

Turn of the Century Buildings and Architects in Subotica

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Art Nouveau flourished in continental Europe not only in dominant intellectual and cultural centres, but in the provinces as well.

*Even if Art Nouveau was from the first an international movement with an aversion to everything nationalistic, it is remarkable nevertheless that, precisely where patriotism was a motivating force behind attempts at reform, Art Nouveau brought forth its most brilliant achievements...*¹

This was true for Hungary as well. Ödön Lechner's vision of a new Hungarian national style was based on the rebirth of pre-Christian Hungarian culture, with folk art as an authentic source. In this search for the national and ancient, Lechner founded an international and modern movement in architecture, which is what many artists later followed. These ideas spread over Hungary and together with other broad influences created significant works of art, giving to some towns a specific turn-of-the-century glow. Subotica was one of those towns in which were built some of the brilliant turn-of-the-century buildings.

Subotica² experienced its most intensive period of development at the end of the 19th century while being a part of the Austro-Hungarian Monarchy. Although it developed in an unpleasant environment of marshes and sandy areas with no navigable river, woods or any other important natural resource, at the place where the presence of Ottoman-Turks stopped development for more than 150 years, in some fields Subotica was pre-eminent in Central Europe.³

At the beginning of the twentieth century the building boom in Subotica started to decline. However, when the Secession style reached this area as early as in 1899, as in other provincial cities around Europe, some of the most beautiful buildings flourished in the city, such as the Town Hall, the Synagogue, Raichl palace, and the Water tower, the Grand Terrace, the Female bathhouse at the spa and Lake Palić near Subotica.

After the First World War, Subotica became a part of the newborn Kingdom of Serbs, Croats and Slovenians, later named Yugoslavia. As it was settled at the far north of a new country, politics did not allow development. Part of the municipal territory was lost when new borders were drawn, and Subotica suffered

while other cities enjoyed development. Today it is a provincial and agricultural town in north Serbia, with a mixed population of Hungarians, Croats and Serbs. It suffered during the civil war in the 1990s because of this ethnic mix. However, even though it is now in very poor condition it still has very fine turn-of-the-century buildings, some of them representing the best works of the Hungarian Secession style.⁴

The arrival of the railway (1869) and the establishment of trade, industry, economy and civil society in Subotica created a situation in which, in only thirty years, at the turn of the 19th century, the majority of the buildings that still make up the town centre today were constructed. Up to that time the houses in Subotica were simple, mainly single storey and with two or three rooms built of loam bricks. Architectural development was matched by progress in other fields, for example the first powered aeroplane in Subotica was constructed in 1913, and "Palić sports games" were organized at the Lake Palić from 1880 to 1914.

One of the architects responsible for the appearance of Secession style buildings in Subotica was Raichl J. Ferencz.⁵ He was born in Apatin (Vojvodina) in 1869. In 1891 he finished his architectural studies in Budapest and afterwards left on a study trip to Vienna and Berlin. His first appearance in Subotica was in 1895 to redesign the façade of the National Hotel (Nemzeti Szálloda), built in 1882. This façade already shows some elements of his later individual style. At first he was under the influence of his study trip to Vienna. The façade was completely eclectic, but the design of the decorative elements showed his acquaintance with the work of Otto Wagner and his disciples.

The second, and in his early works the more important, source of his inspiration was the Baroque. He applied Baroque elements to several buildings, but the first and only one completely designed in the neo-Baroque style was the Nemzeti Kázzino (Figure 1). At first it was planned to make minor adaptations on the previous Skenderović single storey house,⁶ but Raichl made a design of a completely new two-storey building with an impressive façade, which was completed in 1896. Originally the building faced a narrow street but twelve years later, with the building of the new town hall by Komor and Jakab, the small houses in the front of the Kázzino were demolished, and it became a part of a



Fig. 1: Nemzeti kázzino

new square. Only then did this building get its proper position and the possibility of being seen from the main square.

In the same year that the Nemzeti Kázzino was finished, Raichl married the daughter of Varga Károly, one of the wealthiest men in the town and a member of the town council. Soon Raichl also became a very close friend of the mayor Lazar Mamučić and thanks to that friendship went on to enjoy great success as an architect and building contractor, but at the same time, according to the documents from archive, none of his works was finished without problems.

