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**Strategic Document for the  
protection and promotion of  
Art Nouveau heritage in the  
Danube region**

### Mission and principles

This Strategy is intended to provide a tool for an integrated, harmonized and transnational approach to the preservation, management and promotion of Art Nouveau (AN) heritage in the Danube Region. This Strategy aims to optimize the preservation of AN heritage in the Danube region, to establish and strengthen the cooperation framework for the preservation of AN heritage in the Danube region, and to synchronize the preservation of AN heritage in the Danube region with the—at times—conflicting processes of modern urban development. The Strategy also targets the enhancement of the touristic potential of AN heritage in the Danube region. This document has been elaborated on the basis of sustainable economic, social and cultural development, respecting the legal frameworks of the involved countries, as well as international principles and standards.

This strategy is the first policy instrument for this specific topic in the transnational context of the Danube region. This document defines a set of specific goals and identifies measures to be taken in order to achieve these goals, all related to the protection and promotion of Art Nouveau heritage in the designated area.

Principles embraced for the implementation of the measures recommended in this strategic document:

- a participatory approach involving representatives from the main public, private and non-governmental institutions, organizations and associations with a possible impact on the development of the region;
- a high level of public consensus, efficiency and an entrepreneurial approach to heritage;
- involvement of a large number of stakeholders from all fields of community life;
- awareness of the fact that the quality of one completed phase influences the success of the next phase;
- overall coordination of the process;
- clear responsibilities, procedure and benchmarks to monitor and adjust the strategy implementation (reflected in national/regional/local policies and operational actions).

Whilst good heritage preservation strategies require both:

1. a better knowledge and appreciation of the value of heritage assets, as well as integration of measures in the wider process of planning and development of the area;
2. sustained active participation and structured effective involvement of the local community in all aspects of its development and implementation; This strategy relies on consultations with the stakeholders in each partner's country and on their perception on their capacity and available means to support a coordinated approach. Administrative capacity to deal with implementation and to improve the cooperation between partner countries remains an issue and will require an appropriate response at national and regional levels.

„There is an urgent need to reposition cultural heritage policies, placing them at the heart of an integrated approach focusing on the conservation, protection and promotion of heritage by society as a whole — by both the national authorities and the communities which are the custodians of that heritage — so that everyone, from those most closely involved to those with a more distant connection, can appreciate it and feel a sense of responsibility. This challenge cannot be taken on by each State in isolation. Everyone's efforts must be carried forward, supported and extended by the others, by means of a common awareness and harmonious and consistent actions.“ — *Recommendation of the Committee of Ministers to member States on the European Cultural Heritage Strategy for the 21<sup>st</sup> century, adopted by the Committee of Ministers of the Council of Europe on 22<sup>th</sup> February 2017.*

## External and internal consistency — research approach

To fulfill the objectives of this research in order to substantiate this strategic document, information was collected and analyzed from both primary and secondary sources.

*Primary information* was gathered through consultation of stakeholders by applying the methodology described further, using methods and steps mutually agreed within the project framework. Internal consistency was ensured by agreeing on aspects to be investigated by all partners through questionnaires and national workshops, as well as through partners testing and giving feedback on these designed instruments. This was done to guarantee the validity and comparability of data and findings between partner countries.

*Secondary information* was collected from various studies conducted by international organizations such as ICOMOS, UNESCO, ICCROM<sup>1</sup>, as pioneers in the field of conservation of cultural values that set the guidelines for practitioners and researchers. These were accompanied by studies promoted in Europe on emerging models of policies that treat cultural heritage as a structural element of urban sustainability, by entities such as the Council of Europe<sup>2</sup> and the European Commission, documents concerning policies meant to incorporate cultural heritage in a holistic strategy for sustainable European development. Other transnational stakeholders such as the European Association of Historic Towns and Regions, European Heritage Alliance, Réseau Art Nouveau Network (Associated Strategic Partner in the project) and various other initiatives and

1 UNESCO Conventions are international agreements that are (at least in theory) legally binding for state parties who have signed and ratified them:

- Convention Concerning the Protection of the World Cultural and Natural Heritage (World Heritage Convention 1972);
- Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005).

The General Assembly of UNESCO has adopted a number of recommendations concerning the protection of cultural heritage. These recommendations, often prepared by advisory bodies to UNESCO such as ICOMOS and ICCROM, serve as internationally accepted guidelines but do not have legal status:

- Recommendation concerning the Safeguarding of the Beauty and Character of Landscapes and Sites 1962;
- Recommendation concerning the Preservation of Cultural Property Endangered by Public or Private Works 1968;
- Resolutions of the Symposium on the introduction of contemporary architecture into ancient groups of buildings 1972;
- Recommendation concerning the Protection, at National Level, of the Cultural and Natural Heritage 1972;
- Resolutions of the International Symposium on the Conservation of Smaller Historic Towns 1975;
- Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas 1976;
- Recommendation on the Historic Urban Landscape (Valletta Principles) 2011;
- Recommendation of the Committee of Ministers to member States on the European Cultural Heritage Strategy for the 21<sup>st</sup> century (Adopted by the Committee of Ministers on 22 February 2017 at the 1278<sup>th</sup> meeting of the Ministers' Deputies).

In addition, ICOMOS and ICCROM have published a number of charters which, although they also lack legal status or the official approval of the UNESCO General Assembly, are consensus documents recognized and respected by academics and professionals in the field of culture preservation all over the world:

- The Valletta Principles for the Safeguarding and Management of Historic Cities, Towns and Urban Areas, ICOMOS 17<sup>th</sup> General Assembly 2011;
- Charter for the Interpretation and Presentation of Cultural Heritage Sites, ICOMOS 16<sup>th</sup> General Assembly, 2008;
- International Cultural Tourism Charter \_ Managing Tourism at Places of Heritage Significance, ICOMOS 12<sup>th</sup> General Assembly, 1999;
- Charter for the Conservation of Historic Towns and Urban Areas (Washington Charter), ICOMOS General Assembly, 1987;

2 Council of Europe conventions which have been transposed into national legislation of European countries:

- the European Cultural Convention (Paris, 1954 — ETS No. 18);
- the Convention for the Protection of the Architectural Heritage of Europe (Granada, 1985 — ETS No. 121);
- the European Convention on the Protection of the Archaeological Heritage (revised) (Valletta, 1992 - ETS No. 143);
- the European Landscape Convention (Florence, 2000 — ETS No. 176);
- the Framework Convention on the Value of Cultural Heritage for Society (Faro, 2005 — CETS No. 199).

programs at regional and national levels have been considered <sup>3</sup>. In order to access the secondary information, the main sources were partners' resources and the internet.

The process of collecting information was intended to:

- achieve appropriate horizontal consistency on Danube macro-regional policies — the relationship between policies and programmes operating at this regional level (mainly EUSDR Priority Area 3 “To promote culture and tourism, people to people contacts” targets);
- create synergies and cooperation between cultural policies; create interaction between related policy sectors;
- foster institutional consistency between different layers of administration, create intergovernmental relations, as well as to embed the findings of this project in the national institutional framework;
- create the premises for vertical consistency between partners' national and local policies which is necessary for implementation.

External consistency was ensured by verifying that the key stakeholders involved by each project partner share in and agree with the goals set in this strategic document.

Besides collecting structured opinions from national stakeholders through mutually agreed methods, the research to substantiate this strategy was complemented by a short description of the specific situation in each respective country, produced by partners' experts. This was done in order to facilitate a more precise approach to the subject, while taking into account the complexity and diversity of perspectives in various countries.

### Actors in the process

The stakeholders to be consulted in the process and their level of involvement were analyzed by representatives from each project partner at the beginning of the work process. Mutual agreements were reached on the data mining and consultative instruments which were designed to ensure both qualitative and quantitative validity and comparability of data and findings provided by the chosen stakeholders between countries.

Consequently, the most important stakeholders interacting with Art Nouveau heritage in each country, who were required to contribute their perceptions, opinions and needs to the project, were grouped in three categories:

- representatives of *public authorities* involved in built heritage protection and promotion: central level — ministry, department, agency, institute etc.; regional/local level — decentralized departments/offices for culture, local governments / municipalities etc.;
- *professionals*: professionals specialized in built heritage protection, art historians, professionals in built heritage promotion, professionals active in private organizations such as SMEs, NGOs or as freelancers, or public professional organizations (e.g — Chamber of Architects, National Union of Restorers etc.);
- *citizens and community groups*: owners, tenants or caretakers of AN buildings, active citizens living in an area rich in AN heritage or citizens promoting AN heritage protection, voices of heritage communities/individual citizens.

Within each category of targeted stakeholders, each project partner then selected those most relevant, most accessible, and potentially interested in the framework of processes of co-decision related to priorities, objectives and measures implementation. It was up to each partner to reach the envisaged stakeholders at national level through different means.

<sup>3</sup> Other documents, studies, initiative and programs considered in this project are:

- Getting Cultural Heritage to Work for Europe — Report of the Horizon 2020 Expert Group on Cultural Heritage (2015): [https://ec.europa.eu/culture/news/2015/0427-heritage-2020\\_en](https://ec.europa.eu/culture/news/2015/0427-heritage-2020_en);
- Interreg Europe. Discover projects: <http://www.interregeurope.eu/discover-projects/>;
- INTERREG IVC. Approved projects database: <http://www.interreg4c.eu/projects/index.html>;
- Srinvas, Hari. Heritage and Conservation Strategies: Understanding the Justifications and Implications. GDRC Research Output E-100 <http://www.gdrc.org/heritage/heritagestrategies.html>;
- Towards an integrated approach to cultural heritage for Europe. European Commission, COM (2014) 477 final CHCFE — Cultural Heritage Counts for Europe, 2015.

## Methodology and process

This strategic document was developed using the following tools and working procedures:

- statistical national data mining — to be collected for a relevant number of national and regional/local indicators (for relevant areas with a high density of Art Nouveau);
- consultation with national and regional/local actors of development - executive and deliberative authorities, specialized apparatus, SMEs and professionals, NGOs and citizens, through qualitative questionnaires, interviews and national workshops;
- comparisons and analysis of the data gathered in order to observe local trends and to identify similar transnational trends;
- analysis and interpretation of local, regional, national and European studies, reports, research, strategies and norms;
- SWOT analysis;
- (national) stakeholders' consultation to select the strategic approach;
- identify shared transnational strategic options to cross-fertilize the effort across the entire Danube macro-region.

The next steps to be taken based on this document are:

- adoption of macro-regional shared objectives and action plan to be reflected in national and local policies (acknowledged and agreed by national & local stakeholders/implementers);
- set up of mutual benchmarks and monitoring & adjustment procedure — inter-regional and national.

In conclusion, a formalized consultation process was carried out through the agreed methodology proposed by INP/NIH and further detailed by all partners during the first trans-national workshop, which aimed to collect both expert opinions and data. The partners agreed that consultations will have a participatory approach, involving representatives from the wide public, private and non-governmental institutions, organizations and associations with a possible impact on the development of the region. The aim was to obtain a high level of *consensus* and *efficiency*, as well as needed commitment towards taking on clear responsibilities, as well as creating a procedure and benchmarks to monitor and adjust the strategy implementation (reflection in national/regional/local policies and operational actions).

### Timeline

#### 1. Defining the Methodology and Action Plan for the Strategic Document

- VIENNA, AUGUST 2017: Following the kick-off meeting organized by MAK, INP/NIH began preparing the Methodology & Action Plan for the Strategic Document.
- LJUBLJANA, NOVEMBER 2017: First transnational workshop prepared by UIRS and facilitated by INP/NIH
  - a. Project partners clarified the scope of the strategic document. They agreed on a transnational methodology for elaborating the strategic document and its structure, identified and analyzed stakeholders to be invited to consultations (questionnaires and workshops), discussed the questionnaires drafts and the process of collecting feedback, drafted common vision elements to be taken into consideration and into the questionnaires' structure.
  - b. The participants requested further assistance from INP/NIH in organizing the national workshops, namely to receive written guidelines on how to prepare and conduct the workshops.

#### 2. Stakeholder consultations

- NOVEMBER — DECEMBER 2017: With the stakeholder categories defined, questionnaires were developed, taking into account how to gather comparable data from the stakeholders. In this respect, questions on technical aspects of the legislative framework of heritage protection in each country were not included in the citizens' questionnaire.
- JANUARY — FEBRUARY 2018: Finalizing the questionnaires.
  - a. A period of remote consultation with project partners and feedback on the questionnaires was allocated. Partners' suggestions were

mediated (as sometimes contradictory) and questionnaires were upgraded accordingly.

