobodilno vojno v letih 1848 in 1849. Notranjost sta oblikovala slavna madžarska kiparja Géza Maróti in Ede Telcs, steklarska dela je pa projektiral in izvedel Miksa Róth.

JÓZSEF VÁGÓ IN BUDAPEST

József Vágó, who was born in Oradea in 1877, attended the Joseph Technical University in Budapest while he was working in the office of the designer Ödön Lechner. After receiving his degree, he was given a job beside his elder brother, László, in the office of the popular architect Ignác Alpár. The Vágó brothers opened an office and worked together between 1902 and 1911, designing numerous buildings, especially apartment houses. Their approach was inspired by Ödön Lechner and his research on Hungarian national motifs, but their works also reveal the influence of Otto Wagner from Vienna, who focused on function in his constructions. In 1911, after the Vágó brothers won the gold medal at the International Exhibition of Art in Rome, József continued designing on his own. That year he organized a meeting with Ödön Lechner and Otto Wagner as his articles were published in both Hungarian and Austrian magazines: *A Ház* and the *Bildende Künstler.*

The Gutenberg House, which was built for the Hungarian Association for the Assistance of Book Printers and Typesetters, was the first successful building designed by the Vágó brothers. Built between 1905 and 1907, it has 38 spacious apartments, a café and a private theatre. The Vágó brothers had their office on the top floor, and József lived there with his wife, the singer Gitta Lénárt, and their son, Peter, who was born there.

At that time, József Vágó worked in the office of Zsigmond Quittner as well, where he took part in the designing of the palace of the Gresham Life Insurance Company, named after the London-based merchant Sir Thomas Gresham. The palace, built between 1904 and 1905, housed the Insurance Company's offices on the ground floor as well as the mezzanine, while the rest of the ground floor and the basement hosted a number of shops and, of course, the Gresham Café. On the first floor and above, luxury homes were created where bank directors and bankers resided. One of its famous residents was Ferenc Kossuth, the son of Lajos Kossuth, a crucial figure in the Revolution and War of Independence of 1848/49 in Hungary. The interior was designed by the famous Hungarian sculptors Géza Maróti and Ede Telcs, and all the glass painting works in the building were planned and executed by Miksa Róth.

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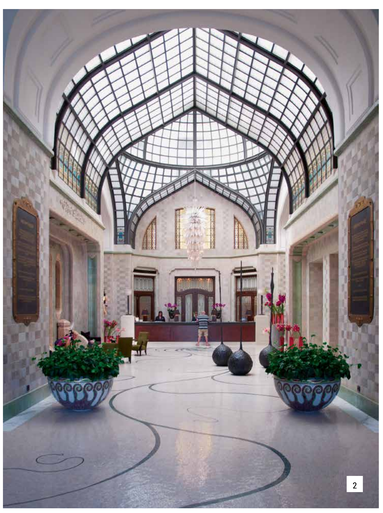

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József Vágó
József Vágó

1
Glavna fasada palače Gresham v Budimpešti, Trg Széchenyi Istvána 5 © Muzej uporabnih umetnosti, Arhivi VLT 400.1.1
The main façade of Gresham Palace in Budapest, Széchenyi István square 5
© Museum of Applied Arts, Archives VLT 400.1.1

2
Steklena streha pritlične pasaže palače Gresham v Budimpešti © Muzej uporabnih umetnosti, Arhivi VLT 400.2.1
The glass-covered ground floor passage of the Gresham Palace © Museum of Applied Arts, Archives VLT 400.2.1

3
Glavna fasada Gutenbergove hiše v Budimpešti, Trg Gutenberga 4 © Muzej uporabnih umetnosti, Arhivi VLT 393.1.1
The main façade of the Gutenberg House in Budapest, Gutenberg square 4 © Museum of Applied Arts, Archives VLT 393.1.1

4
Kovana ograja z železnimi elementi na glavnem stopnišču Gutenbergove hiše © Muzej uporabnih umetnosti, Arhivi VLT 393.5.3
Wrought iron railings with iron inlays in the main staircase of the Gutenberg House © Museum of Applied Arts, Archives VLT 393.5.3

Projekt se izvaja v okviru Transnacionalnega programa Podonavje, s finančno podporo Evropske unije, Evropskega regionalnega razvojnega sklada (ERDF, IPA, ENI).

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ART NOUVEAU

MARCELL KOMOR IN DEZSŐ JAKAB V BUDIMPEŠTI

Marcell Komor (1868–1944) se je rodil pred stopetdesetimi leti v Pešti in je pomembna oseba v zgodovini madžarske arhitekture. Bil je privrženec Ödöna Lechnerja in je leta 1891 diplomiral na Tehnični univerzi v Budimpešti. Po študiju je sprva delal v ateljeju Alajosa Hauszmanna, nato pri Imreju Franceseku. Tam je spoznal Dezsa Jakaba, s katerim je kasneje odprl lastni atelje. Pred tem je Komor kot stanovski kolega sodeloval z Ödönom Lechnerjem pri projektiranju notranjosti Muzeja uporabnih umetnosti in Kraljevega geološkega inštituta v Budimpešti. Svoj prvonagrajeni projekt za hotel v Szentesu je zasnoval v Lechenerjevem ateljeju. Tedaj je postal poslovni partner Dezsa Jakaba (1864–1932) in skupaj sta zmagala na več natečajih med letoma 1897 in 1918. Po njunih projektih so zgradili številne stavbe ne samo v Budimpešti, temveč tudi drugje po državi: v Szentesu, Oradei, Tirgu Muresu in Subotici.

Hotel Palace v Budimpešti je bil zgrajen leta 1910 za družbo Palace Hotel Private Limited Company. Šestnadstropna stavba je v vsakem nadstropju nudila 13 sob in stražajevo sobo. Sobe so vsebovale tudi električne alarmne naprave. V prvem nadstropju so bili čitalnica, dnevna soba in terasni vrt. Restavracijo so po Komorjevih in Jakabovih načrtih zgradili leta 1923. Notranjost je uredil Pál Rákos. Stavba je sčasoma začela propadati in je bila leta 2002 obnovljena za hotelsko verigo Novotel.

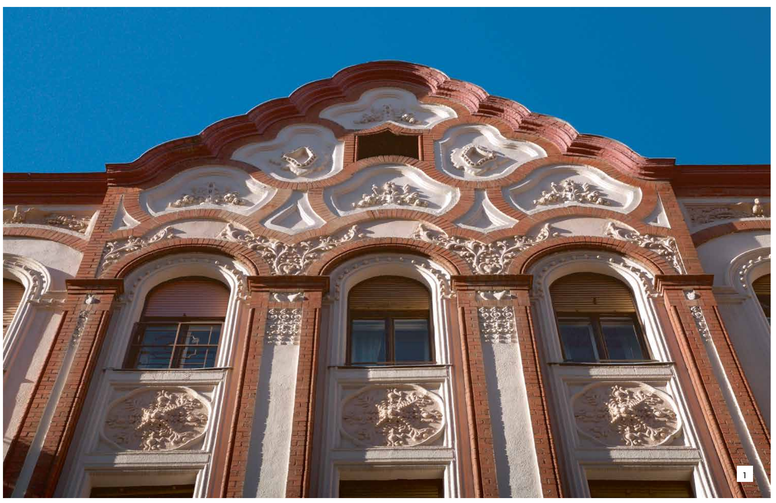
Prva stanovanjska hiša, ki sta jo zasnovala Komor in Jakab, je tista na ulici Csengery 76 v Budimpešti, in sicer za Sándorja Strausza in njegovo ženo Katalino Rosenfeld. Madžarski narodni motivi na fasadi in okrasje na stopnicah kažejo na vpliv Ödöna Lechnerja. Pozornost si zaslužijo še lesena vrata z ornamenti iz kovanega železa.

MARCELL KOMOR AND DEZSŐ JAKAB IN BUDAPEST

Marcell Komor (1868–1944), an important figure in the history of Hungarian architecture and a follower of Ödön Lechner, was born 150 years ago in Pest. In 1891, he received a degree from the Technical University of Budapest. After his studies, he worked first in Alajos Hauszmann's design studio and then in that of Imre Francsek. There he met Dezső Jakab, with whom he later opened an office. Earlier Komor, as Ödön Lechner's colleague, had taken part in the designing of the interior of the Museum of Applied Arts and the Institute of Geology in Budapest. His first prize-winning plan was for a hotel in Szentes, which he designed in Lechner's studio. He entered into partnership with Dezső Jakab (1864–1932) at this time, and together they won many tenders between 1897 and 1918. Numerous buildings were built according to their designs not only in Budapest but throughout the country: in Szentes, Oradea, Târgu Mureș and Subotica.

The Palace Hotel in Budapest was built for the Palace Hotel Private Limited Company in 1910. The six-storey building contained 13 rooms and a servant's room on each floor. The rooms contained electric alarm machines as well. The reading room, the lounge and the terraced garden were on the first floor. The restaurant was reconstructed in 1923 according to Komor and Jakab's plans and the interior was decorated by Pál Rákos. The building, which had fallen into disrepair, was reconstructed for the Novotel Hotel chain in 2002.

The apartment house in Csengery Street 76 in Budapest was the first private house designed by Komor and Jakab for Sándor Strausz and his wife, Katalin Rosenfeld, in 1900. The Hungarian folk art motifs of the façade and the decorations of the staircase were influenced by Ödön Lechner. The wooden gate decorated with wrought-iron ornaments also deserves attention.



Marcell Komor in Dezső Jakab
Marcell Komor and Dezső Jakab

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Detajl stanovanjske stavbe na Csengery ulici 76, Budimpešta
© Muzej uporabnih umetnosti, Arhivi VLT 363.1.1
Detail from the façade of the apartment building at Csengery street 76, Budapest © Museum of Applied Arts, Archives VLT 363.1.1

2
Palace Hotel v Budimpešti, Rákóczi avenija 43
© Muzej uporabnih umetnosti, Arhivi VLT 381.1.1
The Palace Hotel in Budapest, Rákóczi avenue 43
© Museum of Applied Arts, Archives VLT 381.1.1

3
Detajl okna na glavni fasadi Palace Hotela
© Muzej uporabnih umetnosti, Arhivi VLT 381.1.6
Detail of a bay window on the main façade of the Palace Hotel © Museum of Applied Arts, Archives VLT 381.1.6

Projekt se izvaja v okviru Transnacionalnega programa Podonavje, s finančno podporo Evropske unije, Evropskega regionalnega razvojnega sklada (ERDF, IPA, ENI).

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MARCELL KOMOR IN DEZSŐ JAKAB V SUBOTICI – SINAGOGA

Gradnja subotiške sinagoge je bila končana 1902 po načrtih Marcella Komorja in Dezsa Jakaba, ki sta dobivala precej naročil. Projekt za subotiško sinagogo je bil pripravljen že za natečaj za gradnjo judovske molilnice v Szegedu (1900). Stavbna zasnova vsebuje pet kupol, osrednja stoji na osmerokotni železni konstrukciji, katere del in osnova edinstvene strukture sinagoge so pilastri. Stavba je bila zasnovana tako, da upošteva vse še tako podrobne vidike liturgije. Med funkcionalnostjo in obliko sta uspela doseči logično harmonijo, česar ni mogoče na splošno trditi za arhitekturni slog tistega časa.

Reliefi iz terakote, ki tečejo vzdolž robov fasade sinagoge in okoli rozete, ustvarjajo vodoravne vence in girlande okrog oken in vrat, kjer se listne oblike izmenjavajo z oblikami rož in rastlin. Ti vzorci so značilni za madžarski secesijski slog, saj motivi ljudske umetnosti izvirajo iz osnovnih oblik, kot so vrtnice, tulipani, pavja peresa in listi.

Notranjost sinagoge je prav tako okrašena s cvetličnimi ornamenti, ki se pojavljajo na slikanih okrasih, reliefih in vitražih, ki živahno osvetljujejo notranji prostor. Okna, ki jih lahko najdemo v pritličju in v galeriji kupole ter ob njenem vznožju, so bila izdelana v delavnici Mikse Róth. Kupolo dopolnjuje radialno slikano steklo, iz sredine stropa pa visi lestenec. Neglazirano terakoto in glazirane pirograninte elemente so izdelali v Zsolnayevi tovarni v Pečiu. Arhitekti so si prizadevali, da bi oživljala spomin na starodavni šotor, ki naj bi varoval zvitke Tore. Te ambicije so omejile njune lastne želje, da v arhitekturi izrazita narodne značilnosti, s katerimi se subotiška sinagoga izrazito ponaša.

MARCELL KOMOR AND DEZSŐ JAKAB IN SUBOTICA – THE SYNAGOGUE

The Subotica synagogue was completed in 1902 according to plans by Marcell Komor and Dezső Jakab, who frequently received commissions. The designs for the Subotica synagogue had already been prepared for an earlier invitation for tenders for the design of Szeged's Jewish house of prayer (1900). The layout of the building includes five domes, with the main dome resting on an octagonal steel construction. These pillars make up the foundation of the synagogue's unique structure. The building was designed to meet the requirements of even the most minute aspects of the liturgy. A logical harmony was achieved between function and form, which cannot be said generally of the architectural style of the era.