In 1899 Raichl Ferencz was wealthy enough to be able to build two single-storey tenement houses (today Vase Stajića street no. 11 and 13)⁷ (Figure 2). At this time he lived in an apartment in the Mayor Lazar Mamučić's tenement house. These two buildings were



Fig. 2: One-storey tenement house, Vase Stajica 11

Raichl's first direct step toward Art Nouveau, although his new approach applied not only to style but also to planning. Kitchen, laundry, pantry, wine cellar and the maid's room were placed in the basement. One staircase connected the kitchen in the basement to the dining room through an anteroom on the ground floor; a second connected the entrance with the dining room through the same anteroom. The dining room faced to the rear, while three other rooms were placed on the street side of the building. One small room with a terrace was also positioned at the rear of the house. The back garden was designed as an oasis of peace and silence. This arrangement of the rooms in both houses was quite different from the usual apartment layout of that time. The usual layout had all the rooms at the same level arranged in a single row.

Although the plans were similar, the façades of these two buildings were different. While the one at 13 Vase Stajića Street was still under the influence of Vienna, specifically Joseph Maria Olbrich's design of the Secession building, the other one was under the influence of French symbolism. The gate, one among few such Art Nouveau gates in Subotica, was built later; probably at the same time when, in 1903, one of the buildings at 11 Vase Stajića Street was enlarged, again according to the design of Raichl Ferencz.

Play with elements of Secession and Baroque also continued in Raichl's next work, the Austro-Hungarian Bank in 1901. Floral ornaments and female faces were decorations on the façade, and the faces of Mercury, the protector of merchants and thieves, as well.

Raichl's designed a villa in 1900 for the Conen family. The villa was built near the spa at Lake Palić.⁸ These kinds of buildings, made for leisure and vacation, were usually designed in a less conventional way than the houses in the town. This was the case with the Conen villa, and the final product was a simple, comfortable and functional building. While designing this villa, Raichl had more freedom to make it his way than in the case of the buildings downtown.

The first building that the famous Hungarian architects Marcell Komor and Dezső Jakab built together in Subotica was the Synagogue. The plans for the synagogue were first entered in competition for Szeged (Hungary) synagogue in 1899, where Baumhorn Lipot's

plans won the competition. So the Lipots synagogue was built in Szeged. Marcell Komor and Dezső Jakab were awarded a commission for their participation. At the same time the Jewish Community in Subotica had decided to build a new synagogue. They liked Komor and Jakab's design and accepted it as design for new Subotica synagogue (Figure 3).



Fig. 3: Synagogue

Construction of the synagogue started in 1901. The building was unique in many ways. Instead of a longitudinal shape, as the majority of synagogues in Europe had at that time, the synagogue in Subotica has a centralised plan, organised by eight steel columns, which bear the external wooden tower covered with tiles and zinc sheets, and the inner concrete structure of the cupola. In this way, the steel columns are transferring the load of the cupola to the foundations, and the external walls of the synagogue are non-bearing, excluding the need for additional supporting elements. The height of the interior space is 23 m, and the cupola span is 12.6 m. The external walls form a rectangular space in which the holy place is situated (with 850 seats for men and 550 for women in the galleries). The floral ornaments in the form of

peacock plumage, stylized roses and lilies were made of terracotta and positioned externally on the façade. All the terracotta elements were produced in the famous Zsolnay factory in Pécs, today in Hungary. Inside the building, the same decorative themes appear in the stained glass windows designed by Miksa Róth, and in the wall paintings. Two more buildings belong to the synagogue complex: the building of the Jewish Municipality finished in 1904, and a ritual slaughterhouse, built in 1926. Both buildings were designed in the Secession style.

After the turn of the century Raichl had opportunity to design three buildings next to each other. One of them was the house of Savo Medanski (Medjanszky Sebök); the other two were his own house (Raichl palace) and a two-storey tenement house. This gave him the opportunity not only to design the individual buildings but also to consider the relationship between them. He already had experience with this kind of problem while he was designing two tenement houses in Vase Stajića Street. The design of [the] Savo Medanski house was eclectic except for the application of Secession decoration (Figure 4).

Raichl Ferencz submitted building plans for his own house and a tenement house in 1903, but he did not get the building permit, with the explanation that the buildings were not high and beautiful enough for the location where they were planned to be built. For this reason Raichl made another design, changing the façades of both buildings. One of them, his own palace, showed the use of all his imaginative energy.