- b. In parallel, statistical data was being mined through the two existing questionnaires (The “Art Nouveau within the context of urban planning” questionnaire and the “Art Nouveau cultural heritage” questionnaire). This was carried out during November 2017 - February 2018 (IMM, UIRS, MAK, MUO, INP/NIH, Subotica and NALIS)
  - c. In order to ensure a consistent application of the questionnaires, an online method to collect the results was established (via Google Forms), with some exceptions of public institutions, for which email and/or printed forms of questionnaires were prepared.
  - d. Packages with three versions of the questionnaire (for each target group of stakeholders) were provided in English via Google Drive for each partner country: Austria, Bulgaria, Croatia, Hungary, Romania, Serbia, Slovenia. Following guidelines developed by INP/NIH, the partners translated, disseminated the questionnaires to national stakeholders, and collected responses.
- FEBRUARY 2018: INP/NIH developed “Guidelines to organize consultation with stakeholders”.
    - a. This document consisted of step by step advice on how to prepare and conduct national workshops, together with guidance on different facilitation methods and tools (annexed). Depending on the stage in which the national workshops were to be organized by each partner, different objectives were recommended to be reached.
    - b. In this respect, some of the objectives exemplified below were advised for the national workshops: to identify specific obstacles in the way of protecting and promoting AN heritage; to establish (elements of) the participants’ vision (desired situation) regarding Art Nouveau built heritage protection and promotion (in a 15—20 years’ period of time);
    - c. If different stakeholders’ groups are brought together, some of the recommended objectives were: to obtain a common understanding of existing problems/challenges/threats that impede the achievement of the vision, as well as strengths and opportunities that could/should be used for that; to generate possible alternative solutions.
    - d. If these objectives had already been achieved or partially achieved by questionnaires answers, the workshop could focus on: to formulate together draft strategic objectives to be achieved in a transnational framework; to identify and clarify the desired roles in achieving the vision /the objectives; to identify those feasible and efficient transnational measures to achieve the objectives and to empower all the stakeholders to further contribute to the vision.
    - e. If the workshop was to take place before the dissemination of questionnaires (as in the case of Croatia), the guide advised to adapt the workshop objectives as to obtain a better understanding of the consultation purpose and questionnaire methods, to clarify the way in which the questions should be answered, but also to use the opportunity of face-to-face meeting, therefore trying to obtain more than questionnaire preparation or clarification.

### 3. Questionnaires analysis and synthesis:

- A total number of 163 persons responded to the questionnaires; with some exceptions (Bulgaria and Slovenia which provided the responses synthesis). The partners decided to translate the responses in English and to send them as such to INP/NIH to be analyzed.

### 4. National workshops

- A total of 11 national workshops were carried out between April and December in 7 countries: Austria, Bulgaria, Croatia, Hungary, Romania, Serbia, Slovenia

## 5. The Strategic Document

- ZAGREB, MAY 2018: A second transnational workshop was held which discussed the results of the national workshops, and main directions for the Strategic Document.
- JUNE — DECEMBER 2018: Consolidation of the findings of the transnational workshops and elaboration of a draft strategic document with the related Action Plan, to be approved by the Scientific Board and submitted for enhancement to the project partners.
- JANUARY — JUNE 2019: Fine-tuning and finalizing the Strategic Document.

### Role of the partners:

The activity was coordinated by INP/NIH, who also drafted the common methodology and coordinated the process of elaborating this strategic document. Ultimately, this strategic document was submitted to (and approved by) the Scientific Board of the project.

IMM and UIRS hosted the two transnational workshops (November 2017, May 2018) for the elaboration of the strategy and both coordinated the national level workshops for collecting the inputs from national stakeholders. Based on these inputs, but also on their own expertise in the field, they contributed to the development of the strategic document.

IMM, UIRS, MAK, MUO, INP, Subotica and NALIS organized national stakeholder workshops between December 2017 and February 2018, and will provide their inputs for the elaboration of the strategic document.

ORADEA and RIPCM supported INP/NIH, IMM and Subotica in organizing the national level events.

RANN followed the elaboration process of the strategic document and provided inputs related to its content during the transnational workshops and Scientific Board.

## Visibility of the Strategic Document

Each partner will offer access to the Strategic Document to the main stakeholders identified in the project. The document is also to be distributed freely in digital format to the wide public.

Given its aims and objectives, this Strategic Document is useful to civil society organizations and citizens, as it offers information and guidance for possible initiatives that can help strengthen the protection and promotion of Art Nouveau heritage in the Danube region.

The Strategic Document is also useful for public administrations, who can find inspiration and strategic paths in developing their own plans and policies. Together with the Transnational methodology for public administrations on the inclusion and preservation of AN in the urban development context, the Strategic Document offer access to tools for protecting and promoting Art Nouveau heritage.

**Strategic Goals****SG 1 Raised Awareness**

Communities respect and appreciate AN heritage and are willing to contribute to its protection and preservation, aware of its value as contributor to economic and social welfare.

**SG 2 Appropriate/Supportive Policies and Institutional Framework**

Local administrations develop public policies and institutional frameworks that use Art Nouveau heritage in sustainable urban development, while also offering or facilitating access to professional help for all stakeholders.

**SG 3 Participatory Governance**

The technical capacity needed for protecting and promoting Art Nouveau heritage is available in the region, including specialized skill, craftsmanship, administrative and entrepreneurial skills, digital skills, cultural management skills, together with community empowerment skills. All these skills help foster stakeholder stewardship of heritage.

**SG 4 Research and data gathering: participatory and continuous**

Information regarding the values, legal protection status, and management of Art Nouveau heritage is continuously updated, through digitization and research projects, with the involvement of all decision makers (Academia, legislators, heritage communities).

**SG 5 Effective Financial Instruments**

Existing financial instruments that stimulate the preservation and sustainable use of heritage (subsidies, grants, loans, taxation), promote private investments through sponsorship and co-financing, ensuring all stakeholders have clear financial rights and duties regarding the protection of Art Nouveau heritage.

**SG Trans-national synergies between existing policies, tools and know-how in the Danube Region**

Instruments, funds and programmes, as well as other endeavors in the region, are linked; cultural routes on Art Nouveau heritage are developed in the Danube region, as well as stakeholder networks for easier access to specific territorial knowledge and interdisciplinary thinking.

**Specific Objectives (Priority Objectives)****SG 1 Raised Awareness**

**SG 1\_SO 1** Art Nouveau heritage is more accessible

**SG 1\_SO 2** Art Nouveau heritage is certified (labeled) in relation to community values and European heritage

**SG 1\_SO 3** Art Nouveau heritage is used in the regeneration of communities by all stakeholders (citizens' groups, policymakers, professionals etc.)

**SG 1\_SO 4** Art Nouveau heritage is included in the formal and non-formal education of children and youth in all the involved countries (together with built heritage in general)

**SG 2 Appropriate/Supportive Policies and Institutional Framework**

**SG 3\_SO 1** Art Nouveau heritage considered as important, even enhancer for other types/periods/ styles, in (national,

- trans-national, regional, local) participatory cultural heritage policies
- SG 3\_SO 2** Improved legal framework provisions towards increased central and local public administration capacity to offer expertise, advice and assistance, and to monitor and regulate the protection of Art Nouveau heritage
- SG 3 (+ SG 6)\_SO 3**  
Optimized legal and institutional framework for heritage protection, through comparative analysis in the Danube region and exchanged experience
- SG 3 Better Knowledge**
- SG 2\_SO 1** Appropriate national and trans-national certification programs and vocational training for professionals from different sectors connected to (Art Nouveau) heritage protection, technical and managerial/administrative
- SG 2\_SO 2** Rich and trans-nationally shared pool of specialized professionals in Art Nouveau heritage preservation, revitalization, conservation, restoration (result-driven knowledge alliances)
- SG 2 (+ SG 6)\_SO 3**  
A transnational approach facilitates exploration and identification of methods, practices and best examples from the region, harmonizes them and makes them replicable in, and adaptable to, the needs of other cities
- SG 4 Research and data gathering: participatory and continuous**
- SG 4\_SO 1** Continuously updated digital repositories, registers, archives, databases, resources for research and education (made available via a common platform, +SG 6)
- SG 4\_SO 2** Periodical research in new tendencies in heritage management, as well as in mitigating conservation and use of buildings and sites
- SG 4(+SG 6)\_SO 3**  
National research projects developed, published and shared among partners in the Danube region
- SG 5 Effective Financial Instruments**
- SG 5\_SO** Available and effective financial instruments (subsidies, grants, loans, taxation) to stimulate the preservation and sustainable use of architectural heritage (developed through trans-national cooperation/exchange experiences, \_SG 6)
- SG 5\_SO 2** Attractive framework and instruments to promote sponsorship and co-financing
- SG 5\_SO 3** Clearly established and respected duties and rights of owners regarding heritage protection (improved by cooperation/exchange experience, \_SG 6)
- (Horizontal)**
- SG 6 Trans-national synergies between existing policies, tools and know-how (Danube)**
- SG 6\_SO 1** Different macro-regional, national and regional endeavors, as well as implementation instruments, programmes/funds are coordinated; cooperation arrangements between “AN Danube Heritage partners” are considered in implementation
- SG 6\_SO 2** Cultural routes on Art Nouveau architecture are developed in the Danube region with the possibility of creating thematic links, available offers in tourism agencies, guides, apps etc. (established cultural routes within individual countries, as well as serial linking of neighboring countries’ routes, making use of the potential of this project)
- SG 6\_SO3** Create stakeholder networks to assure access to specific territorial knowledge and interdisciplinary thinking

# Measures

- Use Art Nouveau heritage to strengthen civil society and community participation in urban planning procedures.
- Raise the amount of European funds allocated to Art Nouveau heritage through developing projects financed by various programmes and calls (Interreg, Creative Europe, Horizon 2020, Urbact etc.).
- Develop projects and activities to promote Art Nouveau heritage as part of European heritage (European Heritage Days).
- Develop cultural routes dedicated to Art Nouveau heritage.
- Apply for European Heritage Label for certain Art Nouveau sites.
- Create proposals for transnational nominations of Art Nouveau heritage for the Unesco World Heritage List.
- Create educational activities involving various institutions working with Art Nouveau heritage.
- Enhance existing interpretation of Art Nouveau heritage through international cooperation – develop coherent interpretation plans of Art Nouveau heritage at both national and regional levels.
- Conduct research on the benefits of Art Nouveau heritage to various sectors (education, economy, health and wellbeing, social etc.).
- Use the existing network and knowledge gained from best practices involving Art Nouveau heritage (restoration, activation, valorization) for improving regional and national frameworks for heritage management and funding.
- Use the benefits of Art Nouveau heritage to improve the quality of living in urban environments and tackle demographic challenges.
- Use Art Nouveau heritage to research and develop projects for energy efficiency and climate resilience.
- Promote lesser known areas rich in Art Nouveau heritage to attract tourists away from popular destinations.
- Use Art Nouveau heritage to promote interdisciplinary approaches in conservation, and to raise the capacity of public administrations to offer support and guidance to stakeholders.
- Conduct research on the impact of projects carried out to restore and revitalize Art Nouveau heritage; promote and use the results in developing public policies.
- Develop stakeholders' capacity in protecting Art Nouveau heritage through international cooperation with existing networks, with the support of European funding.
- Conduct research on new trends in managing heritage sites, as well as on the mitigation of conservation and use of buildings and sites.
- Further develop networks, taskforces and initiatives to counteract issues raised by the excessive fragmentation and sub-standard utilization of Art Nouveau heritage.
- Strengthen existing capacities and improve existing frameworks in order to develop a participatory approach to heritage management.
- Design or improve public policies regarding Art Nouveau heritage.