The synagogue's terracotta reliefs run along the edges and the around the rosette of the façade, creating horizontal wreaths and festoons around the windows and doors, with leaf shapes alternating with flowers and plants. These patterns are characteristics of the Hungarian Art Nouveau style: folk art motifs derived from such basic forms as roses, tulips, peacock feathers and leaves.

The interior of the synagogue is also adorned with floral ornaments, which appear in the painted decorations, relief work, and the stained-glass windows that vividly illuminate the interior space. The windows were crafted in the studio of the renowned stained-glass artist Miksa Róth and can be found on the ground floor, in the gallery of the dome and also at its base. The dome is filled with radial stained-glass and there is a chandelier suspended from the centre. The unglazed terra cotta and the glazed pyrogranite elements were manufactured in the Zsolnay factory in Pécs. The architects' ambition to evoke the ancient tent that safeguarded the Torah scrolls was hindered by their desire to infuse the architecture with national characteristics, which are exquisitely displayed in the Subotica synagogue.

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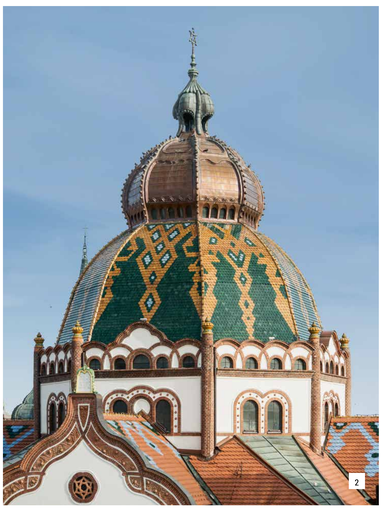
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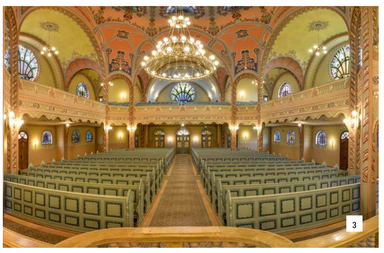
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1–2
Zunanjost sinagoge iz Subotice
© Željko Vukelić, Medobčinski inštitut za varstvo kulturnih spomenikov Subotica
Exterior views of the synagogue at Subotica
© Željko Vukelić, Inter-municipal Institute for Protection of Cultural Monuments of Subotica

3–4
Notranjost sinagoge v Szabadkaju
© Željko Vukelić, Medobčinski inštitut za varstvo kulturnih spomenikov Subotica
Interior view of the synagogue at Szabadka
© Željko Vukelić: Inter-municipal Institute for Protection of Cultural Monuments of Subotica

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MARCELL KOMOR IN DEZSŐ JAKAB V SUBOTICI – MESTNA HIŠA

ÖDÖN LECHNER IN NJEGOVI PRIVRŽENCI
ÖDÖN LECHNER AND HIS FOLLOWERS

Marcell Komor in Dezső Jakab sta leta 1907 izdelala projekt za Mestno hišo v Subotici, ki je bila zgrajena v letih od 1908 do 1910, dela v notranjosti pa so zaključili v letu 1912. Glavna fasada je sestavljena iz treh nišs štirimi vitraži, ki prikazujejo plemkinjo, cesarja Franca Jožefa I., cesarico Marijo Terezijo in še eno plemkinjo. Plemkinji naj bi bili hči grofa Sándorja Purglija in hči župana Károlya Bírója.

Tloris notranjega prostora je omejen z zunanjostjo stavbe, toda projektanta sta bila kljub temu domiselna v svojih rešitvah in sta ustvarila skladno in monumentalno stavbo. Štirje svetlobni jaški poskrbijo, da dnevna svetloba doseže tudi najtemnejše kotičke stavbe, medtem ko šest stopnišč naredi stavbni kompleks bolj prehoden. Na severni fasadi je v pritličju arkada, skozi katero lahko obiskovalci vstopijo v trgovine ali v vhodno avlo. Iz avle do reprezentančnega predela, kjer so tri sejne dvorane, vodi prostorno stopnišče. Sejne dvorane, ki so jih nekoč uporabljali za uradne prostora grofa in župana, so znane kot Ceremonialna dvorana, Rumena dvorana in Zelena dvorana.

Najpomembnejši element v Ceremonialni dvorani so vitraži na severni fasadi. Izdelal jih je priznani steklarski mojster Miksa Róth, čigar prepoznavne značilnosti so vidne v osrednjih petih okenskih nišah. Stranska pomolna okna, ki veljajo za ene izmed najbolj dragocenih umetnin zgodnjega 20. stoletja, je zasnoval Sándor Nagy.

Ostalo izvrstno okrasje notranjega prostora je Zsolnayeva keramična dekoracija na svečanem stopnišču. Zidovi tega stopnišča so prekriti s temno zelenim, bleščečim in trpežnim materialom, ki je v močnem kontrastu s svetlo kamnito stopniščno ograjo. Na steni so majhne pravokotne ploščice, prekrite z eozinsko glazuro, ki predstavljajo različne obrti in poklice. Na razgibani strehi so barviti bobrovci, izdelani v Zsolnayevi tovarni. Sleme je okrašeno z belimi ploščami, medtem ko so stolpi okrašeni z velikimi rozetami na podnožju zatrepa.

MARCELL KOMOR AND DEZSŐ JAKAB IN SUBOTICA – CITY HALL

The City Hall of Subotica was designed by Marcell Komor and Dezső Jakab in 1907 and built in 1908–10, while the interior works were finished in 1912. The main façade consists of three bays with four stained-glass windows showing a squire, Emperor Franz Joseph I, Empress Maria Theresa, and another squire. The squires are said to be the daughters of Count Sándor Purgli and Mayor Károly Bíró.

The layout of the interior space is determined by the exterior of the building, although the designers were imaginative in their solutions, creating a well-proportioned, monumental building. Four light shafts ensure that daylight reaches even the darkest recesses of the building, while six stairwells make the building complex more navigable. The northern façade also had a ground floor arcade, through which visitors can access the corner shops or the entrance hall. A spacious stairway leads from the hall to the first floor's representative area, where there are three council chambers: the Ceremonial Hall and the Yellow and Green Halls, which used to be the administrative offices of the mayor and the count.

The most important elements in the Ceremonial Hall are the northern façade's stained-glass windows by the well-known glass artist Miksa Róth, whose signature can be found in the five central window niches. The bay windows to the sides were designed by Sándor Nagy and are considered some of the most valuable artworks of the early 20th century.

Other exquisite ornaments in the interior space are the Zsolnay ceramic adornments in the state staircase. The walls of this staircase are covered with dark green, glossy and durable material that strongly contrasts the bright stone of the balustrade. The small rectangular tiles on the wall, each covered with eosin glaze, represent various crafts or trades. The multicoloured beaver-tail tiles of the playful roof were also produced in the Zsolnay factory. The roof ridge is adorned with showy white shingles, while the towers are decorated with large rosettes at the base of the gable.

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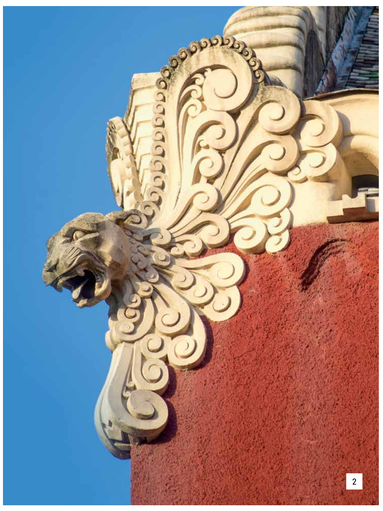
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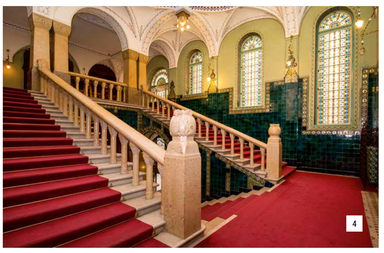
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Mestna hiša v Subotici
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City Hall of Subotica © Željko Vukelić, Inter-municipal Institute for Protection of Cultural Monuments of Subotica

2
Detalj na fasadi Mestne hiše
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Detail from the façade of City Hall © Željko Vukelić, Inter-municipal Institute for Protection of Cultural Monuments of Subotica

3–4
Detalji notranjosti Mestne hiše v Subotici
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Details from the interior of the City Hall of Subotica © Željko Vukelić, Inter-municipal Institute for Protection of Cultural Monuments of Subotica

5
Dekorativni keramični paneli na stopnišču Mestne hiše
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Decorative ceramic panels in the staircase of City Hall © Željko Vukelić, Inter-municipal Institute for Protection of Cultural Monuments of Subotica

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ART NOUVEAU

MARCELL KOMOR IN DEZSŐ JAKAB V SUBOTICI – ZDRAVILIŠČE PALIĆ

ÖDÖN LECHNER IN NJEGOVI PRIVRŽENCI
ÖDÖN LECHNER AND HIS FOLLOWERS

Ustanovitev zdravilišča Palić so prvič predlagali konec 18. stoletja. Glavni mestni arhitekt, János Scultéty, je leta 1853 naredil načrt za prodajo zemljišča. S svojim trudom je prispeval k prihodnji regionalni-arhitekturni zasnovi toplic. Gradnja vil se je začela v zahodnem delu parka in se je nadaljevala proti vzhodu. Obstoječe zdraviliške stavbe niso dosegale estetskih, zdravstvenih in higienskih evropskih zdravilišč, zato so leta 1909 zgradili novo zdravilišče, tokrat po projektih Marcela Komorja in Dezsa Jakaba. Tri pomembnejše zdraviliške stavbe – Vodni stolp, Velika terasa in Ženska kopalna ploščad, ki stojijo na severnem bregu jezera Palić, so odprli leta 1912.

Vodni stolp je služil kot vhod v zdravilišče. Hkrati je bil postaja na tramvajski progi Subotica–Palić, zgrajeni leta 1897, ki je danes simbol Palića. Vodni stolp je bil dokončan 15. junija 1910. Na stavbi prevladujeta dve barvi, oker in svetlo rdeča, ki sta v kontrastu z zelenim in svetlo-modrim okrasjem.

Velika terasa, osrednja stavba nekdanjega zdravilišča, je bila zgrajena med letoma 1909 in 1912. Služila je kot večnamenska stavba za kulturne, zabavne, gostinske in komercialne namene. Njene arhitekturne oblike vključujejo lesene elemente in cvetlične motive, sposojene iz transilvanskega ljudskega stavbarstva. Ima simetričen tloris z dominantnim centralnim prehodom, visoko streho in leseno teraso, ki nudi pogled na jezero. Temeljna zasnova Velike terase je pravokotna in jo dopolnjujejo dodatni okrasni in funkcionalni elementi. Visoko na fasadi ob parku je polkrožen zatrep, katerega rezbarsko okrašene deske, navdihnjene z madžarskimi ljudskimi motivi, so razporejene v vzorcu sončnih žarkov. V vogalih zgornjega nadstropja so zaprti balkoni. Proti jezeru sta obrnjeni še dve večji terasi, postavljeni na dvonadstropne izbočene elemente, ki obdajajo prehod. Stavba ima štirikapno streho z osrednjim stolpom.

Prevladujoči elementi zdraviliških stavb so leseni strukturni elementi ter rumeni, zeleni in modri cvetlični rezbarjeni motivi v svetlo rdečih okvirih.

1

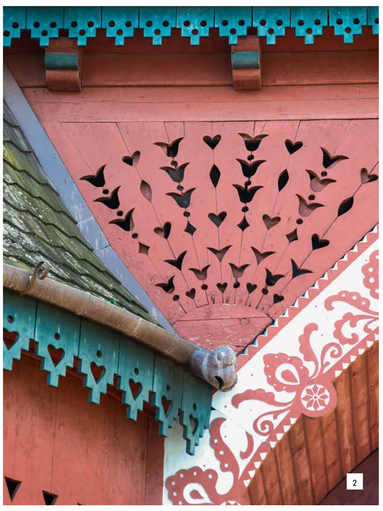
MARCELL KOMOR AND DEZSŐ JAKAB IN SUBOTICA – PALIC SPA

The establishment of the Palic spa was first proposed at the end of the 18th century. János Scultéty, chief architect of the city, worked out a plan in 1853 to offer the land for sale. His efforts defined the further regional-architectural development of the bath. The construction of villas began in the west part of the park and proceeded eastward. The spa's existing public buildings did not meet the aesthetic, health and hygienic requirements of European bath resorts at the beginning of the 20th century; therefore a new spa was built in 1909 according to the designs of Marcel Komor and Dezső Jakab. Three significant resort facilities are located on the north shore of Lake Palic: the Water Tower, the Grand Terrace and the Women's Lido, all of which opened in 1912.

The Water Tower used to be the entrance to the holiday resort. It was also a stop on the Subotica-Palic tramline, which was built in 1897 and is today a symbol of Palic. The Water Tower was finished on 15 June 1910. The building is dominated by two colours: ochre and Palic red, which contrast with the green and light blue decorations.

