

Secession Ljubljana

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

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

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

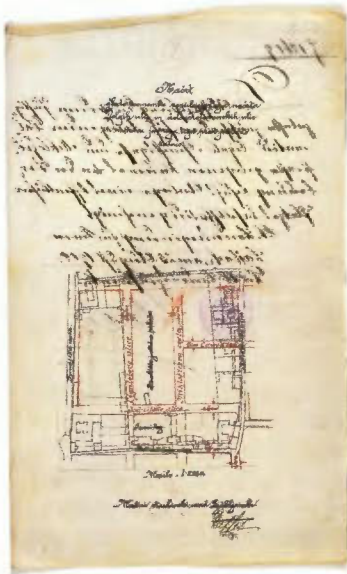
1873.² As early as 1876, the company prepared a plan for the regulation of this part of the city,³ and the sites had been largely built up even before the earthquake.

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

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



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



land ownership and building scheme, was only laid out at the turn of the century, when the houses that had been obstacles were damaged by the earthquake and were pulled down. The streets of Cigaletova, Tavčarjeva and Trdinova could not be laid out because of the city civil hospital, which occupied a major portion of the site at Ajdovščina⁵. In addition, the plan for the regulation of the area between Pražakova ulica and the railway line could not be realized up to the 1920s, due to the industrial complex of cotton mills located there. Only the earthquake, which damaged or destroyed a number of old buildings, not sparing the civil

hospital at Ajdovščina, cleared the way for laying out new streets and widening the old ones, and thus rendered possible the construction of prestigious architecture in this area. In 1900, a new regulation plan of the northern part of the city⁶ was made, according to which the new city quarter was intensely built up in the first decade of this century. So it was not by chance that the main body of Secession architecture in Ljubljana was concentrated right here.

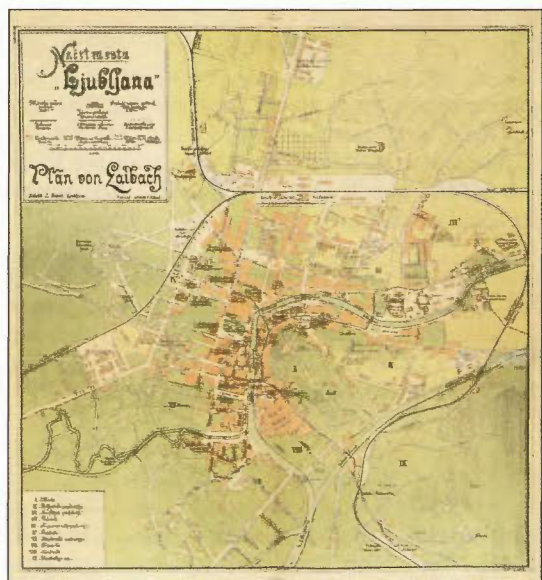
As far as nationality is concerned, the citizens of Ljubljana were split in the second half of the 19th century. Most of the financial capital, concentrated in major financial institutions and also in major industrial firms, was in German hands. Nationalist intolerance was growing ever stronger towards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

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

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



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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

A view of the north-western part of Ljubljana



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

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

Breda Mihelič

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

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

³ ZAL, collection of plans, Map 00/4.

⁴ ZAL, collection of plans, Map 00/4.

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

⁶ ZAL, Reg. I, Fasc. 1147, Fol. 252a.

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

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

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

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

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

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