## Summary of the analysis of relevant data

**A. Overview of Art Nouveau architecture in the region**

— *the style, cultural value, time period, main architects and main buildings, territorial coverage, as provided in the short description prepared by each project partner.*

**Austria<sup>4</sup>**

Around 1900 Vienna became a melting pot of artistic and cultural progress, whereby the artists from the Vienna Secession functioned as the most important driving forces towards a new modernity. The Art Nouveau buildings concerned were built between 1890 and 1920. The Viennese Secession Style is defined by a clean and basically geometric ornamental vocabulary. In accordance with the European Art Nouveau movement, the first characteristics of this new style were its vegetal and floral motifs, even though one can observe that the organic elements are tamed and proliferate only within specific limits. Nature is used as a decorative element, enriching the compact and clear architectural form of the buildings. In 1899 the Art Nouveau movement had already reached its first peak and was reduced increasingly to fashionable decorative elements used to embellish numerous new buildings. Artists began to turn towards even clearer and more reduced shapes. The Secession style defines itself by its completely new understanding of ornamentation, with simplified geometrical forms, right angles, symmetrical structures, black and white contrasts, and a strong emphasis on the effect of light and shadow. A characteristic of Austrian Art Nouveau architecture is its innovative method of treating surfaces, creating decorative accents through the application of different plaster textures that decisively shape the character of the façades. The Art Nouveau façades manifest a new diversity of materials that embraces brick plastering, tiling and cement. The materials used are thus transformed into an ornamental design element, applied in a wide variety of ever newer combinations. The Viennese style integrates into the construction each and every one of its part.. The whole building is subordinated to this ornamental concept, which follows the idea of the “Gesamtkunstwerk.”

**Austrian Art Nouveau architects:**

Otto Wagner (1841—1918), Joseph Maria Olbrich (1867—1908), Josef Hoffmann (1870—1956), Otto Prutscher (1880—1949), Jože Plečnik (1872—1957), Max Fabiani (1865—1962), Oskar Marmorek (1863—1909), Robert Oerley (1876—1945).

**Austrian Art Nouveau representative buildings:**

Secession (Joseph Maria Olbrich, 1898, Vienna); Stadtbahn and Wien River Regulation (Otto Wagner, 1894—1908, Vienna); Apartment buildings - Linke Wienzeile 38 and Linke Wienzeile 40 also called Majolika House (Otto Wagner, 1898/99, Vienna); Wagner Villa I & II (Otto Wagner, 1886—88 & 1905, Vienna); Postal Savings Bank (Otto Wagner, 1904—12, Vienna); Church of St. Leopold (Otto Wagner, 1904—07, Vienna); Wien River Portals at the Stadtpark (Friedrich Obmann/Josef Hackhofer, 1903—06, Vienna); Sanatorium Purkersdorf (Josef Hoffmann, 1904—05, Purkersdorf).

**Bulgaria<sup>5</sup>**

After the Liberation from under the rule of the Ottoman Empire, Bulgaria saw a boom in construction and architecture. In the late 19<sup>th</sup> and early 20<sup>th</sup> century the opportunities for architectural projects were quite favourable. Trades and crafts thrived; there was a significant exchange of goods and knowledge with Europe. A new wealthy class appeared and commissioned the construction of family houses, business buildings,

<sup>4</sup> author: MAK

<sup>5</sup> author: NALIS

hotels. Gentrification of the main city streets became a priority for the town planners, mayors and architects of that time. The majority of them were educated in Europe and drew their inspiration from the new architectural style of Secession. The greatest potential was concentrated in cities such as Sofia, Ruse, Varna, Plovdiv, Burgas, Pleven, Shumen and Yambol, due to their economic lead at the time. This resulted in the construction of some of the most beautiful buildings of that time, with distinct decorations and compositional integrity in the spirit of the classic techniques of the Western European tradition. The main task of Bulgarian public figures after the Liberation was to raise the esteem of Bulgarians by reminding them of their heroic past. The ambition to lift the national spirits found its expression in architecture. Some of the most progressive architects rediscovered the aesthetics of the romanticism of Bulgarian Middle Ages and blended it successfully into the modern style Secession. This gave birth to the Bulgarian National Romanticism, also known as Old Bulgarian style. This new approach to the look of facades was based on the traditional ornamentation of the Bulgarian Middle Ages. Similarly to European Secession, Bulgarian architects accentuated the decorative elements of the façade, made of various materials – ceramics, bricks, plaster, cement, stone, wood. The architecture elements of the old Bulgarian capital cities Pliska and Preslav stand out: rows of ceramic tiles imitating the churches of Nesebar, and the Middle Ages ornamentation of ceramics or stone. The façades of public buildings, churches and private homes gained expressiveness that was reminiscent of other European examples of that period. Many European countries were impressed by the romantics of Pan-Slavism which found expression in architecture as well. The idiosyncrasies of the Old Bulgarian style are what makes Bulgarian Secession unique.

#### Bulgarian Art Nouveau architects:

Georgi Fingov (1874—1944), Petko Momchilov (1864—1923), Naum Torbov (1880—1952), Kiril Marichkov (1875—1922), Anton Tornjov (1868—1942), Pencho Koychev (1876—1957), Yurdan Milanov (1867—1932), Nicola Lazarov (1870 -1941), Dimo Nichev (1876—1952), Georgi Apostolov (1892—1967), Dabko Dabkov (1875—1945), Yanaki Shamardzhiev (1864—1937).

#### Bulgarian Art Nouveau buildings:

The Synodal Palace (Petko Momchilov and Yurdan Milanov, 1904—1910, Sofia); The Central Sofia Market Hall (Naum Torbov, 1909—1911, Sofia); The Craftsmen Association Building (Naum Torbov, 1910, Sofia); The Central Mineral Bath (Petko Momchilov and Friedrich Grünanger, 1907—1915, Sofia); Clerical Insurance Bureau (Georgi Fingov, Nicola Yurukov and Dimo Nichev, 1926, Sofia); The old Bank of Sofia (Georgi Fingov, Dimo Nichev and Nicola Yurukov, 1913, Sofia); Imperial Hotel (Kiro Marichkov, 1917—1920, Sofia); The Church of St. Paraskeva (Anton Tornjov, 1921—1930, Sofia); The house of the merchant Laos Funk (Fingov and Marichkov, 1903, Sofia); Varna Aquarium (Dabko Dabkov, 1911); The house of Dr. Mollov (Nicola Lazarov, 1912, Sofia); Pleven Monument-Mausoleum (Pencho Koychev, 1903); The Mineral Bath in Pleven (Nicola Lazarov, early 20<sup>th</sup> century); The house of the building contractor Dimitar Kenkov (Nicola Lazarov, 1912, Varna); Bulgarian Commercial Bank (Georgi Apostolov, Georgi Fingov, Dimo Nichev, 1921, Sofia); Shumen's Community Centre (Yanaki Shamardzhiev, Jean Antonín Mercier, 1896—1898).

#### Croatia<sup>6</sup>

In Croatia, the term Art Nouveau (Secesija) denotes a new art movement occurring between the establishment of the Croatian Artists' Society in 1897 and the disintegration of the Austro-Hungarian Monarchy in 1918. The choice of the term "secesija" adopted from the name of the Viennese artists' association (the Union of Austrian Artists — Secession/Vereinigung bildender Künstler Österreichs — Secession, 1897) suggests the impact that the Viennese art movement has had on the Croatian setting. Many Croatian architects were trained in Vienna, at the Academy of Fine Arts (in the classes of Otto Wagner, Friedrich Ohmann, and Victor Luntz) and at the Higher Technical School (in the class of Karl König). The influence of these Viennese architects is most visible in the works of their students, particularly Zagreb-based Hugo Ehrlich, Edo Schön and Viktor Kovačić. Also influenced by Viennese architecture

<sup>6</sup> author: Anuška Deranja-Crnokić, Head of Office for Documentation and Cultural Property Register, Ministry of Culture of the Republic of Croatia

were architects trained in Prague (Ignjat Fischer) and Zagreb (Aladar Baranyai). Other architects prominent in Zagreb, Rudolf Lubynski and Dionis Sunko, did their studies in Germany, at the Higher Technical School in Karlsruhe, which made their works clearly different from those of the Viennese students. During the Art Nouveau era, many residential buildings and villas were built in Zagreb, and the most significant among public buildings are the University Library and Archive (Rudolf Lubynski), Sanatorium (Ignjat Fischer), the Apollo cinema (Ignjat Fischer), the building complex of the Land Hospital (later the Faculty of Medicine; Ignjat Fischer and Dionis Sunko).

In Rijeka, Art Nouveau was primarily influenced by Vienna and Budapest, and then by Italy (especially Trieste). In addition to foreign architects from these cities, many Art Nouveau projects were also completed by local architects. Some of the most prominent architects were Emilio Ambrosini, Theodor Träxler, Eugenio Celligoi, Luigi Luppis, Giuseppe (József) Farkas, Carlo Pergoli, Giovanni Rubinich and Szilard Zielinski. They are the authors of some of the most outstanding creations of Rijeka's Art Nouveau architecture – Corossacz Villa and Schitter House (both by E. Ambrosini), Teatro Fenice (T. Träxler and E. Celligoi), multiresidential houses for rent in Belveder neighborhood (L. Luppis and G. Farkas), the Slaughterhouse (C. Pergoli and G. Rubinich), and Hotel Emigranti (S. Zielinski).

In Osijek, Art Nouveau shows influences of Viennese Secession, Munich Jugendstil and Budapest Szecesszió. These influences are partly the result of the two leading architects, Wilhelm Carl Hofbauer and Ante Slaviček, being Viennese students. The third leading personality of the Osijek Art Nouveau architecture and urban development, Viktor Axmann, was a Munich student. It is also important to highlight certain local features prominent in the repertory of decorative motifs. During the earlier period of Historicism, the allotment of city-owned land and the construction of longer residential street segments (Županijska cesta) started. Such projects were continued in the Art Nouveau era, and the most stylistically well-rounded Art Nouveau urban project is Europska avenija – a residential stretch of single-floor and two-floor urban villas with front yards. The ambience of the Europska avenija is today largely preserved, which makes it one of the few fully preserved urban development projects of this type, not only in Croatia, but also in the broader Central European region. In addition to Europska avenija, the following city landmarks were constructed during the Art Nouveau era: Sakuntala Park (today Preradovićevo šetalište) and the complex of residential building in Park kralja Krešimira IV. The Osijek Art Nouveau architecture also boasts individual creations, such as the building of the Main Post Office, built in 1912 by the Budapest architect Istvan Bierbauer, and the building of the Urania Cinema, a project from 1912 by Viktor Axmann.

In Split, Art Nouveau arrived through local architects who studied in Vienna. The most prominent were Špiro Nakić, Kamilo Tončić and Petar Senjanović. They worked exclusively in the period from 1900 and 1918. Art Nouveau in Split was best represented in residential architecture, with less public facilities built in this style. Buildings were constructed mostly outside the historical centre (villas at Bačvice, along the old road to Solin, on the slopes of Marjan etc.), but several new facilities were also built within the historical centre (residential and business building Nakić, Narodni trg 1; residential and business building Dujma Savo, Morpurgova poljana 2; residential and business building Josip Duplančić, Marmontova ul. 4).

#### Art Nouveau architects active in Croatia:

Hugo Ehrlich (1879—1936), Edo Schön (1877—1949), Viktor Kovačić (1874—1924), Rudolf Lubynski (1873—1935), Dionis Sunko (1879—1935), Emilio Ambrosini (1850—1912), Theodor Träxler (1881—?), Eugenio Celligoi (1851—1916), Luigi Luppis (18?-?), Giuseppe (József) Farkas (18?-?), Carlo Pergoli (18?-?), Giovanni Rubinich (1876—1945), Szilard Zielinski (1860—1924), Wilhelm Carl Hofbauer (1867-?), Ante Slaviček (1864—1931), Viktor Axmann (1879—1946), Špiro Nakić (1872-?), Kamilo Tončić (1878—1961), Petar Senjanović (1876—1955).

#### Croatian Art Nouveau buildings:

University Library and Archive (Rudolf Lubynski, 1913, Zagreb); Sanatorium (Ignjat Fischer, 1908, Zagreb); Apollo Cinema (Ignjat Fischer, 1911—1912, Zagreb); the building complex of the Land Hospital, later the Faculty of Medicine (Ignjat Fischer and Dionis Sunko, 1912, Zagreb); Corossacz Villa (E. Ambrosini, 1902, Rijeka); Schitter House (E. Ambrosini, 1904, Rijeka); Teatro Fenice (T. Träxler and E. Celligoi, 1914, Rijeka); multiresidential houses

for rent in Belveder neighborhood (L. Luppis and G. Farkas, Rijeka); the Slaughterhouse (C. Pergoli and G. Rubinich, 1907, Rijeka); Hotel Emigrant (S. Zielinski, 1905, Rijeka); Osijek Main Post Office (Istvan Bierbauer, 1912, Osijek); Urania Cinema (Viktor Axmann, 1912, Osijek).

## Hungary

The turn-of-the-century architectural schools manifested as two distinct trends in Hungary, one reflecting the influence of turn-of-the-century styles, while the other tended to represent the results of national aspirations.