The Grand Terrace, the main building of the former spa, was built between 1909 and 1912. It served as a multifunctional building for cultural, entertainment, hospitality and commercial purposes. Its architectural forms include wooden elements and floral motives borrowed from Transylvanian folk architecture. It has a symmetrical layout with a dominant central passage, a high roof and lake-view terraces carved from wood. The Grand Terrace's basic form is a rectangle modified by decorative and functional elements. High on the façade, facing the park, is a semi-circular gable with carved wooden planks, inspired by Hungarian folk motifs, arranged in a half sunburst pattern. On the upper floor at the corners of the building are enclosed balconies. Also facing the lake are two large terraces atop two-storey rounded protruding elements that flank the passageway. The building has a hipped roof with a central tower.

The dominant features of the spa buildings are wooden structural elements and carved floral motifs in yellow, green and blue in 'Palic red' frames.



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1
Ženska kopel v Palić Spa © Željko Vukelić, Medobčinski inštitut za varstvo kulturnih spomenikov Subotica
The female bath building at Palic Spa © Željko Vukelić, Inter-municipal Institute for Protection of Cultural Monuments of Subotica

2
Detajl vodnega stolpa © Željko Vukelić, Medobčinski inštitut za varstvo kulturnih spomenikov Subotica
Detail from the water tower building © Željko Vukelić, Inter-municipal Institute for Protection of Cultural Monuments of Subotica

3
Vodni stolp v Palić Spa © Željko Vukelić, Medobčinski inštitut za varstvo kulturnih spomenikov Subotica
The water tower at Palic Spa © Željko Vukelić, Inter-municipal Institute for Protection of Cultural Monuments of Subotica

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ART NOUVEAU

MARCELL KOMOR IN DEZSŐ JAKAB V ORADEI

Marcell Komor (1868–1944) in Dezső Jakab (1864–1932) sta najpomembnejša predstavnika Lechnerjevega sloga. V Oradei sta zasnovala in zgradila stavbe različnih namembnosti.

Palača Črni orel (Palatul Vulturul Negru) je najbolj reprezentativen in poznan primer secesijske arhitekture v Oradei. Ime 'Črni orel' sega v 18. stoletje. Leta 1903 je občina oznanila razpis za rekonstrukcijo stavbe na glavnem mestnem trgu. Rok za oddajo prijav je bil 30. september 1905. Na razpisu sta s projektom Šampanjec zmagala Marcell Komor and Dezső Jakab. Občina je ocenila, da bodo stroški novogradnje previsoki in je prodala parcelo ter stavbe. Nova lastnika sta postala pomembna odvetnika dr. Ede Kurländer in dr. Emil Adorján, ki sta leta 1907 na gospodarski zbornici v Oradei registrirala delniško družbo, ki je združevala palačo 'Črni orel' in hotel 'Zeleno drevo'. Ustanoviteljа sta prevzela vlogo upravnika in večinskih delničarjev ter vložila začetni kapital v vrednosti 50000 kron, razdeljenih na 50 delnic.

Marcell Komor in Dezső Jakab sta dobila naročilo, naj izdelata več variant podobnih načrtov, ki so sicer temeljili na enakem konceptu tlorisa in funkcionalnosti, razlikovali pa so se glede fasade in dekoracije notranjosti. Prvo verzijo sta naredila leta 1905, drugo 1906, tretjo v letu 1907 in zadnjo leta 1908. Ferenc Sztaril je oktobra 1908 podal idejo, da so hodnik podaljšali proti ulici V. Alecsandra.

Delo na temeljih se je začelo v marcu 1907, gradnja stavbe pa se je zaključila samo leto in pol kasneje, v decembru 1908. Palačo 'Črni orel' sta zasnovala kot večnamensko stavbo, v kateri so se nahajali hotel, kavarna, bar, restavracija, plesne dvorane in trgovine. Projektanta sta veliko pozornosti namenila detajlom in simbolom. Steklena pasaža, ki je pokrivala tri notranje hodnike, in slikano steklo z orlom v letu nad zelenimi hribi sta bili dodani kasneje. Pasažo so izdelali v delavnici Kálmána Neumanna in se šteje za emblem dotičnega arhitekturnega kompleksa.

Palača 'Črni orel' je bila načrtovana kot vsestranski kompleks, ki je definiral silhueto osrednjega dela mesta in predstavljal največji hotel v Oradei v obdobju med obema vojnama.

MARCELL KOMOR AND DEZSŐ JAKAB IN ORADEA

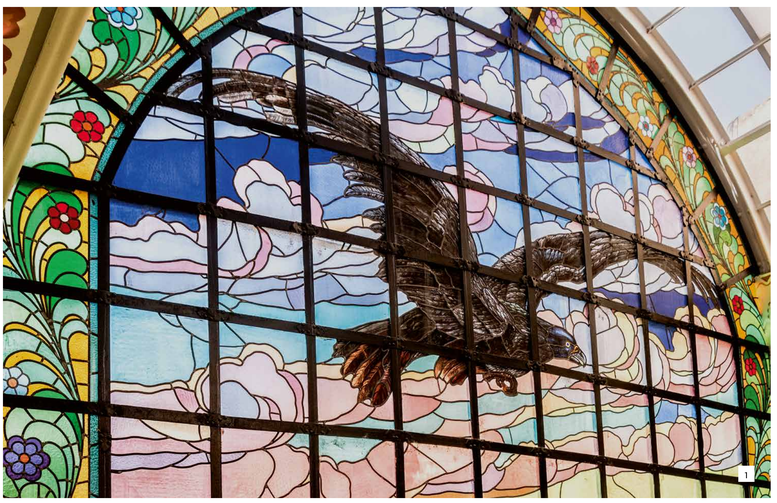
Marcell Komor (1868–1944) and Dezső Jakab (1864–1932) were two of the most important representatives of the so-called Lechnerian style and they designed and built buildings in Oradea with various functions.

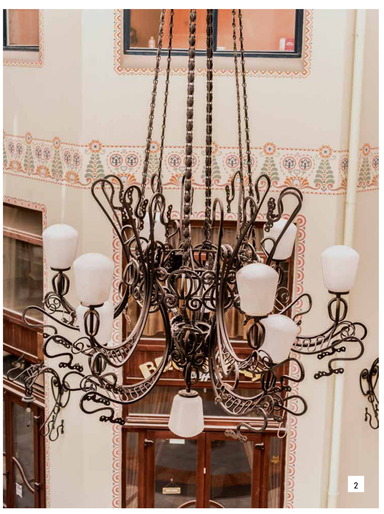
The Black Eagle Palace (Palatul Vulturul Negru) is the most representative and well-known example of Art Nouveau architecture in Oradea. The name 'Black Eagle' dates back to the 18th century. In 1903, the municipality announced a competition for the reconstruction of a building on the main square of the city. The deadline for submissions was 30 September 1905. The competition was won by a project bearing the code-name 'Champagne', submitted by Marcell Komor and Dezső Jakab. However, the municipality deemed the costs too high and instead decided to sell the plot and the buildings. The new owners of the property were two lawyers from Oradea, Dr. Ede Kurländer and Dr. Emil Adorján, important personalities of the city at that time. They founded the Black Eagle and Green Tree Hotel joint stock company, registered at the Chamber of Commerce of Oradea in 1907. The administrators and main shareholders were the two founders, who invested the initial capital of 50,000 crowns, divided into 50 shares.

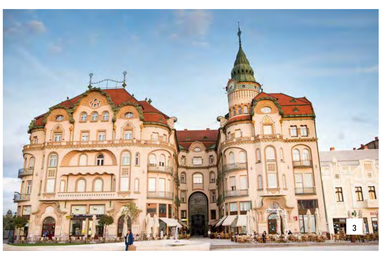
Marcell Komor and Dezső Jakab were commissioned to develop several versions of similar plans, all based on the same concepts regarding functionality and ground plan, but with slight modifications regarding the organization of spaces on the façades and the decoration of the interiors. The first version was ready in 1905, the second one in 1906, the third one in 1907 and the last one in 1908. The idea of extending the passage towards the V. Alecsandri Street was Ferenc Sztaril and was submitted in October 1908.

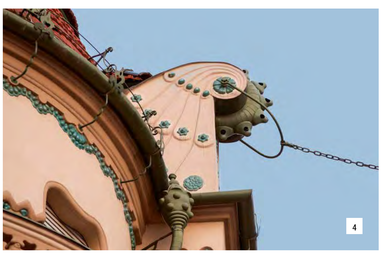
Work on the foundation began in March 1907, and the building was completed just a year and a half later in December 1908. The Black Eagle Palace was designed as a multifunctional building that included a hotel, a coffee shop, a bar, restaurant, ballrooms and shops. Great attention was paid to all the details and symbols used. The glass passage covering three internal corridors and the stained glass with an eagle flying over green hills was made after the completion of the structure, in the glass workshop of Kálmán Neumann, and is the emblem of the architectural ensemble.

The Black Eagle Palace was a multifunctional complex that defined the landscape of the central area of the city and, at the same time, was the largest hotel in Oradea during the interwar period.









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Vitraž na vhodu z motivom črnega orla.
© Mestna hiša Oradea
Stained glass entrance with the Black Eagle motif © Oradea City Hall

2
Lestenci v notranjosti
© Mestna hiša Oradea
The chandelier in the interior
© Oradea City Hall

3
Glavni vhod v palačo Črni orel
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The main entrance of the Black Eagle Palace © Oradea City Hall

4
Detajl na stolpu, 1907–1908
© Mestna hiša Oradea
Detail of the tower
© Oradea City Hall

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ART NOUVEAU

MARCELL KOMOR IN DEZSŐ JAKAB V ORADEI II.

Marcell Komor in Dezső Jakab sta leta 1897 v Oradei odprla pisarno, ki je delovala do leta 1918. Na lokalni ravni sta bila dokaj uspešna, saj sta zmagala na več razpisih in prejela naročila za veliko projektov. Prva stavba, ki sta jo zasnovala v Oradei, je bila hiša Adorján (ulica Patrioților, št. 4 in št. 6).

Palačo Stern (ulica Republicii, št. 10-10/A) sta v letih od 1904 do 1905 zgradila Kálmán Rimanóczy Jr. in Vilmos Rendes. V letu 1904 je kemik Miklós Stern mestnemu svetu za parcelo in hišo na današnji ulici Republicii plačal 82600 kron. Sledeč tedanjemu trendu, ko so intelektualci kupovali stare hiše v centru mesta in nato najeli najboljše arhitekte, da bi jih prenovili, je Stern porušil obstoječo stavbo in dal na njenem mestu zgraditi impresivno secesijsko palačo. Ta danes nosi njegovo ime.

Stern je pred začetkom gradnje naročil dva tehnična načrta. Prvega sta izdelala arhitekta palače 'Črni orel', Marcell Komor in Dezső Jakab. Njun koncept je predvideval dve notranji dvorišči z lastnima vhodoma. Drug načrt, ki je ohranil veliko značilnosti prvega in je bil tudi uresničen, sta izdelala Kálmán Rimanóczy Jr. in Vilmos Rendes.

Palača Stern je tipična večja stavba z obokano kletjo, visokim pritličjem in dvema nadstropjema. Pritličje se je uporabljalo za komercialne namene, nadstropji pa sta bili sestavljeni iz različno velikih stanovanj, ki so imela od dveh do pet sob. Značilno je, da fasada zaradi stavbne strukture prekriva dve stavbi.

Palača Stern predstavlja eno najlepših stavb v mestu, predvsem zaradi čudovite fasade, ki je bogato okrašena s cvetličnimi motivi tradicionalne umetnosti.

MARCELL KOMOR AND DEZSŐ JAKAB IN ORADEA

Marcell Komor and Dezső Jakab opened an office in Oradea in 1897, which operated until 1918. They were rather successful on the local level, wining several competitions and being commissioned with many projects. The first buildings designed by them in Oradea are the Adorján Houses (Patrioților str nr. 4 and 6).

The Stern Palace (Republicii Street 10-10/A) was built by Kálmán Rimanóczy Jr. and Vilmos Rendes, 1904–1905. In 1904, the chemist Miklós Stern paid the City Council 82,600 crowns for a piece of land and a house on today's Republicii Street. Following the trend of the period, when intellectuals were buying old houses in the city center and hiring the best architects to redesign them, Stern demolished the existing building and erected in its place an impressive Art Nouveau palace, which today bears his name.

Before starting the construction work, Stern had ordered two technical plans. The first was made by Marcell Komor and Dezső Jakab, the architects of the Black Eagle Palace, and was based on a concept that included two internal courtyards, each with separate entrances. The second plan, which was finally realized, was the work of Kálmán Rimanóczy Jr. and Vilmos Rendes and kept many of the characteristics of the first concept.

Stern Palace is typical of large-sized buildings. It has a vaulted basement, a very high ground floor and two upper floors. The ground floor is used for commercial purposes, while the upper floors were composed of residential apartments of different sizes (from two to five rooms). Because of the structure of the building, one defining feature is that the façade covers two buildings.

The Stern Palace represents one of the most beautiful buildings of the city, appreciated especially for its amazing façade, richly decorated with floral motifs borrowed from traditional art.

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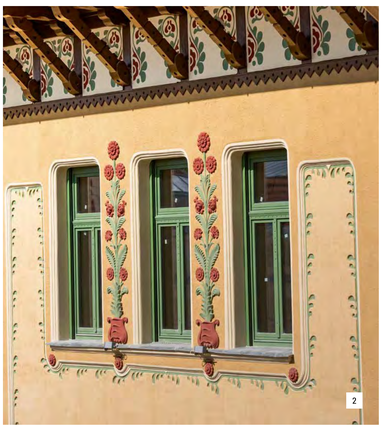
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1
Fasada palače Stern v Oradei 1904–1905
© Mestna hiša Oradea
The façades of the Stern Palace, 1904–1905,
© Oradea City Hall

2
Detajl vzhodne fasade palače Stern
© Mestna hiša Oradea
Detail of the Eastern façade, Stern Palace
© Oradea City Hall

3
Detajl vogala palače Stern
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Detail of the façade
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MARCELL KOMOR IN DEZSŐ JAKAB V TÂRGI MUREȘU

ÖDÖN LECHNER IN NJEGOVI PRIVRŽENCI
ÖDÖN LECHNER AND HIS FOLLOWERS

Dva izjemna primera sloga secesije v Târgu Mureșu sta Stara mestna hiša (1905–1907) in Palača kulture (1908–1913). Gradnjo stavb je naročil župan György Bernády (1864–1938), načrtovali pa so ju v budimpeški pisarni Marcella Komorja (1868–1944) in Dezsa Jakaba (1864–1932). Mestna hiša reprezentira meščanskega duha in jo je z bančnim posojilom financiralo mesto. Palačo kulture so zasnovali kot kulturno središče, ki pa ni bilo namenjeno samo prebivalcem Târge Mureșa, temveč celotni regiji. V spomin na 40. obletnico kronanja Franca Jožefa I., kralja Avstro-Ogrske, je palačo financiralo in zgradilo madžarsko Ministrstvo za notranje zadeve.

Marcell Komor in Dezső Jakab sta širila ideje Lechner Ödöna (1845–1914) in sta bila v Târgu Mureșu močno aktivna med mandatom župana Györgya Bernádya. Slednji je vidno prispeval k urbanemu in kulturnemu razvoju mesta. Ustvarjalec madžarskega narodnega sloga Lechner je imel enako vizijo kot György Bernády, ki je želel posodobiti mesto Târgi Mureș. Tekmovanje za načrt mestne hiše se je začelo leta 1905 in je vodilo do razvoja sedanjega mestnega središča, za katerega sta Komor in Jakab predlagala eleganten trg, ki bi se nahajal blizu železnice. Na razpis, v katerem je zmagala budimpeška pisarna Komorja in Jakaba, je prispelo 14 projektov. Zmago sta si priborila s projektom Rezidenca, na drugem mestu pa je s svojim konceptom Vodni stolp pristal Artúr Sebestyén. Komisija tekmovanja je sprejela tudi tri druge projekte, ideje in praktične detajle iz njih pa so vključili v končni Komorjev in Jakabov koncept. Zasnova trga vsebuje mestno hišo, Palačo kulture in Gospodarsko zbornico (1910).

Mestno hišo je v samo dveh letih zgradilo gradbeno podjetje Lajosa Csiszára ml. Okrasne elemente so izdelali v tovarni keramike Zsolnay, tesarska dela je opravil Mihály Mestitz, slikano steklo pa je bilo delo rok Mikse Róth. Uravnotežena kompozicija stavbe vsebuje dve nadstropji, pravokotno notranje dvorišče in stolp v vzhodnem vogalu. Glavna fasada stavbe je tako v notranjosti kot zunanjosti okrašena z madžarskimi okrasi in barvami.

Temeljni kamen Palače kulture so položili v letu 1910 na 80. obletnico rojstva Franca Jožefa I. Zatem so se dela za eno leto zaustavila, kajti Ministrstvo za notranje zadeve in župan Györgya Bernádya sta predlagala spremembe. Komor in Jakab sta zasnovala strukturo, okrašeno z notranjimi in zunanjimi geometričnimi dekoracijami umetniške kolonije Gödöllő. Stavba je tako postala leksikon raznovrstnih madžarskih kiparskih in uporabnih umetnosti. Arhitekta sta morala zasnovati kompakten in čvrst tloris, saj so se v Palači kulture nahajali koncertna dvorana, muzej, glasbena šola in knjižnica.

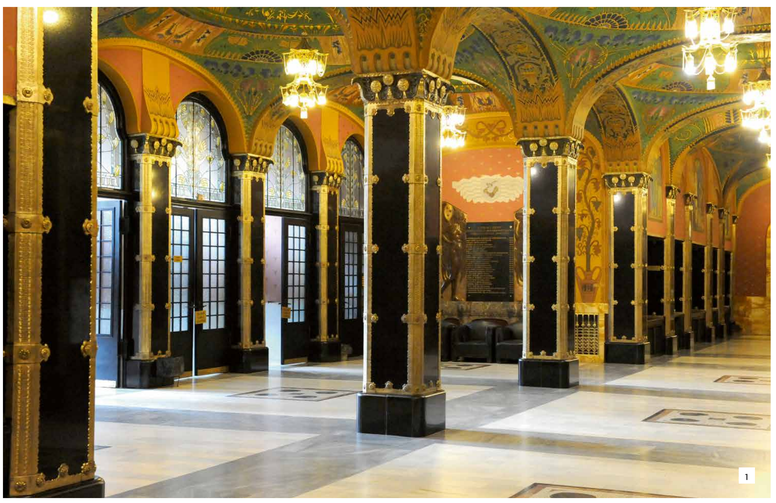
MARCELL KOMOR AND DEZSŐ JAKAB IN TÂRGU MUREȘ

The Old City Hall (1905–1907) and the Palace of Culture (1908–1913) of Târgu Mureș are impressive examples of the Art Nouveau (Secession) Style. The buildings were commissioned by Mayor György Bernády (1864–1938) and designed by the Budapest-based architecture office of Marcell Komor (1868–1944) and Dezső Jakab (1864–1932). While the City Hall was intended as a representation of the spirit of the citizenry and was financed by the city with a bank loan, the Palace of Culture was created as a cultural sanctuary dedicated not only to the city of Târgu Mureș, but to the entire region. It was financed by the Hungarian Ministry of Interior and erected in honour of the 40th anniversary of the coronation of Franz Josef I, Monarch of Austro-Hungary.

Marcell Komor and Dezső Jakab were highly active in Târgu Mureș during the tenure of Mayor György Bernády, who contributed greatly to the urban and cultural development of the city. They carried on the ideas of their mentor, architect Ödön Lechner (1845–1914). Founder of the Hungarian national style, Lechner also shared a similar vision with György Bernády, who aimed to modernize Târgu Mureș. The competition for the design of City Hall was launched in 1905 and led to the development of the current city centre, for which Komor and Jakab proposed an elegant square, close to the railway. Fourteen projects were registered in the competition, which was won by Komor and Jakab's Budapest architecture office with the 'Residence' project; second place was awarded to Artúr Sebestyén for his design 'Watch Tower'. The contest commission acquired three other projects, whose ideas and practical details were included in the final design by Komor and Jakab. The square is home not only to the City Hall, but also to the Palace of Culture and the Chamber of Commerce and Industry (1910).

The City Hall was built in just two years by the construction company of Lajos Csiszár Jr. with decorative elements from the Zsolnay Ceramics Company of Pécs, the carpentry workshop of Mihály Mestitz and the stained glass workshop of Miksa Róth. The balanced composition of the building includes two stories, an interior rectangle courtyard and a tower in the eastern corner. The main side of the building is decorated both inside and out with Hungarian ornamentation and colours.

The cornerstone of the Palace of Culture was laid in 1910, on the 80th anniversary of the birth of Franz Josef I, but the works were delayed one year because of two phases of modifications commissioned by the Ministry of Interior, and later by Mayor György Bernády. The structure designed by architects Komor and Jakab was adorned with interior and exterior geometric decoration created by the Gödöllő Artists' Colony; the building thus became a lexicon of sorts of Hungarian sculptural and applied arts. The corner building had to accommodate a concert hall, museum, music school and library, and therefore required a compact, sturdy layout, which presented a true challenge to the two architects.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Vhodna dvorana Palače kulture v Târgu Mureșu
© George Dumitriu, Nacionalni inštitut za dediščino, Romunija
Entrance hall of the Palace of Culture at Târgu Mureș
© George Dumitriu, National Institute of Heritage, Romania

2
Stara mestna hiša v Târgu Mureșu
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The Old City Hall at Târgu Mureș © Raluca Bărbulescu, National Institute of Heritage, Romania

3–4
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Views of the Palace of Culture © Raluca Bărbulescu, George Dumitriu, National Institute of Heritage, Romania

Projekt se izvaja v okviru Transnacionalnega programa Podonavje, s finančno podporo Evropske unije, Evropskega regionalnega razvojnega sklada (ERDF, IPA, ENI).

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DANIEL RENARD V CONSTANȚI

Daniel Renard (1871–1936) se je rodil romunski materi in švicarskemu očetu v majhni vasi Dragomirești na severovzhodu Romunije. Rodil se je v obdobje velikih sprememb in modernizacije, saj se je tedaj začela spreminjati romunska država, katere vladanje je prevzela nova kraljeva hiša, dinastija Hohenzollern-Sigmaringen.

Renard je z arhitekturnim usposabljanjem začel pri svojih 23 letih, ko je bil leta 1894 sprejet na École des Beaux-Arts, tedaj najprestižnejšo fakulteto za arhitekturo v Franciji. Študij je nadaljeval v birojih vplivnih arhitektov in teoretikov Guadeta in Paulina. V letu 1897 je napredoval na prvi nivo in leta 1900 diplomiral iz arhitekture.

Kmalu po zaključku študija se je Renard vrnil v Romunijo, kjer si je zgradil bogato kariero. Na pobudo nekaterih premožnih vplivnežev, ki so izhajali predvsem iz državnih organov, je zasnoval mnogo projektov, tako javnih kot tudi kot zasebnih. Veliko njegovih projektov se nahaja v Constanți ob Črnem morju, deloval pa je tudi v drugih mestih, tudi v Bukarešti in Focșani. Renard je zaradi vpliva École des Beaux-Arts snoval predvsem v klasičnih slogih, vendar je prevzel tudi secesijo oziroma gibanje Celostna umetnost, ki je ob prelomu stoletja preoblikovalo arhitekturo in moderno umetnost. Med njegove najbolj znamenite stavbe sodita hotel Regina in hotel Palace v Constanți, stara bolnišnica v Medgidiji, Prefektura v Focșaniju in stari hotel Athenee Palace v Bukarešti.

Prepoznaven je po stavbi Kazino v Constanți, ki je mojstrovina secesijske arhitekture v Romuniji. Stavba je bila zgrajena med kazino mrzlico, ki se je širila po Evropi na začetku 20. stoletja. Renard jo je zgradil v secesijskem slogu kot izraz modernizacije Romunije med vladavino Karla I. Kazino se nahaja ob Črnem morju ob promenadi na polotoku starega mesta. Načrtoval ga je med leti 1903 in 1907, zgrajen pa je bil med leti 1907 in 1910. Istočasno z gradnjo kazina je v mestu potekala urbana prenova, saj so želeli modernizirati srednjeveško pristaniščе. Del tega projekta sta bila tudi promenada in kazino. Kazino, ki se dviguje na kamnitem rtu in ob pogledu s promenade daje vtis, da pripada morju in ne mestu. Ta vtis še poudarijo morski dekorativni elementi, izvedenimi v Art Nouveau slogu. Kazino ob pogledu z morja izstopa kot razpoznavna točka in prepoznaven element silhuete mesta.

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1
Kazino v Constanți © Marian Sterea,
Arhiv združenja ARCHÉ
The building of the Casino in Constanța
© Marian Sterea, ARCHÉ Association archive

2
Detajl na fasadi © Marian Sterea,
Arhiv združenja ARCHÉ
Detail of the façade © Marian
Sterea, ARCHÉ Association archive

3
Detajl na glavni fasadi © Marian Sterea,
Arhiv združenja ARCHÉ
Detail of the main façade © Marian Sterea,
ARCHÉ Association archive

DANIEL RENARD IN CONSTANȚA

Daniel Renard (1871–1936) was born in Dragomirești, a small village in north-east Romania, to a Romanian mother and Swiss father. He was born at a time of great change and modernization, as construction of the new Romanian state had begun under the rule of the Hohenzollern-Sigmaringen dynasty, the new royal house of Romania.

Renard started his architectural training in 1894, at the age of 23, when he was admitted to the most prestigious school of architecture of the time in France, the École des Beaux-Arts. He pursued his second-class studies in the studios of Guadet and Paulin, two of the most influential practitioners and theoreticians of architecture in France at the time. In 1897, he advanced to the first class, finally obtaining a diploma in architecture in 1900.

Shortly after finishing his studies in France, Renard returned to Romania, where he had a fruitful career. He designed many important projects, both for public and private buildings, at the request of some of the wealthiest beneficiaries, in particular public authorities. Many of his projects are located in Constanța, along the Black Sea coast, but he also worked in other cities, such as Bucharest and Focșani. Most surely influenced by his architectural background at the École des Beaux-Arts in France, Daniel Renard mostly worked in classic styles, but he also adopted the Art Nouveau style — the 'Total Art' movement that reshaped modern art and architecture at the turn of the century. Among the most significant buildings he designed are the Regina and Palace Hotels in Constanța, the old hospital in Medgidia, the Prefecture Building in Focșani and the old Athenee Palace Hotel in Bucharest.