The catalyst of the latter one was Ödön Lechner, who was seeking a new form of expression, as well as new materials and new structural principles, which he discovered in Hungarian folk art (the origin of which was thought to be found in the East). The Museum of Applied Arts (1893—1896) is an outstanding example of the mix of modern construction principles and the style of India. This was followed by other buildings, which are still the key masterpieces of Hungarian Art Nouveau: The Hungarian Institute of Geology (1897—1898), Postal Savings Bank (1900—1901) and St. László Parish Church in Kőbánya (1894—1899). These buildings are currently nominated to become parts of the Unesco World Heritage and can be rightly compared to the works of Horta, Gaudi and Wagner. His followers carried on his particular richness of forms. The name of his former work mate, Lipót Baumhorn, is connected to over 20 synagogues. Marcell Komor (1866—1944) and Dezső Jakab (1864—1932) erected several public buildings in Lechner's style (City Hall and Cultural Palace, Marosvásárhely<sup>7</sup>). Lechner's influence spread throughout the country. In rural and small-town environments, the colourful ornamentation and plaster work was particular popular, while in urban public buildings the presence of brick line motifs typically refer to his inspiration.

Another circle of Lechner's followers continued his spiritual legacy, sometimes rising above, sometimes in contrast with his forms of expression. Istvan Medgyaszai mixed folk architectural practices with reinforced concrete (the theatres in Veszprém and Sopron, and the church in Rárósmulyad). In the beginning, Béla Lajta was also a follower of Lechner's legacy. In most of his works completed before 1905, Lechner's influence can be discovered in Lajta using animated volume compositions, ornamentation of folkloric origin and powerful polychrome (e.g. the tomb of Sándor Schmidl, 1904, or the Jewish cemetery in Rákoskeresztúr, Budapest). After 1905, Lajta distanced himself from Lechner's form of expression. His art from that period is characterized by volumes reduced to basic geometrical shapes, formal simplicity and the clear emphasis on the inner arrangement of the articulation of facades. However, he did not give up applying ornamentation, and the character of his buildings is supported by individually stylized ornamentation, mostly of folkloric origin (e.g. Metropolitan Higher Commercial School, 1909—1913; blocks of flats in Budapest designed in 1911—12 in Népszínház utca, Szervita tér and Rákóczi út).

Another aspiration for a national style was represented by the architecture of the so called „Group of Youths” that appeared in 1905. In their style the emphasis fell on applying traditional structural forms and materials, whereas ornamentation and the use of forms became secondary. The members of this group that adhered to the ideals of the Arts and Crafts movement were Károly Kós, Dezső Zrumeczky, Dénes Györgi and Béla Jánszky. Their major buildings are the ones in the Budapest Zoo by Károly Kós and Dezső Zrumeczky, and the main square in Wekerle-telep<sup>8</sup>/Wekerle-estate.

The influence of Western Europe reached Hungary in the second half of the 1890s. In the spirit of French and Belgian Art Nouveau, Emil Vidor designed mainly urban villas (Egger villa, Bedő ház and Vidor villa). The Reök-ház (house) by Ede Magyar in Szeged is conceived in the same fashion. The influence of Viennese Art Nouveau, and mainly that of Otto Wagner, can be detected in the works of Géza Kármán and Gyula Ullmann (10, 11 and 12 Szabadság tér, Budapest) and those of the Vagó brothers in the 1910s (e.g. Arkad bazaar).

It can be stated that Budapest was the centre of Hungarian Art Nouveau, although urban blocks of flats and public buildings were built in other big towns throughout Hungary, and the trends of the turn of the century can also be seen in small towns and villages, mainly in façade ornamentations and other details. As part of the project of creating a nationwide school-system, hundreds of schools were built in small villages in the spirit of the Group of Youths. In the same spirit, dwelling compounds for workers

<sup>7</sup> Târgu Mureş, Romania.

<sup>8</sup> Telep = colony; group of people with the same occupation living in the same area.

and civil servants were erected, the most significant of which was Wekerle-telep, but similar smaller colonies were built in other places too (Cannon Factory Estate, Győr; Gas Factory Estate, Óbuda).

The end of these turn-of-the-century trend can be identified as 1914, but some of its aftermath could be felt up until the 1920s.

#### Hungarian Art Nouveau architects:

Ödön Lechner (1845—1914), Lipót Baumhorn (1860—1942), Marcell Komor (1866—1944), Dezső Jakab (1864—1932), István Medgyaszai (1877—1959), Béla Lajta (1873—1920), Károly Kós (1883—1977), Dezső Zrumeckzy (1883—1917), Dénes Györgi (1886—1961), Béla Jánszky (1884—1945), Emil Vidor (1867—1952), Ede Magyar (1877—1912), Géza Kármán (1871—1939), Gyula Ullmann (1872—1926).

#### Hungarian Art Nouveau buildings:

The Museum of Applied Arts (Ödön Lechner, 1893—1896, Budapest); The Hungarian Institute of Geology (Ödön Lechner, 1897—1898, Budapest); Postal Savings Bank (Ödön Lechner, 1900—1901, Budapest); St. László Parish Church in Kőbánya (Ödön Lechner, 1894—1899, Budapest); The Synagogue of Szeged (Lipót Baumhorn, 1902—1904, Szeged); Metropolitan Higher Commercial School (Béla Lajta, 1909—1913, Budapest); Budapest Zoo buildings (Károly Kós and Dezső Zrumeckzy, 1909—1912, Budapest); Wekerle-telep (Károly Kós and Dezső Zrumeckzy, 1908—1925, Budapest).

### Romania<sup>9</sup>

Through its historical evolution, Romania came to have a variety of Art Nouveau heritage that follows both Western and Central European trends, differently distributed between the historical provinces.

In Central Europe, Art Nouveau found its expression through the pioneers of the Secession — Ödön Lechner (Hungary) and Otto Wagner (Austria). Their projects inspired others, and so the big cities in Transylvania that were then part of the Austro-Hungarian Empire — Oradea, Timisoara, Arad, Târgu Mureş came to be adorned with Art Nouveau buildings. The influence of Art Nouveau also had echoes in the smaller settlements. Among the most important architects working in this area, we can mention Dezső Jakab and Marcell Komor, Ede Wigand Thoroczkai, Károly Kós and László Székely.

On the other side of the Carpathians, Princess Mary, the future queen of Romania, takes to this style to the extent of creating for herself the aura of an Art Nouveau character. Between 1889 and 1903, she commissions the Czech architect Karel Liman and the Viennese designer Bernhard Ludwig to create the interiors of her châteaux in Sinaia, combining elements of this new style with Byzantine, Celtic and traditional Romanian motifs. In the meantime, a different approach to the style – following the French and Belgian influences of Hector Guimard and Victor Horta – manifests itself in several residences and public buildings through specific Art Nouveau decorative elements, especially in the big cities. The most notable example in the south of the country is, undoubtedly, the Casino in Constanta, built between 1907 and 1910 by Daniel Renard, a graduate of the École des Beaux Arts in Paris. In Bucharest and other cities, the great architects of the time (Ion D. Berindey, Nicolae Mihăescu, Petre Antonescu, Dimitrie Maimarolu) designed, on demand, Art Nouveau buildings.

A special mention must be made regarding the Neo-Romanian Style, which began at the end of the 19<sup>th</sup> century, as part of the Art of the 1900 movement. It was created by Ion Mincu (1852—1912) and was inspired by old medieval Romanian architecture, as well as by traditional village houses, and was rich in decoration, especially of vegetal inspiration. After WWI, the Neo-Romanian became the official style of the reunified state of Romania, and was used in all architecture programmes all over the newly acquired territories. The founders of the Neo-Romanian style were architects formed at the Ecole des Beaux Arts in Paris and at the newly founded National School of Architecture in Bucharest: Cristofi Cerchez, Grigore Cerchez, Petre Antonescu, Nicolae Ghica-Budeşti, Statie Ciortan, State Baloşin, Paul Smărandescu etc.

In Oradea, the Art Nouveau appears, from a contemporary perspective, as a complex artistic phenomenon. The architecture of this city is characterized by the multitude of stylistic directions within the artistic current generally called the Art of the

1900. Under the umbrella of Art and Architecture of the 1900, Oradea has Art Nouveau buildings - Coup de Fouet via Berlin (Lilienstil) or Brussels-Nancy, Hungarian-style buildings in the style of Ödön Lechner, Romanian-style buildings inspired by Ion Mincu's vision, Secession-style buildings inspired by Viennese architecture, Secession-style buildings of Jewish inspiration, Scandinavian architecture, or buildings inspired by industrial architecture. Some buildings also feature decorative elements of fantastic or romantic inspiration. In a European context, the cultural value of this diverse architectural and urban ensemble distinguishes itself through its modernity, originality, complexity, functionality, special stylistic peculiarities and unique details, making it a true outdoor architectural museum. The ensemble was built between 1900 and 1913, when Central European branch of modern architecture enters Oradea thanks to its cosmopolitan cultural atmosphere and prosperous economic life. The first wave of architects to build Art Nouveau architecture in Oradea came from Budapest. They were Frigyes Spiegel, Zoltán Bálint, Lajos Jámbor, Marcell Komor, Dezső Jakab, Valér Mende, Zoltan Vince. Their vision was continued by young architects and engineers from Oradea: Kálmán Rimanóczi Junior, László and József Vágó, Ferenc Sztarill, Rendes Vilmos, Franz Löbl, Gzorgz Tarr and Jozsef Guttman. After 1918, the Slovak architect Anton Sallerbeck, a promoter of the neo-Romanian style, joined them. The main buildings built by them are: The Black Eagle Palace (1907—1908), Moskovits Miksa Palace I (1904—1905), Poynar House (1907), Darvas-La Roche House (1909—1912), Adorján I and II Houses (1902—1905), Stern Palace (1904—1905), Fűchsl Palace (1902—1903), Ullman Palace (1912—1913), Moskovits Palace Adolf II (1910—1911), Astoria Hotel (1902—1906), Roth House (1912), Ertler House (1910), Schwarz House (1910—1911), Markovits-Mathéser House (1911), Deutsch Shop (1906—1910), Bleier House (1911), the former Masonic Lodge (1901—1902), Fodor House (1911), Konrad House (1909—1910), the Former House of Commerce and Industry - today the Water Company (1906), Fodor House (1910), Goldstein House (1910—1911), the House of Sonnenfeld (1899), the former Park Hotel (1914—1915), the Rimanóczy Kálmán Junior Palace (1903), the Judicial Bar (1908—1909), the Gerliczy I and II palaces (1906—1908), the Darvassy Palace (1911), the former Gendarmerie School - today the University of Oradea (1911—1913). Apart from these palaces and representative houses, there is also a rich vernacular built heritage with Art Nouveau and Secession architectural decorations.

#### Art Nouveau architects active in Romania:

Daniel Renard (1871—1936?), Ion Mincu (1885—1912), Petre Antonescu (1873—1955), Ion D. Berindey (1871—1928), Dimitrie Maimarolu (1859—1926), Grigore Cerchez (1850—1927), Cristofi Cerchez (1872—1955), Nicolae Ghica-Budești (1869—1943), Károly Kós (1883—1977) László Székely (1877—1934), Dezső Jakab (1864—1932), Marcell Komor (1866—1944), Thoroczkaí Wigand Ede (1869—1945).

#### Representative Art Nouveau buildings in Romania:

The Casino in Constanța (Daniel Renard, 1907—1910, Constanța); Stavropoleos Monastery (Ion Mincu, 1904, Bucharest); Minovici Villa (Ion Mincu, 1905—1906, Bucharest); the Townhall in Craiova (Ion Mincu, 1912—1913, Craiova); “Ion Mincu” University of Architecture and Urbanism (Grigore Cerchez, 1912—1927, Bucharest); Cluj Country Prefecture (József Huber, 1910—1911, Cluj-Napoca); The Central University Library (Giergl Kálmán, 1906—1908, Cluj-Napoca); The Brück House (László Székely, 1910, Timișoara); The Neptun Public Bath (László Székely, 1912—1914, Timișoara); The Piarist Highschool Ensemble (László Székely, 1909, Timișoara); The Palace of Culture (Dezső Jakab and Marcell Komor, 1911—1913, Târgu Mureș); The The Black Eagle Palace (Dezső Jakab and Marcell Komor, 1907—1908, Oradea).

### Serbia

The area dominated by the most representative examples of Art Nouveau in Serbia are Vojvodina (Hungarian Secession) and the city of Belgrade (Serbian Secession). There are also isolated specimens in the central and western parts of remaining Serbia (Sabac).