However, the landmark for which he is remembered to this day is the Casino in Constanța, a masterpiece of Art Nouveau architecture in Romania. Renard chose the Art Nouveau style for the construction of Constanța's famous landmark, built during the casino fever that spread throughout Europe at the beginning of the 20th century, as an expression of Romania's modernization during the reign of Carol I. The Casino is located on the peninsula of the old city, along a promenade overlooking the Black Sea. It was designed between 1903–1907 and built in 1907–1910. At the time the Casino was built, the city was also undergoing urban renewal in order to transform the medieval port into a modern one; the promenade and the Casino were part of this project. The Casino rises on a rocky promontory, and from the promenade, it appears to belong to the sea rather than the city. This impression is emphasized by decorative elements of marine inspiration executed in Art Nouveau style. From the sea, the Casino appears as a visual landmark and a defining element of the city's skyline.

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LÁSZLÓ SZÉKELY V TIMIȘOARI

László Székely (1877–1934) upravičeno velja za arhitekta moderne Timişoare, saj je občutno prispeval k urbanemu razvoju mesta v prvih desetletjih 20. stoletja. Székely, sin mojstra gradbenika, se je rodil v Salonti, majhnem mestu 150 km severno od Timişoare. Po končani srednji šoli se je vpisal na Fakulteto za arhitekturo na Kraljevi politehnični univerzi Józsefa Nádorja. Tam je študiral pod vodstvom priznanih arhitektov, kot so Győző Czigler, Frigyes Schulek in Alajos Hauszmann, pri katerem je v četrtem letniku opravljal tudi pripravništvo. Leta 1900 je med prvimi v razredu diplomiral iz arhitekture in prejel državno štipendijo za nadaljevanje študija v Italiji. Po vrnitvi iz Italije ga je Győző Czigler povabil, da pride delat v njegovo pisarno v Budimpešto. Ko je leta 1903 župan Timişoare, Károly Telbisz, povpraševal, kdo bi bil primeren za novoustanovljen položaj glavnega arhitekta, je Czigler nemudoma predlagal Székelya, ki je takrat štel le 31 let.

V svoji dolgi karieri je Székely delal tako za državne oblasti, kot so mesto Timişoara in bližnja mesta Gyula, Salonta in Zrenjanin, ter tudi za ekonomsko in kulturno elito regije. V Timişoari je zagotovo pustil pečat, saj je risal načrte za tovarne, stanovanjske bloke, verske objekte, šole, mostove, kipe in podobno. S primerjanjem različnih stavb v mestu z lahkoto ugotovimo, v kako različnih slogih in pod kako različnimi vplivi je deloval. Kratek sprehod skozi citadelo in daljši postanek na današnjem Trgu zmage (v času Székelya je bila to ulica Franca Jožefa) obiskovalcem omogoči pogled na več znamenitosti, ki so delo njegovih rok. To so palača Neuhausz (1910), palača Dauerbach (1912), palača Hilt & Vogel (1913), palača Széchenyi (1914) in Piaristi samostan in visoka šola (1912). Bliže centra lahko občudujemo tudi hišo Emmer (1908) in hišo Brück (1911). Čez kanal Bege lahko občudujemo Madžarske kopeli (1913), ki jih je Székely zgradil in tudi imel v lasti. Danes so znane kot Neptunove kopeli, v njih pa so zasebna stanovanja, bazen in parne kopeli. Njegov monogram je še vedno viden na pročelju stavbe.

LÁSZLÓ SZÉKELY IN TIMIȘOARA

László Székely (1877–1934) can rightfully be considered the architect of modern day Timişoara, as he contributed significantly to the urban development the town underwent in the first decades of the 20th century. The son of a master builder, Székely was born in Salonta, a small town 150 km north of Timişoara. After finishing school, he enrolled in the faculty of architecture of the József Nádor Royal Polytechnic University in Budapest, where he studied under renowned architects such as Győző Czigler, Frigyes Schulek and Alajos Hauszmann, whom he chose to apprentice with in his fourth year of study. In 1900, after obtaining a diploma in architecture (and being among the first in his class), he won a state scholarship to study further in Italy. After his trip, Székely was invited by Győző Czigler to work in his office in Budapest. In 1903, when the mayor of Timişoara, Károly Telbisz, asked for recommendations for the newly founded position of chief architect, Czigler promptly suggested Székely, then 31 years of age.

During his long career, Székely worked both for public authorities, either the city of Timişoara or surrounding towns such as Gyula, Salonta and Zrenjanin, and for the economic and cultural elite of the region. In Timişoara, he left his mark on the city, designing factories, apartment blocks, religious buildings, schools, bridges, statues and so on. By comparing different structures throughout the city, one can grasp the diversity of his style and influences. A short walk through the Citadel, with a longer stop in and around today's Victory Square (Franz Josef St. / Ferenc József út in Székely's time), provides visitors with a chance to observe several landmarks that bear his signature: Neuhausz Palace (1910), Dauerbach Palace (1912), Hilt & Vogel Palace (1913) Széchenyi Palace (1914), and the Piarist Monastery & College (1912). Further along, towards the centre of the citadel, one can also admire the Emmer (1908) and Brück (1911) houses. Across the Bega canal are the Hungaria Baths (1913), built and owned by Székely. Also known today as the Neptune Baths, the structure comprised both private apartments, a pool and steam baths. His monogram is still visible on the landmark's pediment.

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Székely László ©Szekernyés János, Székely László, Združenje madžarskih žensk iz Timişoara, 2002.
László Székely © Szekernyés János, Székely László, Hungarian Women of Timişoara Association, 2002

1
Fasada hiše Brück © Ovidiu Micşa, Ovidiu Micşa, Nacionalni inštitut za dediščino, Romunija
The façade of the Brück House © Ovidiu Micşa, National Institute of Heritage, Romania

2
Stare madžarske kopeli, danes imenovane Neptunske kopeli © Ovidiu Micşa, Nacionalni inštitut za dediščino, Romunija
The old Hungaria Baths today called Neptune Baths © Ovidiu Micşa, National Institute of Heritage, Romania

3
Glavni vhod na šoli Piarist © Ovidiu Micşa, Nacionalni inštitut za dediščino, Romunija
The main entrance of the Piarist College © Ovidiu Micşa, National Institute of Heritage, Romania

4
Kompleks piaristicnega samostana in akademije © Ovidiu Micşa, Nacionalni inštitut za dediščino, Romunija
The ensemble of the Piarist Monastery and College © Ovidiu Micşa, National Institute of Heritage, Romania

Projekt se izvaja v okviru Transnacionalnega programa Podonavje, s finančno podporo Evropske unije, Evropskega regionalnega razvojnega sklada (ERDF, IPA, ENI).

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ART NOUVEAU

KÁLMÁN RIMANÓCZY ML. V ORADEI

PRIZADEVANJA
ART NOUVEAUJA
ENDEAVOURS OF
ART NOUVEAU

Kálmán Rimanóczy ml. (1870–1912) je bil arhitekt in gradbeni inženir, ki je nadaljeval očetovo delo na področju oblikovanja mestne krajine Oradeje. Najbolj znan je po tem, da je načrtoval tako v eklektičnem kot secesijskem slogu.

S študijem je začel v domačem mestu, Oradei, leta 1892 pa je diplomiral iz arhitekture na priznani Tehnični univerzi v Charlottenburgu (del današnjega Berlina). Zatem se je zaposlil v Budimpešti v pisarni Győza Cziglerja. Leta 1894 je prejel uradno dovoljenje za opravljanje dela gradbenega inženirja. Vrnil se je v Oradeo, kjer je začel delati v očetovem arhitekturnem podjetju, kmalu pa je odprl svojo pisarno in z umetniškimi in modernimi projekti uspešno sodeloval na več državnih natečajih. V Oradei je bil prav tako uspešen, predvsem na področju gradenj administrativnih stavb in palač.

Najbolj reprezentativno delo Kálmána Rimanóczya ml. je palača Miksa Moskovits, ki je premišljeno postavljena na najbolj viden vogal v coni za pešce. Zgradili so jo v letih 1904 in 1905. V celoti je zasnovana v secesijskem slogu oziroma natančneje v berlinskem slogu, poznanem kot Lilienstil. Na stavbi, tako na napuščih kot na ornamentih in železnih izdelkih, prevladujejo ukrivljene linije. Najbolj zanimiv del stavbe je balkon na drugem nadstropju. Njegova dekoracija je edinstvena za Oradeo, saj prikazuje dve drevesi, ki obkrožata ženski obraz. Lepoto ženske je dodatno izrazil še na okrasju na podstrešju, ki poviša stavbo. Omenjeni trije motivi so skupaj s frizi in z lastovkami prisotni tudi pri vhodu v stavbo. Stopnišče ima kovano železno ograjo, ki je bogato okrašena z rastlinskimi motivi. Na fasadi lahko opazimo štukature z očarljivo zgodbo labodov, pokrajine in rož. Vse te dekoracije skrivajo tehnološko skrivnost. Mladi arhitekt je kot prvi v Oradei uporabil strukturno ogrodje iz ojačanega betona, ki ga je izumil francoski arhitekt Francois Hennebique. Kálmán Rimanóczy mlajši je tako v isti zgradbi uspel združiti lepoto zunanjosti z modernimi gradbenimi principi. Med komunističnim obdobjem je stavba utrpela drastične spremembe v razporeditvi prostorov. Leta 2018 so stavbo v celoti obnovili, da je postala arhitekturna znamenitost promenade Corso v Oradei.

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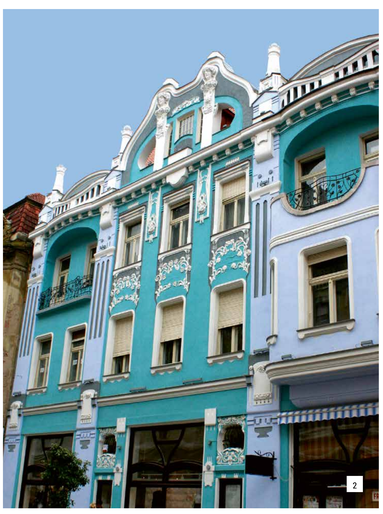

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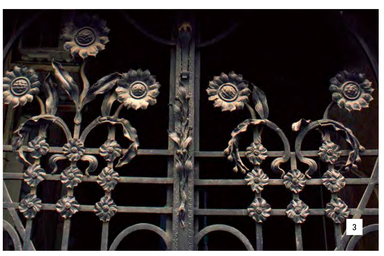

3

KÁLMÁN RIMANÓCZY, JR. IN ORADEA

Kálmán Rimanóczy Jr. (1870–1912) was an architect and building engineer who continued his father's work in shaping the landscape of the city of Oradea. He is best known for adhering to both eclectic and Art Nouveau styles.

He started his studies in his hometown of Oradea and later obtained a diploma in architecture at the renowned Technical University of Charlottenburg (today part of the city of Berlin) in 1892. Afterwards, he worked in Budapest in the office of Győző Czigler. In 1894 he received an official permit to work as a building engineer. By that time he was back in Oradea, where he had begun work in his father's architecture firm. Soon after, he opened his own office and successfully participated in several national level competitions with very artistic, modern creations. In Oradea he was particularly successful, with many administrative buildings and palaces erected according to his plans.

The Miksa Moskovits Palace, spectacularly positioned on one of the most visible corners of the pedestrian street, is one of the most representative works of Kálmán Rimanóczy, Jr. Built between 1904–1905, it is conceived entirely in the Art Nouveau spirit, in its Berlin style (so-called Lilienstil). The curved lines are predominant throughout the building: on the cornice and in the stucco decorations and iron-works. The most spectacular element of the building is the second-floor balcony. Its decoration is unique in Oradea, depicting two trees which surround a feminin face. The beauty of the face is multiplied on the decorations of the attic, which is amplifying the height of the building. The tree motifs are present also at the entrance in the building, together with friezes and flying swallows. The staircase is displaying a railing of wrought iron, richly decorated with vegetal motifs. On the façade, the visitor can discover a stucco with a charming story involving swans, landscapes and flowers. All these luxurious decorations are hiding a technolgical secret: for the first time in Oradea, the young architect is using a structural frame made out of reinforced concrete, the discovery of French architect François Hennebique. Thus, the beauty of the exterior is combined with the most modern principles of building construction. During the communist period, the building suffered a drastic rearrangement of the spaces. The building was entirely restored in 2018, becoming an architectural benchmark for the Corso of Oradea.

Kálmán Rimanóczy ml.
Kálmán Rimanóczy Jr.

1
Detajl fasade palače Moskovits,
© Mestna hiša Oradea
The detail of the façade, Moskovits Palace
1904–1905 © Oradea City Hall

2
Južna fasada palače Moskovits
© Mestna hiša Oradea
The Southern façade of the Moskovits
Palace © Oradea City Hall

3
Cvetlična dekoracija iz kovanega železa
© Mestna hiša Oradea
Floreal wrought-iron decoration
© Oradea City Hall

Projekt se izvaja v okviru Transnacionalnega programa Podonavje, s finančno podporo Evropske unije, Evropskega regionalnega razvojnega sklada (ERDF, IPA, ENI).

The project is realised as part of the Danube Transnational Programme, with the financial support of the the European Union, European Regional Development Fund (ERDF, IPA, ENI).

Interreg
Danube Transnational Programme
ART NOUVEAU

PETKO MOMCHILOV IN NAUM TORBOV V SOFIJI

PRIZADEVANJA
ART NOUVEAUJA
ENDEAVOURS OF
ART NOUVEAU

Petko Momchilov (1864, Gorna Oryahovitsa–1923, Sofija) je bil rojen v liberalno bolgarsko družino. Leta 1885 je maturiral na Deški srednji šoli v Varni, nadaljeval s šolanjem v Münchnu, potem pa še v Pragi, kjer je študiral arhitekturo na tamkajšnji univerzi. Leta 1892 je diplomiral in začel sodelovati na arhitekturnih natečajih ter na natečaju za gradnjo železniške postaje s hotelom v Bukarešti tudi zmagal. Petko Momchilov je arhitekt nekaterih najbolj simboličnih stavb v bolgarski prestolnici. To so Mineralna kopel, bolgarski Narodni park, Sinodska palača, bolnišnica Alexandrovska, Glavni zapor in nekatere zasebne hiše. Skupaj z arhitektom Yurdanom Milanovom je izdelal projekt za rekonstrukcijo mošeje, v kateri dandanes deluje cerkev Sedmih svetnikov (Sedmochislenitsi).

Naum Torbov (1880, Gopesh v občini Bitola–1952, Sofija) je srednjo šolo obiskoval v Rousseju, arhitekturo pa doštudiral leta 1904 na Nacionalni umetnostni univerzi v Bukarešti. Po vrnitvi v Bolgarijo ga je zaposlilo Ministrstvo za javne stavbe in ceste, kjer je delal pod nadzorom arhitekta Petka Momchilova. Leta 1906 ga je kot vodjo arhitekturnega oddelka zaposlila občina Sofija. V letu 1908 je začel svojo 40 let dolgo zasebno prakso, kjer se je izkazal kot zelo delaven in skromen strokovnjak. Za njegovo arhitekturo je v prvi vrsti značilen narodno-romantičen slog, ki ga je navezal tudi na bizantinske elemente in ima secesijske težnje.

PETKO MOMCHILOV AND NAUM TORBOV IN SOFIA

Petko Momchilov (1864, Gorna Oryahovitsa – 1923, Sofia) was born into a liberal-minded Bulgarian family. Momchilov graduated from the Male High School in Varna in 1885 and continued his education, first in Munich and then in Prague, where he studied architecture at Prague University. The same year he graduated – 1892 – he started participating in prestigious architectural contests and won one for a railway station with a hotel in Bucharest. He is the designer of some of the most emblematic buildings in the Bulgarian capital: the Central Mineral Bath, the Bulgarian National Bank, the Synodal Palace, Alexandrovska Hospital, the Central Prison and some private houses. Together with architect Yurdan Milanov, he developed the project for the reconstruction of the mosque which now functions as the Church of the Seven Saints (Sedmochislenitsi).

Naum Torbov (1880, Gopesh village, Bitola Municipality – 1952, Sofia) attended high school in Rousse and studied architecture at the National University of Arts in Bucharest, where he graduated in 1904. Upon his return to Bulgaria, he was hired by the Ministry of Public Buildings and Roads (under the supervision of architect Petko Momchilov) and then, in 1906, by the Sofia Municipality (as the head of the architectural department). In 1908, he started his 40-year-long private practice as a very productive, yet humble, professional. His architecture is characterised primarily by the National-Romantic style with Byzantine reminiscences and Secession tendencies.

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Petko Momchilov in Naum Torbov
Petko Momchilov and Naum Torbov

1
Centralno kopališče je bilo zgrajeno med leti 1907 in 1915, ki sta ga na zahtevo občine Sofija izdelala arhitekta Petko Momčilov in Friedrich Grünanger. Stavba združuje nacionalne-romantične arhitekturne težnje z novim secesijskim slogom. © NALIS Fundacija
The Central Mineral Bath was built between 1907–1915 designed by architects Petko Momchilov and Friedrich Grünanger at the request of Sofia Municipality. The building unites the National-Romantic architectural tendencies with the more recent Secession style. © The Union Architects in Bulgaria

2
Centralno tržnico Sofije zgrajeno med leti 1909–1911 je zasnoval Naum Torbov. Polkrožna lokasta niša, ki dominira v središču fasade, združuje kamnito stelo z grbom in osrednja vrata z združenimi okni na nacionalni-romantični način. © NALIS Fundacija
The Central Sofia Market Hall was built between 1909–1911 designed by Naum Torbov. The semi-circular arc-shaped niche, dominating in the centre of the façade, combines a stone stele with a coat of arms and the central doors with grouped windows in a National-Romantic manner. © The Union Architects in Bulgaria

3
Sinodno palačo sta med letoma 1904 in 1910 zgradila arhitekta Petko Momčilov in Yurdan Milanov. Značilen videz stavbe je bil ustvarjen s simbiozo med srednjeveškimi bolgarskimi motivi in secesijsko keramičnimi okraski. © NALIS Fundacija
The Synodal Palace was built between 1904 and 1910 by architects Petko Momchilov and Yurdan Milanov. The distinctive look of the building was created by means of a symbiosis between Medieval Bulgarian motives and Secession ceramic ornamentation. © The Union Architects in Bulgaria

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ART NOUVEAU

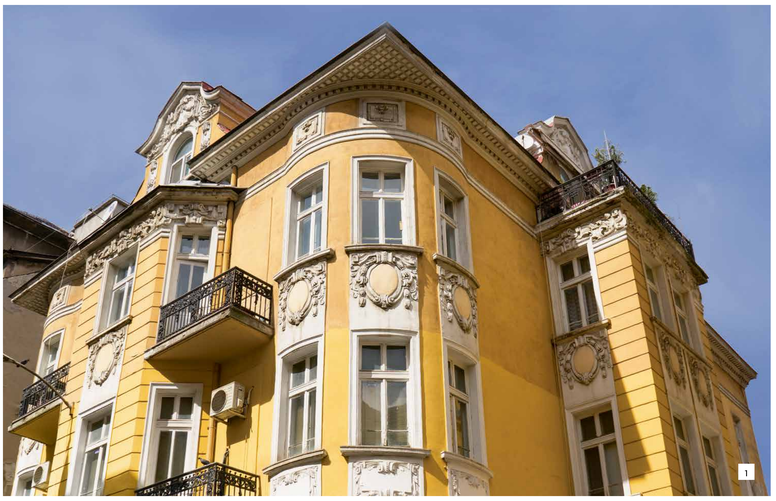
NAUM TORBOV IN KIRO MARICHKOV V SOFIJI

PRIZADEVANJA
ART NOUVEAUJA
ENDEAVOURS OF
ART NOUVEAU

Kiro Marichkov (1875, Kalofer–1922, Sofija) sodi v prvo generacijo arhitektov, ki so v Bolgariji aktivno delovali. Študiral je v tujini na Tehniški univerzi v Karlsruheju, kjer je diplomiral leta 1900. Hotel Imperial v Sofiji (1920) je eno izmed njegovih najbolj impresivnih del, kjer se dokaže kot mojster cvetlične dekoracije. Kompozicija hotela ima moderniziran neobaročni vpliv. Pred tem je sodeloval z Georgijem Fingovom pri načrtovanju različnih znamenitih stavb in širitvi secesije v Sofiji. Njune stavbe so stanovanjske stavbe Laosa Funka (1903), Kirila Botyova, bratov Ivanov in hiša Vere Drenkove (1905). Konstruirala sta tudi šole, kot so Tretja sofijska srednja šola v Yuchbunarju (1903), Politehnična srednja šola in Ekonomska šola Maria Louisa (1907). Kot vodja oddelka za konstruiranje na Ministrstvu za železnice (1906–1908) je skupaj z Nikolo Kostovom zasnoval železniške postaje v Varni in Burgasu.

NAUM TORBOV AND KIRO MARICHKOV IN SOFIA

Kiro Marichkov (1875, Kalofer – 1922, Sofia) became a member of the first generation of architects to work actively in Bulgaria. He studied abroad, at the Technical University of Karlsruhe, graduating in 1900. One of his most impressive independent projects, the Hotel Imperial in Sofia (1920), proved he was a master of floral decoration. The composition reveals a modernised Neo-Baroque influence. Previously, he had worked together with Georgi Fingov (1903–1911), creating some of the most emblematic architectural projects and thereby strengthening the presence of Art Nouveau in Sofia: the residential buildings of Laos Funk (1903), Kiril Botyov, the Ivanov brothers and Vera Drenkova (1905) as well as schools, such as the Third Sofia High School in Yuchbunar (1903), the Polytechnic High School and the Maria Louisa School of Economics (1907). As head of the Design Office at the Ministry of Railways (1906–1908), Marichkov, together with Nikola Kostov, designed the railway stations in Varna and Burgas.



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Kiro Marichkov
Kiro Marichkov

1
Hiša Georgija Lazarova je leta 1912 zgradil Kiro Marichkov. © NALIS Fundacija
Georgi Lazarov's House was built in 1912 by Kiro Marichkov © The Union Architects in Bulgaria

2
Združenje obrtnikov je bilo zgrajeno leta 1910 po arhitekturnem načrtu Nauma Torbova. Njegova zasnova je bila v celoti zasnovana na načelih secesije, ki si jo je v najčistejši obliki izposodil iz Dunaja, Münchna in Prage. © NALIS Fundacija
The Craftsmen Association was built in 1910 after the architectural plan of Naum Torbov. His design was based entirely on the Secession principles borrowed in their purest form from Vienna, Munich and Prague. © The Union Architects in Bulgaria

3
Hentov dom je leta 1906 zgradil arhitekt Torbov. Upravna in poslovna stavba združuje dve vrsti dekoracije. Linearna in baročno-cvetlična dekoracija soobstajata v strogem vertikalizmu fasade. Bas-reliefi ženskih glave v secesijskih dekoracijah kronajo pilastre pod izvrstno prevlečenim tlemi mansarde in nosijo sporočilo monumentalnosti. © NALIS Fundacija
The Hentov House was built in 1906 by architect Torbov. The administrative and commercial building combined two types of decoration – linear with baroque-floral – coexist in the strict verticalism of its façades. Bas-reliefs of female heads in secession ornaments crown the pilasters under the exquisitely coated mansard floor and carry the message of monumentality.

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ART NOUVEAU

BRANKO TANAZEVIĆ V BEOGRADU

PRIZADEVANJA
ART NOUVEAUJA
ENDEAVOURS OF
ART NOUVEAU

Ideja za Art Nouveau razstavo je predstaviti tri umetniška dela arhitekta Branka Tanazevića iz Beograda. Branko Tanazević je bil do leta 1914 najpomembnejši arhitekt narodnega sloga v srbski arhitekturi. Okrepil je simbiozo elementov secesije in srbskih motivov ter tako ustvaril t. i. moravsko secesijo. Arhitekti, ki so delovali na področju narodnega sloga, se niso zanašali samo na teorijo secesije, temveč so v tem slogu stavbe tudi načrtovali in okraševali. Posledično imajo stavbe dejansko videz secesijske umetnine. Do podobnega fenomena je prišlo v narodnih arhitekturah držav v Podonavju, na primer na Madžarskem, kjer so ljudske motive uporabili v secesijskih strukturah.

Branko Tanazević se je rodil leta 1876 v Čakovem, Banat, takrat Avstro-Ogrskem imperiju. V Beogradu je na Fakulteti za tehnične znanosti diplomiral iz mehanskega inženirstva, v Münchnu pa še iz arhitekture. Svoje ideje o narodnem slogu v posvetni arhitekturi je objavil v strokovni literaturi in tako postal ideolog tovrstnega tipa srbske arhitekture. Bil je kritičen do neizvirnih in poljubnih kreacij. Preučeval je stare znamenitosti in kot učitelj ornamentike in urbanističnega načrtovanja na Fakulteti za arhitekturo tudi predaval. Stavbe Branka Tanazevića imajo poseben moderniziran ljudski karakter, saj je zagovarjal moderno interpretacijo stare dediščine. Globoko v temelje svojih stavb je vpel akademizem, nakar je s splošnim secesijskim duhom ustavil razmik med elementi in ortodoksnostjo srbskega sloga. Kot ustvarjalec je menil, da bi morala biti tradicionalna arhitekturna mojstrovina nadgrajena z elementi sodobne umetnosti in prilagojena za potrebe 20. stoletja. S tem je zavrnil možnost neposrednega nadaljevanja srednjeveške tradicije. Na razstavi so predstavljeni trije kulturni spomeniki, ki jih je načrtoval v moravsko secesijskem slogu.

BRANKO TANAZEVIĆ IN BELGRADE

The idea for an Art Nouveau exhibition was to present three works of art from Belgrade by Serbian architect Branko Tanazević. As the most prominent architect of the national style in Serbian architecture until 1914, Branko Tanazević affirmed the symbiosis of elements of Art Nouveau and Serbian motifs, creating a version known as the Moravian Secession. Architects working in the national style did not rely on Art Nouveau only as a theory but also composed and decorated buildings in this manner: their buildings truly have the appearance of Art Nouveau works. (A similar phenomenon took place in the national architecture of the Danube countries, for example in Hungary, where folklore motifs are used in Art Nouveau structures).