Subotica, in Vojvodina, is one of the country's main economic and cultural centres, and the most developed city in Serbia. During its long history, the city has acquired a multitude of valuable sites with a lot of touristic potential. Among them are religious buildings of different religions, old buildings decorated in the style of Hungarian

Art Nouveau, villas and other constructions that have become symbols of the Palić lake shore.

At the end of the nineteenth and the beginning of the twentieth century, the effervescent ideas in the fields of art, science and life that were going around in Europe, also arrived in Subotica, via Budapest (at that time, the two cities were part of the Austro-Hungarian Empire). It was a period of peace and economic prosperity and Subotica was at the peak of its architectural development. Changes that originated in Europe slowly found their way into Subotica's architecture and Art Nouveau buildings inserted themselves into the already established urban core. In Subotica, Art Nouveau developed in two directions, into two distinct currents.

One direction was represented by avant-garde Hungarian artists who, like their European counterparts, believed that industrial development led to the annihilation of beauty and that art should be introduced into everyday life. In their search for national characteristics, they drew inspiration from vernacular architecture, tradition and usage of local materials; they studied folklore, folk art and vernacular architecture; and they created and introduced a specific and unique architectural language – the Hungarian Art Nouveau, the Szecesszió. This current did not only bring in a new aesthetic, but it penetrated into the very essence of construction. Natural elements – vine, leaves and flowers – intertwine and flow through the canvas of the façade, pressed into plaster, moulded into Zsolnay ceramics or tangled in wrought iron. These elements continue to the interior of the buildings, skillfully transformed into lively and sophisticated lines, stained glass windows with flamboyant colors, wrought iron, brass or copper knobs, handles and other elements, wooden furniture and ceramics.

Architects from the second direction of Art Nouveau gravitated toward the influence of European cities such as Munich, Vienna, Paris and London.

Although the European current was more abundant, the Hungarian version is represented by a few outstanding buildings, exceptional through their location, size and purpose. They dominate Subotica making it worthy of the name “City of Secession”. Examples of these buildings are the City Hall, the Synagogue, the Raichle Palace, banks etc.

Despite all the skills, abilities, knowledge and travels of local architects, it was through the activity of architects from Budapest and other cities that the metropolitan spirit of the new trend managed to alter Subotica's architecture. The famous Hungarian architect Ede Magyar, who shaped the centre of Szeged, but whose works can also be seen in Subotica, is often compared, not without reason, to the world-renowned Catalan architect Antonio Gaudi. Ferenc Raichle, another architect whose works adorn Subotica, is another important representative of Art Nouveau. Other prominent examples of architects are Marcell Komor and Dezső Jakab, the brothers Vágó and Pál Vadász, as well as the local architects who embraced the change, such as Titus Mačković or Mátyás Salgo.

A strong network of inspired architects, craftsmen, artists and citizens built numerous Art Nouveau structures in Subotica and the nearby Palić, which, even a century later, remain equally beautiful, attractive and intriguing.

Art Nouveau Architects active on Serbia's territory:

Ede Magyar (1877—1912), Ferenc Raichle (1869—1960), Marcell Komor (1866—1944), Dezső Jakab (1864—1932), Vágó Vadász, Pál Vadász, Titus Mačković (1851—1919), Mátyás Salgo.

Representative Art Nouveau buildings on Serbia's territory:

City Hall of Subotica (Marcell Komor and Dezső Jakab 1908—1912, Subotica); the Synagogue in Subotica (Marcell Komor and Dezső Jakab, 1901, Subotica); the Raichle Palace (Ferenc Raichle, 1904, Subotica); the former Subotica Savings' Bank (Marcell Komor and Dezső Jakab, 1908, Subotica).

### Slovenia<sup>10</sup>

Art Nouveau can be described as an important phenomenon in the history of Slovenian architecture. It gives a cosmopolite flavour to cities and towns and at the same time addresses the public in an architectural language that is easy to understand even for those without much classical education.

At the end of the 19<sup>th</sup> century, very little of the architecture built on territory of present-day Slovenia could be labelled as Art Nouveau. The amount increased enormously

between 1900 and 1904, not only in Ljubljana, but also in Celje, Maribor, Bled and Rogaška Slatina, and in the subsequent five years, this type of architecture was being built in all Slovenian regions – Styria, Carniola, Pomurje (the Mura river region and Littoral a – Primorska), both in towns and in the countryside.

Ljubljana and Murska Sobota are two characteristic examples of how Viennese and Budapest Secession contributed in an essential manner to the urban look of the streets and squares. In contrast, the urban character of Maribor and Celje continued to be made up of echoes of Ringstrasse Historicism even after 1900, through the immediate influence of Graz, the capital of the province of Styria.

The main “styles” of AN in Slovenia include the Viennese decorative style, popular mainly in urban centres among middle-class investors, and the progressive, more rationalistic “Modern Architecture” of Otto Wagner, Max Fabiani and their followers (in Slovenia these were Ciril Metod Koch and Josip Costaperaria). Modern architecture came to the front mostly through public tenders for public buildings. The so-called “Hungarian Style” was widely spread in Prekmurje region which at that time belonged to the Hungarian part of Austro-Hungary. In the Primorska region, the Viennese AN was mixed with some characteristics of Italian Liberty Style. Several popular variations of national-romantic style mixed with AN were predominant in villa design and decoration. There were some limited attempts to develop a “Slovenian national style” using elements of Slovene traditional vernacular architecture, but these attempts were not as successful as, for example, in Scandinavia, Hungary, Bohemia, Slovakia, Poland, the Baltic countries and Russia.

The recent re-inventory and re-valorisation of AN architecture in Slovenia showed that buildings with distinctive AN features could be found in all regions, in almost every town, as well as in the countryside. In this respect, the Slovenian situation is similar to the one in Hungary, where regional centres, small towns and even villages present a richness of edifices that testify of how AN’s vivid imaginary and new sensitivity resonated in these environments.

In Slovenia, the widespread and popularity of AN in its multiple forms is one of the main cultural values of this heritage. AN architecture is one of the main features of Slovenian townscapes. Cities as Ljubljana, Maribor, Celje, Murska Sobota and many others are characterised by AN architecture and design, and so are some spas and heath-resorts (for example, Bled, Rogaška Slatina and Portorož).

The widespread of AN is also determined by the fact that this architectural phenomenon was not limited to the turn of the century, but could also be encountered in the first, second and sometimes even the third decades of the 20<sup>th</sup> century.

Slovenian Art Nouveau architects:

Ciril Metod Koch (1867—1925), Josip Costaperaria (1876—1951).

## B. AN architecture typology

### Austria

As a result of the many changes brought about by urban development in late 19<sup>th</sup> century Vienna (urban rail system, Wien river development etc.), individual Art Nouveau buildings must be considered in their overall urban context. For instance, to this day Otto Wagner’s urban rail system, the Wien river valley building development and the Danube Canal traverse and structure Vienna’s urban landscape, each a structural “Gesamtkunstwerk” and large-scale ensemble that spans the entire city. Thus, the architecture of Viennese Art Nouveau should not be judged purely stylistically, but by typological criteria as well. Solitary objects, city houses, monumental buildings, civil engineering and infrastructure projects are to be found throughout the city.

In Austria, the largest part of registered Art Nouveau architecture and architecture with Art Nouveau decorations consists of residential and office buildings, apartment buildings, country houses, town houses, sacred architecture, functional architecture (urban rail system, station buildings, Vienna river development, transformer stations, bridges, power stations etc.).

- Number of Art Nouveau architecture or architecture with art nouveau decoration in Austria under national protection: about 300;
- Number of Art Nouveau architecture or architecture with art nouveau decoration in Vienna under national protection: 33;
- Registered Number of Art Nouveau architecture or architecture with art nouveau decoration in Austria not under national protection: about 460;

- Registered Number of Art Nouveau architecture or architecture with art nouveau decoration in Vienna not under national protection: about 30.

### **Bulgaria**

Art Nouveau buildings can be found mainly in the towns of Sofia, Plovdiv, Varna, Ruse, Pleven, Sliven, Burgas, Shumen, Yambol and Vidin due to the substantial economic development of these towns in the early 20<sup>th</sup> century. There are numerous residential buildings, town houses, examples of sacred architecture, office and functional buildings. The Chief Architect of Sofia at the time was Georgi Fingov, who planned the central section of the city as an organic ensemble of buildings designed in the modern Secession style in combination with other styles. The WWII bombings demolished many of those buildings, ruining the integrity of the city plan. The rest could be seen today scattered through central Sofia. Among them are several important buildings representative of the National Romantic style, designed by Secession inspired architects – the Synodal Palace, the Central Mineral Bath, the Central Sofia Market Hall, the Faculty of Theology, the Seminary, the Synagogue, the churches of St. Paraskeva, St. Nicolay of Sofia, Seven Saints and others. They all showcase the fusion of Secession and the locally established Old Bulgarian style. The town centres of Ruse, Plovdiv and Varna feature similar ensembles on central streets and squares. Ruse is located on the Danube river and is connected to other European cities through it, which is why the European Secession easily made its way into local architecture, becoming a symbol of wellbeing and class. There are entire streets and squares with Secession family houses and public buildings in the town centre. The town of Plovdiv features the famous ensemble of St. Josef French Catholic College for Girls – a big project of Georgi Fingov that currently houses the Plovdiv University rectorate. The Secession objects in Plovdiv, Burgas, Pleven and Sliven are scattered through their town centres and are mainly family houses of affluent merchants and public figures of the time. In Varna, Secession buildings are quite frequent and are often grouped together. They are concentrated in the town centre, in the Greek Quarter and near the Sea Garden's main entrance. The Pleven mausoleum is a well-known architectural monument that was built in the National Romantic style combined with Secession. Shumen and Yambol also feature interesting family houses designed in the style of European Secession. There are a great number of buildings in various Bulgarian cities that could be characterised as Secession or bearing certain Secession elements.

### **Croatia**

In Croatia AN cultural heritage is mostly classified in terms of purpose, therefore the majority of listed cultural goods pertains to residential structures like villas, houses, residential buildings for rent, more than 80 in total. Among other types, slightly less represented are public buildings (central land office, museums, schools, libraries, railway station building, Sokol houses etc.). Several other protected buildings belong to banks and savings banks, as well as several pharmacies which preserve in the best possible manner the architecture of the period, as well as some Art Nouveau furniture. There are several religious buildings (churches and convents) built in this style as well, and industrial and technical plants (the Borlin Waterwell Complex in Karlovac, the saw-mill building in Đurđenovac, the historical industrial building complex in Antunovac, the old Water Tower in Vukovar, the City Power Plant in Petrinja etc.). Among other types, it should be noted that more than five hotels were built in this period. Several cinemas, among which the Urania Cinema in Osijek is particularly prominent, have been placed under protection. Valuable urban furnishings from the period which have been installed in public spaces are represented by several fountains and wells. Mausoleums, as a type of memorial buildings, are a typical phenomenon of the era (the Whitehead Mausoleum in Rijeka, the Mausoleum of the Petrinović Family in Supetar, the Mausoleum of the Meštrović Family in Benkovac etc.). Valuable Art Nouveau tombstones have been preserved in many city graveyards.

In Croatia, Art Nouveau coincides with a significant influx of population into cities, which prompted intensive housing construction, especially rental buildings, which is why we find such a large number of these buildings that have entered into the Cultural Property Register of the Republic of Croatia.

Buildings are mostly dispersed in the already existing matrix of cities and settlements. Sometimes they form denser groups, and only rarely bigger structures such as the fronts of the European Avenue in Osijek. Likewise, we note the construction of more luxurious villas in the green edge areas of the resort, smartly incorporated into the natural environment and articulated with walkways and urban equipment, such as Rokov perivoj in Zagreb.

Some public buildings (libraries, museums, cinemas etc.) from that time occupy representative positions in the space of larger cities such as the National and University Library in Zagreb, which is a masterpiece from 1913 by architect Rudolf Lubynski, decorated according to the principle of total design. Such buildings are more visible and attract the attention of citizens and tourists, while individual buildings inserted in the urban tissue are sometimes harder to recognize and place in the necessary context in order to fully appreciate their value. This is further aggravated by the fact that most of the residential buildings are privately-owned which makes it difficult to access them.

### **Hungary**

Art Nouveau architecture in Hungary is primarily urban; most of its buildings fit into an urban environment. In cities and towns, the most typical buildings are dwellings, both villas and blocks of flats, but almost all type of buildings can be found.