Branko Tanazević was born in 1876 in Čakovo, Banat, in the Austro-Hungarian Empire. He graduated in mechanical engineering from the faculty of technical sciences in Belgrade and also earned a degree in architecture in Munich. Tanazević is important because he published his ideas about a national style in secular architecture in the professional literature and thus became a kind of ideologist of this type of Serbian architecture. He was also a critic of derivative and arbitrary creations in that style. He researched old monuments and passed on his knowledge as a teacher of ornamentation and urban planning in the faculty of architecture. Buildings by Branko Tanazević have a specifically modernized national character as their designer advocated a modern interpretation of old heritage. Academism was embedded in the foundations of his buildings, but the general secessionist spirit created a distance between those elements and the orthodoxy of the Serbian style. As a genuine creator, he espoused the view that a traditional architectural masterpiece should be upgraded with elements of modern fine arts and adapted to the needs of the 20th century; he thus rejected the possibility of a direct continuation of the medieval tradition. Here, we present three cultural monuments made for different purposes by one architect in this unique Moravian Secessionist manner.

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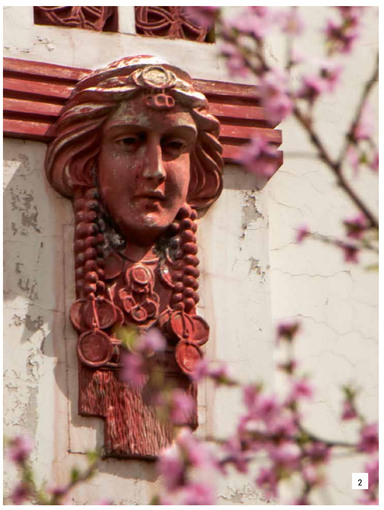

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Branko Tanazević
© Mestni muzej Beograd
Branko Tanazević
© Belgrade City Museum

1
Stavba Stare telefonske centrale
© Vladimir Džamić, Republiški inštitut za varstvo kulturne dediščine Srbije
The Old Telephone Exchange Building
© Vladimir Džamić, Republic Institute for Protection of Culture Heritage of Serbia

2
Detajl fasade Stare telefonske centrale
© Vladimir Džamić, Republiški inštitut za varstvo kulturne dediščine Srbije
Detail of the façade of the Old Telephone Exchange Building © Vladimir Džamić, Republic Institute for Protection of Culture Heritage of Serbia

3
Detajl z oknom in dekoracijami na fasadi
© Vladimir Džamić, Republiški inštitut za varstvo kulturne dediščine Srbije
Detail with window and decorations on the façade
© Vladimir Džamić, Republic Institute for Protection of Culture Heritage of Serbia

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ART NOUVEAU

BRANKO TANAZEVIĆ V BEOGRADU II.

Stavba Stare telefonske centrale (Kosovska ulica 47, Beograd) je bila zgrajena kot dvonadstropna stavba leta 1908 po načrtih Branka Tanzevića. Leta 1925 so ji dogradili tretje nadstropje, ki ga je v srbsko-bizantinskem slogu zasnoval isti arhitekt. Stavba je zasnovana in zgrajena kot telefonska centrala, ki je bila prva srbska stavba takšnega tipa in zaradi česar je njen zgodovinski pomen edinstven. Predstavlja družbene dosežke tistega časa in prikazuje razvoj telefonskih storitev. Poleg tega je hkrati tudi primer dosežkov beograjske arhitekture in projektanta Branka Tanzevića, ki je bil vodja in eden izmed osrednjih začetnikov gibanja za obnovo srbskega sloga. Na fasadi je Tanazević uspel doseči harmonično zmes secesije in bogatih glaziranih keramičnih dekoracij srbsko-bizantinskega sloga. Prelivanje slogov je vidno tudi na nepravilnostih načrta v kombinaciji s tipično narebreno kupolo.

Hiša Radisava Jovanovića (ulica Stevana Sremca 5, Beograd), ki je bila zgrajena proti koncu leta 1910 po načrtih arhitekta Branka Tanazevića, je pritlična stanovanjska hiša s prostornim dvoriščem. Arhitekt je uporabil tradicionalni pritlični načrt s fasado s secesijskimi dekorativnimi elementi in srbsko-bizantinski slog. Ti elementi so značilni za skoraj vsa njegova dela tistega obdobja. Notranja zasnova odseva okus meščanskih družin zgodnjega 20. stoletja. Vhodno avlo krasijo freske z nizozemskimi motivi. Okrasne keramične peči so bile uvožene iz Avstrije. Hiša Radisava Jovanovića predstavlja slog uglednega beograjskega arhitekta, prav tako pa nakazuje na razvoj stanovanjske arhitekture v obdobju, ko je mesto doživelo občutno modernizacijo.

BRANKO TANAZEVIĆ IN BELGRADE

The Old Telephone Exchange Building (47 Kosovska Street, Belgrade) was built as a two-storey building in 1908 according to the designs of architect Branko Tanazević. Its third floor, added in 1925, was also designed by the same architect in the Serbian-Byzantine style. Planned and built as a telephone exchange, it is the first building of its kind in Serbia, and its historic significance is manifold. First of all, a telephone exchange represents the societal achievements of its time and documents the development of telephone services. In addition, it is an example of a specific achievement of Belgrade architecture and highlights the role of its designer, Branko Tanazević, as one of the main founders and the leader of the movement to restore the Serbian style. In the building's façade, Branko achieved a harmonious mixture of Art Nouveau and rich glazed ceramic decoration in the Serbian-Byzantine style. This blending is also recognizable in the irregularities of the plan coupled with a typical ribbed dome.

The house of Radisav Jovanović (5 Stevana Sremca Street Belgrade) was built towards the end of 1910 as a ground floor residential building with a spacious courtyard, according to the designs of architect Branko Tanazević. This architect used a traditional ground plan and a façade incorporating decorative elements from Art Nouveau and Serbian-Byzantine styles. These characteristics are typical in almost all of his works from that period. The interior design reflects the taste of early 20th-century bourgeois families. Fresco paintings with Netherlandish motifs adorn the walls of the entry hall. Decorative ceramic stoves were imported from Austria. The house of Radisav Jovanović represents the style of a well-known Belgrade architect, but also the development of residential architecture during a period when the city was undergoing significant modernization.

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Detalj vogala stavbe
© Vladimir Džamić, Republiški inštitut za varstvo kulturne dediščine Srbije
Detail from the corner of the building
© Vladimir Džamić, Republic Institute for Protection of Culture Heritage of Serbia

2
Fasada hiše Radisav Jovanović
© Vladimir Džamić, Republiški inštitut za varstvo kulturne dediščine Srbije
Detail of the façade of the Jovanović House © Vladimir Džamić, Republic Institute for Protection of Culture Heritage of Serbia

3
Detalj fasade hiše Radisav Jovanović
© Vladimir Džamić, Republiški inštitut za varstvo kulturne dediščine Srbije
The façade of the Radisav Jovanović House © Vladimir Džamić, Republic Institute for Protection of Culture Heritage of Serbia

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ART NOUVEAU

STAVBA MINISTRSTVA ZA IZOBRAŽEVANJE V BEOGRADU

Stavba Ministrstva za izobraževanje (ulica kralja Milana 2, Beograd) je bila po načrtih arhitekta Aleksandra Bugarskega zgrajena med leti 1870 in 1871. Po izgradnji so jo kmalu spremenili v Ruski imperialni konzulat. Med leti 1877 in 1879 je v stavbi imel sedež srbski Inštitut za vojne sirote, potem pa je bilo do leta 1952 bilo v stavbi Ministrstvo za izobraževanje. Stavbo so zaradi potreb in pomembnosti institucije, kot je ministrstvo, podvrgli mnogim izboljšavam in prenovam. Prvo umetniško izboljšavo je izvedel slikar Dragutin Inkiostri Medenjak v letu 1906. Za dodano krilo z dvoriščem in restavracijo glavne fasade v letu 1912 je poskrbel arhitekt Branko Tazanović, ki je želel ohraniti duh srbsko-bizantinskega sloga. Pritličje je obdržalo svojo prvotno obliko, medtem ko so bili srbsko-bizantinski vzorci in elementi na glavni fasadi prava novost tedanjega časa. Osrednji del ima plastično okrasje s stiliziranim prepletom elementov, vzetimi iz t. i. Moravske šole. Za potrebe ministrstva je bila zadnja prenova stavbe leta 1924, ko so po načrtih Žarka Tatića dodali novo krilo, usmerjeno proti ulici kraljice Natalije. Stavba priča o kulturnem in izobraževalnem razvoju, ki se je odvijal več kot sto let, ko je bila stavba sedež Ministrstva za izobraževanje in do sedanje Fundacije Vuka Karadžića. Zaradi arhitekturne in umetniške vrednosti so stavbo umestili med najbolj pomembne primere arhitekturnega narodnega sloga v Beogradu.

THE MINISTRY OF EDUCATION BUILDING IN BELGRADE

The Ministry of Education Building (2 Kralja Milana Street, Belgrade) was erected in 1870–1871 according to the designs of architect Aleksandar Bugarski. Immediately upon construction it was turned into the Russian Imperial Consulate. The Serbian Institute for War Orphans was housed in this building between 1877 and 1879. Afterwards, until 1952, it was occupied by the Ministry of Education. The building underwent a number of upgrades and modifications in response to the needs and importance of the institutions it contained. The first artistic enhancement was undertaken by painter Dragutin Inkiostri Medenjak in 1906, while the first addition of a courtyard wing and the restoration of the main façade were carried out in 1912 according to the designs of architect Branko Tanazević, who strived to preserve the spirit of Serbian-Byzantine-style architecture. The ground plan kept its initial form but the patterns and elements of the Serbian-Byzantine style on the main façade were a real novelty at the time. The central part has rich plastic ornaments with the stylized interlacing of elements borrowed from the so-called Moravska School. The final adaptation of the building for the use of ministerial services was made in 1924 with the addition of a new wing facing Kraljica Natalija Street, built according to the designs of architect Žarko Tatić. The building is a testimony to the cultural and educational development that took place within its walls during the more than a century it served as headquarters for the Ministry of Education and now the Vuk Karadžić Foundation. Because of its architectural and artistic value, it has been classified among the most important examples of the national style of architecture in Belgrade.

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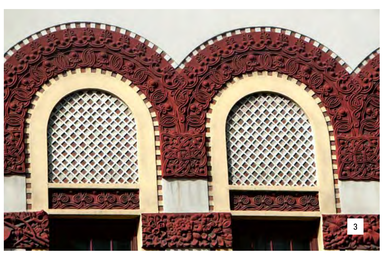

3

1
Detalj z grbom © Vladimir Džamić, Republiški inštitut za varstvo kulturne dediščine Srbije
Detail with coat of arm © Vladimir Džamić, Republic Institute for Protection of Culture Heritage of Serbia

2
Glavna fasada Ministrstva za šolstvo v Beogradu © Vladimir Džamić, Republiški inštitut za varstvo kulturne dediščine Srbije
The main façade of the Ministry of Education in Belgrade © Vladimir Džamić, Republic Institute for Protection of Culture Heritage of Serbia

3
Detajl fasade © Vladimir Džamić, Republiški inštitut za varstvo kulturne dediščine Srbije
Detail of the façade © Vladimir Džamić, Republic Institute for Protection of Culture Heritage of Serbia

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ART NOUVEAU

VLADIMIR BARANYAI V ZAGREBU

PRIZADEVANJA
ART NOUVEAUJA
ENDEAVOURS OF
ART NOUVEAU

Arhitekt in oblikovalec Vladimir (Aladár) Baranyai se je rodil leta 1879 v madžarskem mestu Szászvár. Leta 1899 je diplomiral v Zagrebu na oddelku za arhitekturo Obrtne šole. Od leta 1902 do 1905 je Baranyai delal v arhitekturnem biroju Pilar, Mally & Bauda, od leta 1906 do 1931 pa je sodeloval s Slavkom Benedikom.

Njegove številne rešitve za stanovanjske in javne stavbe ter tudi družinske hiše so pustile velik pečat na zagrebški arhitekturi prve polovice 20. stoletja. V svojih zgodnejših projektih, ko je uporabljal obliko dunajske secesije, je zasnoval originalne zgradbe umirjenih in dobro uravnoteženih mas in nenavadno elegantnih linij in okrasnih detajlov (rezidenca Popović z reliefi Ivana Meštrovića na Trgu bana J. Jelačića 4, 1907). V medvojnem obdobju je omejil okrasne elemente in zasnoval stavbe, ki so kar kipele od izpovednega izražanja (vila Kell na Tuškancu 16, 1921).

Značilen del Baranyijevega opusa so njegovi projekti za družinske hiše, kjer je dosegel visok standard oblikovanja. Omembe vredne so predvsem notranjosti, kjer je uporabil estetska načela Josefa Hoffmana. V svojem delu je združil tradicionalno s sodobnim. Njegov opus jasno kaže, da je bil uspešen oblikovalec in arhitekt ter ga lahko štejemo za odličen primer popolnosti t. i. Gesamtkunstwerka. Baranyai je umrl v Zagrebu leta 1936.

VLADIMIR BARANYAI IN ZAGREB

Aladár (Vladimir) Baranyai, an architect and a designer, was born in 1879 in the Hungarian town of Szászvár. In 1899, he graduated from the department of architecture of the trade school in Zagreb. Baranyai worked for the Pilar, Mally & Bauda architectural studio from 1902 until 1905, and together with the architect Slavko Benedik from 1906 until 1931.

His numerous solutions for residential and public buildings as well as detached houses have left a huge mark on the architecture of Zagreb in the first half of the 20th century. For his earlier projects, when he used the forms of Viennese Art Nouveau, Baranyai designed original structures with a serene and well-balanced mass and an unusual elegance of lines and ornamental details (Popović Residence with the reliefs of Ivan Meštrović on Trg bana J. Jelačića 4, 1907). However, throughout the interwar period, he reduced the decorative elements, designing edifices bursting with expression (Kell Villa, Tuškanac 16, 1921).

A distinctive part of Baranyai's body of work is his detached house projects, in which he achieved a high standard of design. Particularly noteworthy are his interiors, in which he applied the aesthetic principles of Josef Hoffman. Baranyai combined the traditional and modern in his work. His oeuvre shows that he was as successful a designer as an architect, serving as an excellent example of the perfection of 'Gesamtkunstwerk'. Baranyai died in Zagreb in 1936.

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Aladár Vladimir Baranyai
© Zbirka Jure Galjaparca
Aladár Vladimir Baranyai
© Jura Galjaparac Collection

1, 4
Stanovanjska stavba Bauda, Avenija Marulićev 7, Zagreb, 1905 © Zbirka Jure Galjaparca
The Bauda Residence, Avenue Marulićev 7, Zagreb, 1905 © Jura Galjaparac Collection

2
Poslovna in stanovanjska stavba Popović, Avenija Bana J. Jelačića 4, Zagreb, 1907 © Zbirka Jure Galjaparca
The Popović Commercial and Residential Building, Avenue bana J. Jelačića 4, Zagreb, 1907 © Jura Galjaparac Collection

3
Villa Baranyai, Tuškanac 18, Zagreb, 1909–10
© Zbirka Jure Galjaparca
The Villa Baranyai, Tuškanac Street 18, Zagreb, 1909–10
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Projekt se izvaja v okviru Transnacionalnega programa Podonavje, s finančno podporo Evropske unije, Evropskega regionalnega razvojnega sklada (ERDF, IPA, ENI).

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Interreg
Danube Transnational Programme
ART NOUVEAU

RUDOLF LUBYNSKI V ZAGREBU

PRIZADEVANJA
ART NOUVEAUJA
ENDEAVOURS OF
ART NOUVEAU

Rudolf Lubynski se je rodil 31. oktobra 1873 v Zagrebu. Študiral je na Tehniški univerzi v Karlsruheju. Leta 1907 je začel sodelovati s podjetnikom Adolfom Müllerjem ter imel lasten biro od leta 1909 dalje. S tem, ko je projektiral stanovanjske in poslovne stavbe ter družinske hiše (hiša Zaić na Nazorjevi ulici, vila Renz na Hercegovački 31, Evangeličanska šola na Gundulićevi 8/1, stavbe hipotekarne banke na Mrazovićevi 5 in Ilici 146, 'Dom za duhovnike ' na Palmotićevi 3 in 'Dobrodelni dom' na Haulikovi 4), je postal eden izmed najbolj plodnih zagrebških arhitektov v obdobju pred prvo svetovno vojno. Njegovo najpomembnejše delo je stavba Narodne in univerzitetne knjižnice (kjer je danes hrvaški Državni arhiv, 1911–1913) na Marulićevem trgu znotraj Lenucijeve zelene podkve. Stavba z dosledno enotnostjo arhitekture, dekoracije in opreme dokazuje, da je to najboljši primer secesijske arhitekture na Hrvaškem. Njena notranjost je okrašena z deli priznanih hrvaških umetnikov kot so Frangeš, Valdec, Bukovac, Rački, Crnlić, Csikos-Sesija, Auer, Iveković, Kovačević in Tišov. Čeprav je bil Lubynskijev zadnji projekt Shellova poslovna stavba na Gajevi ulici 5 izveden v skladu z načeli moderne arhitekture, se Lubynskija v zgodovini hrvaške arhitekture spominjamo predvsem kot secesijskega arhitekta. Umrl je v Zagrebu leta 1935.

RUDOLF LUBYNSKI IN ZAGREB

Rudolf Lubynski was born in Zagreb on 31 October 1873. He studied at the Technische Hochschule in Karlsruhe. Lubynski began working together with the entrepreneur Adolf Müller in 1907 and had his own studio from 1909 onwards. He became one of the most prolific Zagreb architects in the years before World War I, designing residential and commercial buildings as well as detached houses (Zaić House in Nazorova ul., Renz Villa in Hercegovačka ul. 31, the Evangelist School in Gundulićeva ul. 28/1, the buildings of a mortgage bank in Mrazovićeva ul. 5 and Ilica 146, 'Svećenički dom' in Palmotićeva ul. 3 and 'Dobrotvorov dom' in Haulikova ul. 4). His most important work is the building of the National and University Library (where the Croatian State Archives are housed today, 1911–1913) on Marulićev trg, inside the urban entity of Zagreb's Green Horseshoe. Displaying a consistent unity of architecture, decorations and equipment, the building is the best example of late Art Nouveau architecture in Croatia. Its interior is decorated with the works of renowned Croatian artists such as Frangeš, Valdec, Bukovac, Rački, Crnlić, Csikos-Sesija, Auer, Iveković, Kovačević and Tišov. Lubynski's last project, the Shell business building in Gajeva ul. 5, was completed in line with the principles of modern architecture, but in Croatian architectural history, Lubynski is remembered above all as an Art Nouveau architect. Lubynski died in Zagreb in 1935.

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Rudolf Lubynski
Rudolf Lubynski

1
Narodna in univerzitetna knjižnica (danes Hrvaški državni arhiv), Avenija Marka Marulića 21, Zagreb, 1911-13 © MUO
The National and University Library (today Croatian State Archives), Avenue Marka Marulića 21, Zagreb, 1911–13 © MUO

2, 4
Detalj glavne fasade stavbe © MUO
Details of the main façade of the building © MUO

3
Notranjost knjižnice © MUO
The interior of the Library © MUO

Projekt se izvaja v okviru Transnacionalnega programa Podonavje, s finančno podporo Evropske unije, Evropskega regionalnega razvojnega sklada (ERDF, IPA, ENI).

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ART NOUVEAU

ART NOUVEAU VALOVANJE
WAVES OF ART NOUVEAU

ARHITEKTURA V PODONAVJU

MEDNARODNA RAZSTAVA JE POSTAVLJENA V OKVIRU MEDNARODNEGA PROJEKTA *TRAJNOSTNO VARSTVO IN PROMOCIJA ART NOUVEAU DEDIŠČINE V PODONAVJU* (DTP 1-467-2.2)

ARCHITECTURE IN THE DANUBE REGION

INTERNATIONAL EXHIBITION IN THE FRAMEWORK OF THE EU-PROJECT *SUSTAINABLE PROTECTION AND PROMOTION OF THE ART NOUVEAU HERITAGE IN THE DANUBE REGION* (DTP 1-467-2.2)

SVETOVNI DAN DEDIŠČINE
ART NOUVEAU 2018 – MEDNARODNA RAZSTAVA
WORLD ART NOUVEAU DAY 2018 – INTERNATIONAL EXHIBITION

Sodelujoče ustanove

Vodilni partner:
Občina Oradea, Oradea, Romunija

Partnerji projekta:
Muzej uporabnih umetnosti, Budimpešta, Madžarska
Turistična agencija za Szeged in okolico, Szeged, Madžarska
Urbanistični inštitut Republike Slovenije, Ljubljana, Slovenija
Avstrijski muzej uporabnih umetnosti / sodobnih umetnosti, Dunaj, Avstrija
Nacionalni inštitut varstvo dediščine, Bukarešta, Romunija
Muzej umetnosti in obrti, Zagreb, Hrvaška
Mesto Subotica, Subotica, Srbija
Republiški inštitut za varstvo kulturne dediščine, Beograd, Srbija
Narodna univerzitetna knjižnica in fundacija za informacijske sisteme, Sofija, Bolgarija

Partner institutions

Lead Partner:
Oradea Municipality, Oradea, Romunia

Project Partners:
Museum of Applied Arts, Budapest, Hungary
Szeged and Surroundings Tourism Nonprofit Ltd., Szeged, Hungary
Urban Planning Institute of the Republic of Slovenia, Ljubljana, Slovenia
Austrian Museum of Applied Arts / Contemporary Art, Vienna, Austria
National Institute for Monuments, Bucharest, Romunia
Museum of Arts and Crafts, Zagreb, Croatia
City of Subotica, Subotica, Croatia
Republic Institute for the Protection of Cultural Monuments, Belgrade, Serbia
National Academic Library and Information System Foundation, Sofia, Bolgaria

Razstavo v Sloveniji je pripravil Urbanistični inštitut Republike Slovenije.

The exhibition has been realized by the Urban Planning Institute of the Republic of Slovenia.

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Urednica zbornika razstave: Vlasta Vodeb (Urbanistični inštitut RS)
Organizacija razstave: Franc J. Zakrajšek (Urbanistični inštitut RS)
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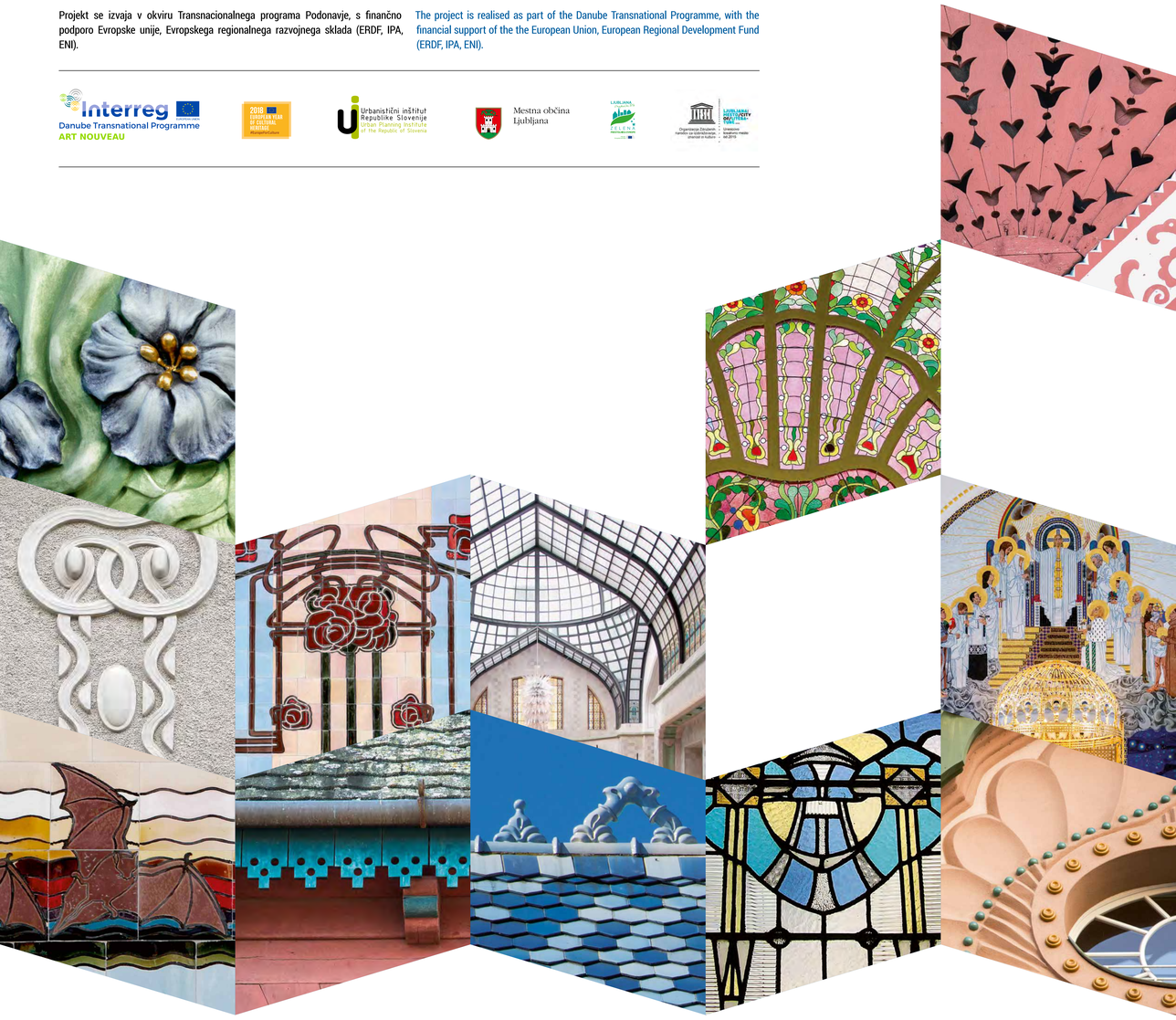
EU project Sustainable protection and promotion of the Art Nouveau heritage in the Danube region DTP 1-1-467-2.2

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