In smaller towns and villages, mainly municipal buildings and schools were built in this style, but the Art Nouveau forms of expression were recreated in folk dwellings by applying some Art Nouveau motifs (e.g. cornices) or some characteristic materials (coloured ceramics).

The Art Nouveau buildings are typical individual orders, that is they were created as a result of an individual's demands, but as an answer to the requirements of the age, so called compounds for civil servants or workers were also built, the architectural concepts of which were homogeneous. In Hungary the examples are Wekerle-telep/ Wekerle Estate (1908—1926), Gas Factory Estate, Óbuda (1910—1914), Cannon Factory Estate, Győr (1915—1917).

The relation between the Art Nouveau buildings and city centres varies depending mainly on the function of the building. Blocks of flats, hotels and public buildings – primarily in Budapest and other bigger cities — are usually in city centres, whereas villas, owing to their function, are further off.

In Budapest and in bigger cities and towns in the countryside it was blocks of flats and villas which were built in large numbers. They are privately owned.

### **Romania**

This project has offered a great opportunity for the National Institute of Heritage to survey existing Art Nouveau heritage in Romania, an endeavor never done before on a national scale. Hundreds of existing buildings have been identified, together with several buildings that have been demolished. Art Nouveau heritage can be found in almost all settlements in Transylvania and Banat, while a smaller number of buildings, mainly private residences, can be found in Wallachia and Moldavia.

Considering their influence on urban development/ position in the (historical) urban fabric, there are three possible typologies:

- (1) isolated Secession buildings within the fabric of the historical city (dating from the Middle Ages until the second half of the 19<sup>th</sup> century);
- (2) new coherent urban blocks of flats with open public spaces, positioned in or next to the historical city;
- (3) buildings or group of buildings separately positioned from the historical city, mostly large public buildings that up scaled and still define today's urban landscape.

In the existing legal framework, most of the important Art Nouveau buildings are inscribed on The List of Historical Monuments (protected by the Law no. 422/2001 republished concerning the protection of historical monuments) or included in protected areas, protected by General Urban Plans and Zonal Urban Area Plans, adopted by local authorities.

The conservation of these buildings vary, depending on the owner. Most of the public buildings are in good conservation status, while considerable part of the private buildings, especially private properties, need restoration. Even so, in the last five years several Art Nouveau buildings have been restored or are in process of restoration. Funding for existing restoration has been provided through both public funding (State Budget, European funds, local budgets) and private funds (mainly private investments). They are in use, most of them maintaining their initial use: public buildings, administrative buildings, museums, casinos, hotels, private buildings, collective residences or individual residences (palaces, villas, houses).

### **Slovenia**

As the statistics prove, the majority of AN buildings belong to the typology of residential housing, whereas public buildings are less represented. Two sub-groups appear

most frequently in the general group of residential houses: apartment houses and villas. The later were normally located in suburban garden quarters, while apartment houses were built in central areas. Architectural innovations connected with AN included big window in living and reception rooms, oriels, porches and roofed terraces. The new “demand for light” was manifested also in apartment houses furnished with corner turrets and similar window elements.

The second largest group of AN buildings embraces different types of office buildings (business premises): savings banks, post-offices, different shops, and the like. In Slovenia it was typical that apartment houses incorporated shops and business facilities on the ground floor. Even residential houses, usually designed as a single-family residence, had in many cases shops and workshops situated on the ground floor.

### C. Outputs of stakeholders’ consultation through questionnaires

*(Synthesis of responses per category of responders and by country is presented in Annex.)*

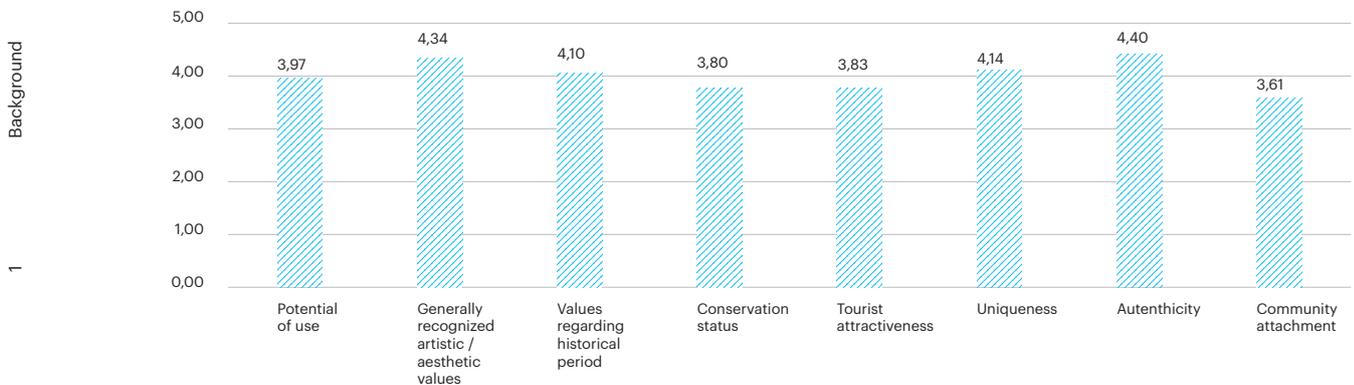
A total number of 163 filled-in questionnaires were received, as follows:

- 33 responders — representatives of public authorities involved in built heritage protection and promotion: central level — ministry, department, agency, institute etc.; regional/local level — deconcentrated or decentralized departments/offices for culture, local governments/municipalities etc.;
- 76 responders — private professionals: professionals specialized in built heritage protection and promotion, activating in private organizations such as SMEs, NGOs or as freelancers, or in public professional organizations;
- 54 responders — citizens and community groups: owners, tenants or caretakers of AN buildings, active citizens living in an area rich in AN heritage or citizens promoting AN heritage protection, voices of heritage communities/individual citizens.

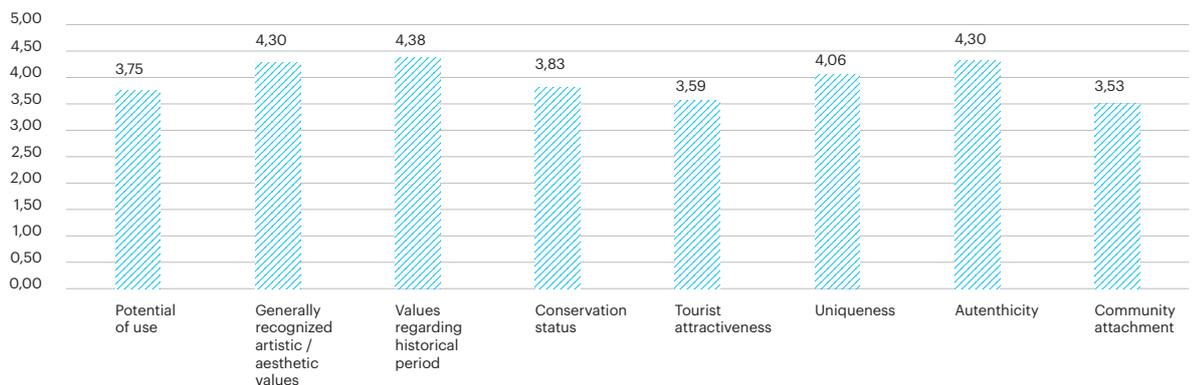
The most important outputs are presented below.

**Important aspects of AN built heritage management, regional average per category of responders:**

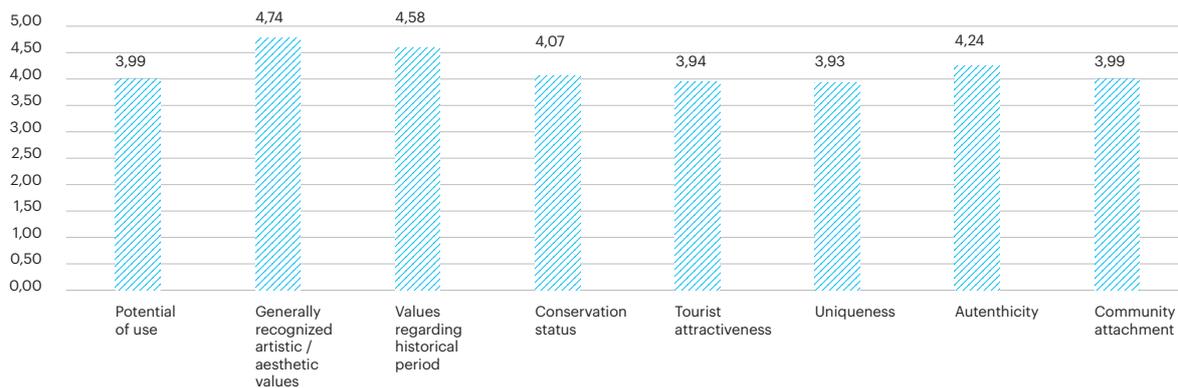
**Important aspects of Art Nouveau built heritage management**  
— regional average rate of public authorities



**Important aspects of Art Nouveau built heritage management**  
— regional average rate of professionals



## Important aspects of Art Nouveau built heritage management — regional average rate of citizens



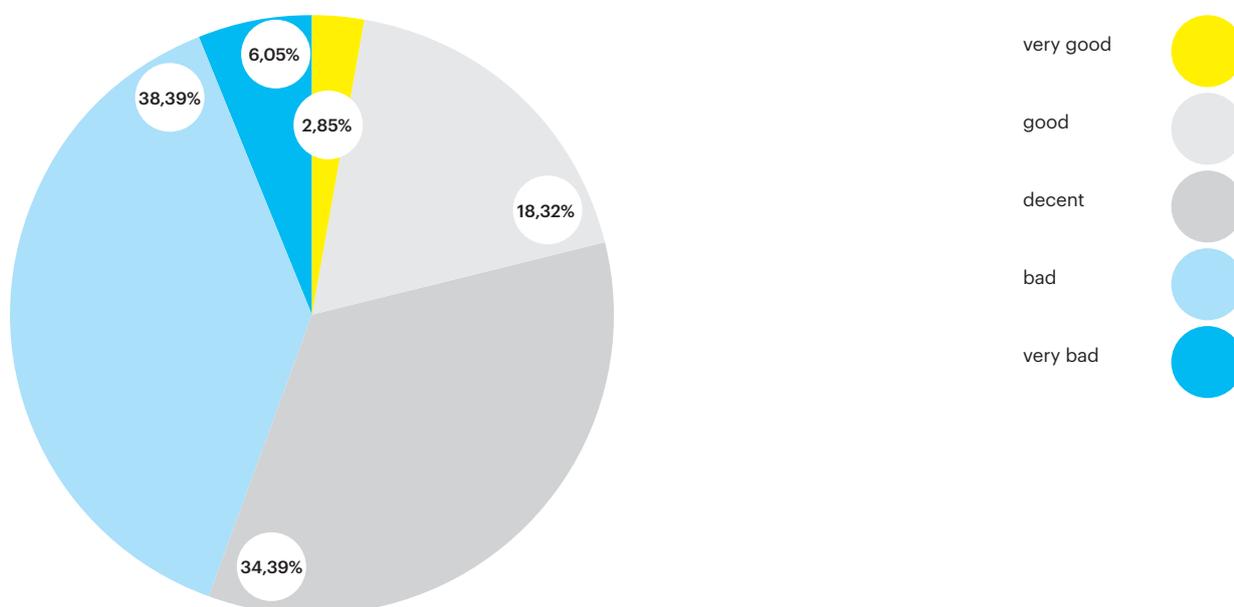
According to public authorities, other important features that reflect specific aspects of Art Nouveau built heritage are: local history, personalities connected to the building, urbanistic value and image of the locality, level of details and quality of craftsmanship, the structure of the property of the buildings, the awareness of citizens and cultural institutions about the significance of Art Nouveau, sustainability, owners' motivation.

According to professionals, other important features that reflect specific aspects of Art Nouveau built heritage are: public awareness, historical consciousness, ownership problems, the commitment of local governments, the competence of the professionals working at authorities, the availability of professional institutions (photographic collections, archives), the protection of the buildings, proper functions, proper investors, sustainable use, potential of comparison at international level, its role in the aesthetical and handicrafts education.

According to citizens, other important features that reflect specific aspects of Art Nouveau built heritage are: mediation between AN heritage and the general public, as well as less educated parts of society, accessibility, beauty, national character, identification of the inhabitants with "their" building, education of children in schools.

### Perception on the overall state of conservation of Art Nouveau heritage buildings:

#### Perception on the overall state of conservation of Art Nouveau heritage buildings/sites (average — all groups, all countries)



The current practice envisages mostly the following benefits of Art Nouveau heritage protection, revitalization and promotion (% of responders):

	improving the living environment and the quality of life	strengthening the social fabric	contributing to economic advancement	important factor in the identity and attractiveness of the area	transmitting its historic and artistic legacy to future generations	cohesive force for connecting institutions, professionals and community
<b>PA</b>						
AUSTRIA	80.00%		20.00%	80.00%	80.00%	
BULGARIA		50.00%	50.00%	100.00%	100.00%	
CROATIA	40.00%	20.00%	20.00%	80.00%	60.00%	40.00%
HUNGARY	83.33%		33.33%	66.67%	100.00%	33.33%
ROMANIA	50.00%		16.67%	66.67%	66.67%	16.67%
SLOVENIA	33.33%	11.11%	44.44%	100.00%	100.00%	11.11%
<b>tot PA</b>	<b>286.67%</b>	<b>81.11%</b>	<b>184.44%</b>	<b>493.33%</b>	<b>506.67%</b>	<b>101.11%</b>
<b>PROF</b>						
AUSTRIA	55.56%	22.22%	11.11%	77.78%	66.67%	22.22%
BULGARIA	75.00%		12.50%	100.00%	100.00%	12.50%
CROATIA	50.00%	7.14%	14.29%	71.43%	100.00%	42.86%
HUNGARY	60.87%	17.39%	8.70%	82.61%	39.13%	39.13%
ROMANIA	38.89%	16.67%	38.89%	88.89%	77.78%	16.67%
SLOVENIA	100.00%	25.00%	75.00%	75.00%	25.00%	50.00%
<b>tot PROF</b>	<b>380.31%</b>	<b>88.42%</b>	<b>160.48%</b>	<b>495.70%</b>	<b>408.57%</b>	<b>183.38%</b>
<b>CITIZ</b>						
AUSTRIA	75.00%		12.50%	87.50%	100.00%	12.50%
BULGARIA	100.00%			100.00%	100.00%	
CROATIA					83.33%	16.67%
HUNGARY	60.00%	3.33%	10.00%	86.67%	93.33%	33.33%
ROMANIA			66.67%	100.00%	100.00%	100.00%
SLOVENIA	66.67%		66.67%	100.00%	100.00%	33.33%
<b>tot CITIZ</b>	<b>301.67%</b>	<b>3.33%</b>	<b>155.83%</b>	<b>474.17%</b>	<b>576.67%</b>	<b>195.83%</b>
<b>TOTAL</b>	<b>968.65%</b>	<b>172.87%</b>	<b>500.76%</b>	<b>1463.20%</b>	<b>1491.91%</b>	<b>480.32%</b>
	improving the living environment and the quality of life	strengthening the social fabric	contributing to economic advancement	important factor in the identity and attractiveness of the area	transmitting its historic and artistic legacy to future generations	cohesive force for connecting institutions, professionals and community

**Main challenges and problems of Art Nouveau heritage encountered by the responders from public authorities:**

- inappropriate use of buildings, lack of financial incentives, lack of support for maintenance
- lack of AN heritage assessment, recording and mapping, lack of information;
- unclear legal status of the buildings;
- insufficient awareness on the part of the citizens and individual economic agents regarding the importance and potential valorization;
- lack of true cooperation between theorists of protection and preservation of Art Nouveau heritage and the scientific researchers (on one hand) and those who implement the renovation directly – namely, everyone included in the concrete work on renovating Art Nouveau buildings (on the other hand);
- lack of trained staff in all fields, public and private;
- civil engineering interventions cannot be adjusted to requirements for co-financing from EU funds and financial restrictions.

**Main challenges and problems of Art Nouveau heritage encountered by the private professional responders:**

- acute lack of funds, lack of financial instruments;
- pressure to exploit property, preservation creates extra costs;
- the ignorance and complete lack of interest of acting politicians in preserving these ensembles for future generations, lack of interest on behalf of municipality;
- political influence in (responsible) public institutions;
- lack of specialists in the field of restoration of this kind of buildings;
- lack of understanding on the part of local investors and local communities;
- low capacity of the institutional heritage system (or even lack of such institutions, as in Hungary);
- lack of historical and community education, both on behalf of authorities and residents, users;
- difficult decision-making process in associations of owners, weak mechanisms to convince those owners who disagree that interventions works (and unanimity is needed);
- excessive bureaucracy in the case of interventions.

**Main challenges and problems of Art Nouveau heritage encountered by the responders from local communities:**

- cautious and costly usage while maintaining the original character, lack of funds for reconstruction and maintenance;
- preservation against the pressure of real estate companies;
- the problem of ownership of the buildings, i.e. owners' authorities, which comes down to a lack of systemic valorization and protection;
- low level of professionalism within the (responsible) public institutions and the technical (private) ones;
- the confrontation between the desire to protect the uniqueness of the buildings and to ensure a modern utilization;
- lack of recognition and appreciation of those buildings by owners and authorities.

**Effectiveness of legal framework  
— responses of public authorities  
(33 responders)**

- Protection of architectural heritage buildings (in general)
- Protection of heritage areas (in general)
- Clear roles and responsibilities of each public authority and/orgovernment level
- Duties and rights of the owner re protection of heritage
- Prcedures for conservation of heritage
- Financial instruments (subsidies, grants, loans, taxation) to stimulate preservation and sustainable use of architectrual heritage
- Instruments to promote sponsorship and co-financing
- Instruments to strenghten the contribution of heritage to sustainable development, based on local resources, tourism and employment
- Procedures to encourage participation of civil society organization and communities
- Provisions to enforce cross sectorial and inter-administrative cooperation
- Instrments to use interdisciplinary expertise
- Provisions to stimulate education, awareness and promotion
- Provisions to create trans-national synergies between existing plocies, tools and know-how



Effectiveness of legal framework  
 — responses of professionals  
 (76 responders)

- Protection of architectural heritage buildings (in general)
- Protection of heritage areas (in general)
- Clear roles and responsibilities of each public authority and/orgovernment level
- Duties and rights of the owner re protection of heritage
- Prcedures for conservation of heritage
- Financial instruments (subsidies, grants, loans, taxation) to stimulate preservation and sustainable use of architectrcual heritage
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## Responsibilities — whose role should increase in AN protection and/or management?

Responders have mentioned almost all stakeholders involved. However, it was noticed (from corroborating the responses to this question with other question responses) that there is a trend to diminish the role (capacity, funding, even existence in some cases) of public institutions and that this is perceived as very dangerous. Therefore, along with an increase in the active involvement of communities, civil society organizations and private investors, and the cooperation among all of them, another main issue would be to increase the role and capacity of public authorities at local and central level.

## The kind of support and/or context needed in order to develop the responders' own role related to AN built heritage, or to perform it better:

### Public authorities:

- amendments to the legislation, changing the statutory basis of authorities;
- more resources for research, information/mediation, planning;
- inter-institutional relation;
- policies/initiatives by the state, the government, the minister of culture and other legislative bodies.

### (Private) Professionals:

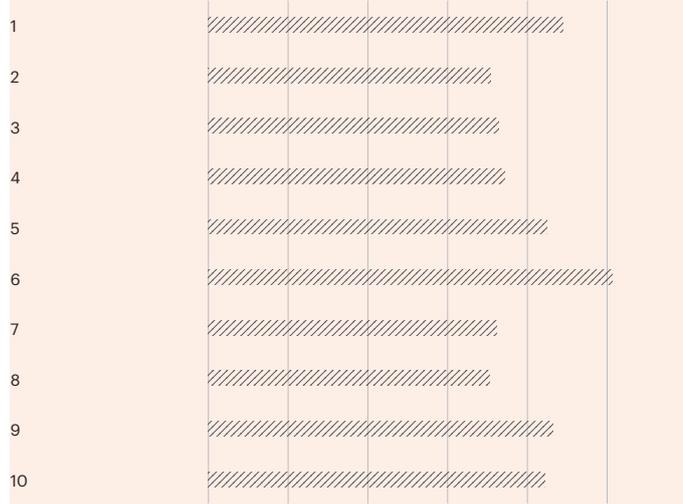
- framework (financial and legal), clear official procedures, transparency, objectivity and traceability of decision-making processes;
- competent partners in local and central governments;
- greater funds, co-funding, funding also for critical NGOs (in the spirit of the Faro Convention), national programs of rehabilitation as state support;
- registry and database;
- exchanges of experience, networking with colleagues – professionals of the same or similar profiles;
- continuous media presence, awareness, education.

### Citizens:

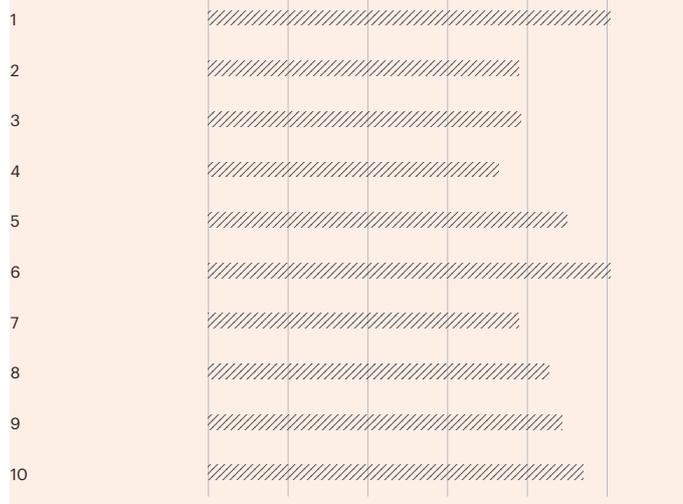
- financial support (taxes, loans), state support, tenders;
- support from the city, civil engineering, ministry or anyone who can change anything;
- Raising awareness, exhibitions, lectures, walking tours, tenders, recognition of the work of those who are working in this field;
- a central, independent, professional heritage institute;
- state strategy.

1	Adopting fiscal instruments to stimulate protection and revitalization
2	Implementing new approaches in urban planning and land use
3	Enforcing cross sectorial cooperation
4	Trans-national technical know-how exchange
5	Updated digital repository of the heritage
6	Maintaining, preserving and rehabilitating the deteriorated heritage
7	Proposals of thematic touristic itineraries
8	Investments in tourism infrastructure (accessibility, accommodation units, informative billboards, etc.)
9	Educational programs (formal, informal)
10	Informative and awareness-raising programs

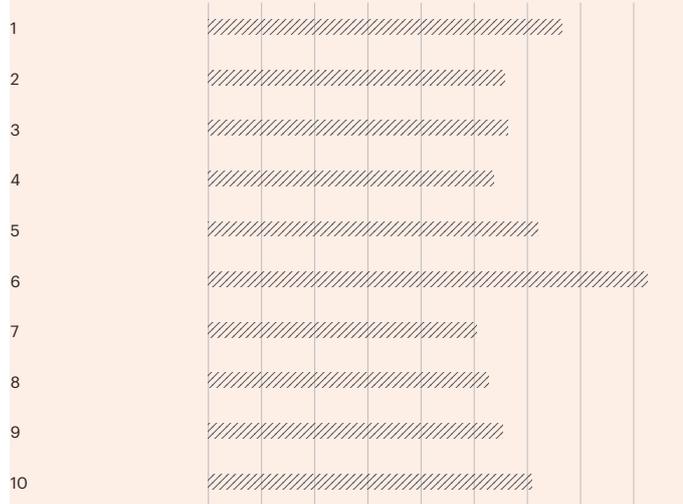
**Most important actions  
— public authorities**



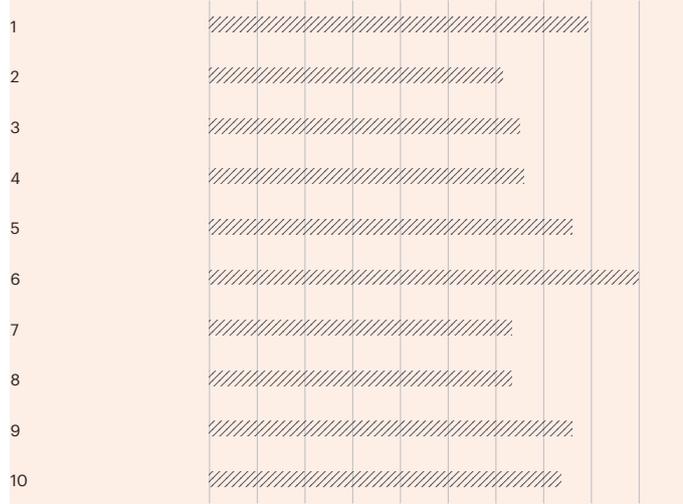
**Most important actions  
— professionals**



**Most important actions  
— citizens**



**Most important actions**



### Prioritized actions:

- 1 Maintaining, preserving and rehabilitating the deteriorated heritage
- 2 Adopting fiscal instruments to stimulate protection and revitalization
- 3 Educational programs (formal, informal)
- 4 Updated digital repository of the heritage
- 5 Informative and awareness-raising programs
- 6 Trans-national technical know-how exchange
- 7 Enforcing cross sectorial cooperation
- 8 Investments in tourism infrastructure (accessibility, accommodation units, informative billboards, etc.)
- 9 Proposals of thematic touristic itineraries
- 10 Implementing new approaches in urban planning and land use

The first mentioned priority could be considered more like an aim than an action, but this should be regarded in relation to the need to allocate the resources and efforts of stakeholders (especially the support of public institutions, as correlated with other items' responses) to develop materials for exchanges of experience and best practices, as well as sustained and consistent public programs dedicated to this.

It is important to notice that the prioritization of the proposed actions was almost the same among all categories of responders. Other suggestions made were mostly consistent with this interpretation ("enough financial funds for high quality restoration", "greater authority and obligations for institutions"). Participants also made detailed suggestions on ideas for initiatives (regional craftsmen workshops, tenders for schools to travel free to Art Nouveau cities including to neighboring countries, movies about AN heritage etc.) which are important and should be considered under each cluster of priority actions.

# SWOT Diagram

Strengths	Weaknesses
<ul style="list-style-type: none"> <li>• Art Nouveau is an attractive and unique heritage</li> <li>• Widespread and with characteristics that are traceable within the region</li> <li>• Art Nouveau buildings carry strong regional identity</li> <li>• Existing best practice examples of conserving or restoring Art Nouveau heritage in the region</li> <li>• Internationally renowned cases that motivated civil society to rally for the safeguarding of Art Nouveau heritage</li> <li>• Existing networks that promote Art Nouveau heritage internationally</li> </ul>	<ul style="list-style-type: none"> <li>• OWNERSHIP - ownership uncertainty and/or excessive fragmentation,</li> <li>• USE: most buildings are residential and therefore not entirely accessible; vacancy, underutilization, sub-standard retrofitting and restoration, (functional) misuse, with the loss of certain heritage values</li> <li>• RESOURCES: money — high costs for maintenance and restoration; time - long process for owners/investors to start renovating; knowledge — lack of skilled craftsmen and manufacturers — Art Nouveau heritage raises many challenges in restoration and maintenance</li> <li>• Numerous Art Nouveau heritage objects are threatened by urban development, lack of users and policies.</li> </ul>
Opportunities	Threats
<ul style="list-style-type: none"> <li>• Incipient network of regional institutions (also supported through the present project)</li> <li>• Participation of civil society organizations and communities in planning procedures is possible</li> <li>• Decent legal framework — adopted conservation rules, international provisions</li> <li>• European funding opportunities for a wide range of initiatives</li> <li>• Opportunities to promote Art Nouveau as part of European heritage (events, networks, cultural routes)</li> <li>• Existing initiatives for the promotion of Art Nouveau heritage - private sector initiatives (enterprises, NGOs, local communities)</li> <li>• Regional support for tourism development, tourism initiatives</li> <li>• Raising interest in Art Nouveau heritage within the professional community</li> <li>• Raising interest in the importance of heritage for health and wellbeing</li> <li>• Raising awareness regarding using heritage for climate resilience</li> </ul>	<ul style="list-style-type: none"> <li>• Gaps in existing regional framework for heritage management and funding</li> <li>• Lack of financial mechanisms and instruments for funding conservation and renovation of heritage</li> <li>• Lack of coordinated investments in historical areas</li> <li>• Lack of tourism development plans (for example to counter mass tourism)</li> <li>• Regional demographic trends — gentrification</li> <li>• Strategic planning - most urban plans and development strategies are dealing with valorization of AN built heritage, though sometimes lacking systemic/integrated approaches and operational measures; lack of municipal strategic development plans</li> <li>• Capacity: Lack of interdisciplinary approaches in conservation, planning, community, participation, the small capacity of public administrations to offer guidance and support to private owners in maintaining and restoring their properties</li> <li>• Lack of information on, and promotion of, the contribution of Art Nouveau heritage to various aspects of development</li> <li>• Climate change</li> </ul>

## Comparative Advantages and Strategic Orientations

### Premises:

As not all identified weakness and threats are possible to overcome at the trans-national level, it is useful to focus on opportunities and existing strengths. Therefore, the present strategy wishes encourage cooperation between different stakeholders (both public, and private), at all levels (trans-national, national, regional, local). A better cooperation is needed also among all sectors working with heritage – administration, urban planning, cultural sector, economic and tourism sector, research and education sector etc. This cooperation should take into consideration all the possible roles and responsibilities of stakeholders, in order to foster wide stewardship for heritage and to improve existing legal and financial frameworks. Better understanding and data are needed regarding the benefits Art Nouveau heritage can offer to high relevance topics such as sustainable development, climate change, and health and wellbeing.

SO: Strengths — Opportunities

Strengths	Opportunities
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- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>• Art Nouveau is an attractive and unique heritage</li> <li>• Widespread and with characteristics that are traceable within the region</li> <li>• Art Nouveau buildings carry strong regional identity</li> <li>• Existing best practice examples of conserving or restoring Art Nouveau heritage in the region</li> <li>• Internationally renowned cases that motivated civil society to rally for the safeguarding of Art Nouveau heritage</li> <li>• Existing networks that promote Art Nouveau heritage internationally</li> </ul> | <ul style="list-style-type: none"> <li>• Incipient network of regional institutions (also supported through the present project)</li> <li>• Participation of civil society organizations and communities in planning procedures is possible</li> <li>• Decent legal framework - adopted conservation rules, international provisions</li> <li>• European funding opportunities for a wide range of initiatives</li> <li>• Opportunities to promote Art Nouveau as part of World and European heritage (events, networks, cultural routes – European Heritage Days, European Heritage Label, Cultural Routes of the Council of Europe, World Heritage List)</li> <li>• Existing initiatives for the promotion of Art Nouveau heritage - private sector initiatives (enterprises, NGOs, local communities)</li> <li>• Regional support for tourism development, tourism initiatives</li> <li>• Raising interest in Art Nouveau heritage within the professional community</li> <li>• Raising interest in the importance of heritage for health and wellbeing</li> <li>• Raising awareness regarding using heritage for climate resilience</li> </ul> |
|---|--|

SWOT

2

<p><b>Measures to leverage strengths to maximize opportunities = attacking strategy</b></p>	<ul style="list-style-type: none"> <li>• Use Art Nouveau heritage to strengthen civil society and community participation in urban planning procedures</li> <li>• Raise the amount of European funds allocated to Art Nouveau heritage through developing projects financed by various programmes (Interreg, Creative Europe etc.)</li> <li>• Develop projects and activities to promote Art Nouveau heritage as part of European heritage (European Heritage Days)</li> <li>• Develop cultural routes dedicated to Art Nouveau heritage</li> <li>• Apply for European Heritage Label for certain Art Nouveau sites</li> <li>• Create proposals for transnational nominations of Art Nouveau heritage for the Unesco World Heritage List</li> <li>• Create educational activities involving various institutions working with Art Nouveau heritage</li> <li>• Enhance existing interpretation of Art Nouveau heritage through international cooperation</li> <li>• Conduct research on the benefits of Art Nouveau heritage to various sectors (education, economic, health and wellbeing, social etc.)</li> </ul>
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Strengths	Threats
<ul style="list-style-type: none"> <li>• Art Nouveau is an attractive and unique heritage</li> <li>• Widespread and with characteristics that are traceable within the region</li> <li>• Art Nouveau buildings carry strong regional identity</li> <li>• Existing best practice examples of conserving or restoring Art Nouveau heritage in the region</li> <li>• Internationally renowned cases that motivated civil society to rally for the safeguarding of Art Nouveau heritage</li> <li>• Existing networks that promote Art Nouveau heritage internationally</li> </ul>	<ul style="list-style-type: none"> <li>• Gaps in existing national frameworks for heritage management and funding in the region</li> <li>• Lack of financial mechanisms and instruments for funding the conservation and renovation of heritage</li> <li>• Lack of coordinated investments in historical areas</li> <li>• Lack of tourism development plans (for example to counter mass tourism)</li> <li>• Regional demographic trends — gentrification</li> <li>• Strategic planning — most urban plans and development strategies are dealing with valorization of AN built heritage, though sometimes lacking systemic/integrated approaches and operational measures; lack of municipal strategic development plans</li> <li>• Capacity: Lack of interdisciplinary approaches in conservation, planning, community, participation, the small capacity of public administrations to offer guidance and support to private owners in maintaining and restoring their properties</li> <li>• Lack of information on, and promotion of, the contribution of Art Nouveau heritage to various aspects of development</li> <li>• Climate Change</li> </ul>

<p><b>Measures to counter weaknesses and threats = build strengths for defensive strategy</b></p>	<ul style="list-style-type: none"> <li>• Further develop networks, taskforces and initiatives to counteract issues raised by excessive fragmentation and sub-standard utilization of Art Nouveau heritage</li> <li>• Improve existing capacities and framework in order to develop a participatory approach to heritage management</li> <li>• Design or improve public policies regarding Art Nouveau heritage</li> <li>• Use the benefits of Art Nouveau heritage to improve the quality of living in urban environments and tackle demographic challenges</li> <li>• Promote lesser known areas rich in Art Nouveau heritage to attract tourists from popular destinations</li> <li>• Use Art Nouveau heritage to research and develop projects for energy efficient and climate resilient buildings</li> </ul>
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Weaknesses	Opportunities
<ul style="list-style-type: none"> <li>• OWNERSHIP — ownership uncertainty and/or excessive fragmentation,</li> <li>• USE: most buildings are residential and therefore not entirely accessible; vacancy, underutilization, sub-standard retrofitting and restoration, (functional) misuse, with the loss of certain heritage values</li> <li>• RESOURCES: money — high costs for maintenance and restoration; time - long process for owners/investors to start renovating; knowledge — lack of skilled craftsmen and manufacturers — Art Nouveau heritage raises many challenges in restoration and maintenance</li> <li>• Numerous Art Nouveau heritage objects are threatened by urban development, lack of users and policies.</li> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>• Incipient network of regional institutions (also supported through the present project)</li> <li>• Participation of civil society organizations and communities in planning procedures is possible</li> <li>• Decent legal framework — adopted conservation rules, international provisions</li> <li>• European funding opportunities for a wide range of initiatives</li> <li>• Opportunities to promote Art Nouveau as part of European heritage (events, networks, cultural routes)</li> <li>• Existing initiatives for the promotion of Art Nouveau heritage — private sector initiatives (enterprises, NGOs, local communities)</li> <li>• Regional support for tourism development, tourism initiatives</li> <li>• Raising interest in Art Nouveau heritage within the professional community</li> <li>• Raising interest in the importance of heritage for health and wellbeing</li> <li>• Raising awareness regarding using heritage for climate resilience</li> </ul>

<p><b>Measures to counter weaknesses through exploiting opportunities = build strengths for attacking strategy</b></p>	<ul style="list-style-type: none"> <li>• Develop stakeholder’s capacity in protecting Art Nouveau heritage through international cooperation with existing networks, supported through European funding</li> <li>• Conduct research on new trends in managing heritage sites, as well as on mitigation of conservation and use of buildings and sites</li> <li>• Further develop networks, taskforces and initiatives to counteract issues raised by excessive fragmentation and sub-standard utilization of Art Nouveau heritage</li> <li>• Use Art Nouveau heritage to research and develop projects for energy efficient and climate resilient buildings</li> </ul>
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Weaknesses	Opportunities
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**Measures to counter weaknesses and threats = build strengths for defensive strategy**

- Further develop networks, taskforces and initiatives to counteract issues raised by excessive fragmentation and sub-standard utilization of Art Nouveau heritage
- Improve existing capacities and framework in order to develop a participatory approach to heritage management
- Design or improve public policies regarding Art Nouveau heritage
- Use the benefits of Art Nouveau heritage to improve the quality of living in urban environments and tackle demographic challenges
- Promote lesser known areas rich in Art Nouveau heritage to attract tourists from popular destinations
- Use Art Nouveau heritage to research and develop projects for energy efficient and climate resilient buildings