Fig. 4: Savo Medjanski house

His artistic genius was finally without any constraints. The Façade of Raichl's tenement house was designed in a floral Art Nouveau style but with windows, doors and store windows arranged in Baroque order (Figure 5). The house of Savo Medjanski had its interior organized according to the usual layout as did the Raichl tenement house, with stores on the ground floor and apartments on the first floor. Between them Raichl designed his own house.



Fig. 5: Raichl tenement house

Why Raichl became influenced by Hungarian turn-of-the-century architects in the case of his own palace, is still a mystery. Up to that time it was evident that the Vienna Secession style was becoming more and more apparent in his work, especially with the house of Savo Medanski. It is possible that the change in his work came about because of his acquaintance with Pártos Gyula, a famous Hungarian architect. Raichl palace is one of the most beautiful private Hungarian Secession style mansions that were ever built in Subotica (Figure 10).

Raichl designed [the decorative ceramic elements of the façade] himself, and they were also manufactured

in Zsolnay factory in Pécs. This was his first design in which he employed the shape of [a] heart, and this shape was involved [in] gradually connecting the shape of the building with the minor elements. The interior was also designed by Raichl to the smallest detail and was luxurious and rich at the time. The spatial arrangement was similar to that of his tenements in Vase Stajića Street, except that there is more space and more rooms in his palace. It was comfortable [and] functional and it is evident that Raichl made it with love for his family. This edifice made him one of the famous designers of the Hungarian Secession style.

It was the *Gesamtkunstwerk* in which Raichl's dream became reality but he did not enjoy it for very long. Mayor Lazar Mamučić, friend and protector of Raichl, lost in the election in 1902, which started the downward spiral of his career. By 1908 his business also suffered as a result of a few wrong business moves; beside that he was a passionate gambler, and all this resulted in his bankruptcy. He and his family lived in the house only three and half years. After that Raichl moved with his family to Szeged (Hungary), where he lived until 1912, when he moved to Budapest to re-establish his practice and remained there until his death in 1960.

In contrast to Raichl, Titus Mačković's career took a quite different course. Like Raichl, Mačković was lucky to live in Subotica in a period of great prosperity in a town with few rival architects. This provided him with numerous opportunities to accomplish the great variety of commissions available. About four hundred building plans, signed by him, have been preserved in the historical archive in Subotica as evidence of his valuable contribution, which started in 1879, to the construction of the town. He designed houses, mansions, villas, ancillary structures, barracks, schools, factories, slaughterhouses etc. Perhaps this breadth of opportunity and the numerous possibilities for expressing his talents were the basic reason for his artistic genius never having been concentrated on a single design with all his powers as was the case with Raichl and his mansion.

Although Raichl, Marcell Komor and Dezső Jakab had given Subotica its final glow, Mačković, with a few other builders, certainly gave it the basic form. While some of the builders followed one guideline in their creations, each of them producing his own characteristic style,



Fig. 6: Raichl palace

Mačković was adapting himself to various tasks and was testing his talents in experiments with various styles in which the second part of the nineteenth century abounded. However, he did not experiment only at the level of imitations and façade enrichments but also got into the structural details and interior planning wherever it was possible.

Titus Mačković, an architect without a degree, a town engineer, brickyard owner, chairman of a constructors' association, student and traveller, respected citizen, was a person of many interests and skills. This also applies to his construction work. In the 19th century in which industry developed rapidly initiating improvements in the field of civil engineering to meet industrial production needs, the architecture of houses, mansions and public buildings lagged behind, repeating and duplicating the former styles, trotting along the paths of its development from the ancient times to the Baroque. The way of life changed fast but the habits did not. This reliving of the past seems to have been necessary for art to be finally released from the chains of history and to take a completely new course. In his building ventures, Titus Mačković had travelled those paths of looking back into the past and learning from the ancient masters to design a three-storey building with a Secession façade as early as in 1899.

The year 1899 was crucial for his career as it was for Raichl. In that year Mačković designed a three-storey tenement (at no. 13 Age Mamužić Street)⁹ commissioned by Lajos Fazekas, also an architect

who was frequently engaged with designing buildings smaller in size. However, he entrusted Mačković with a design for his tenement house. From that time on, Mačković abandoned historicism and continued to design two-storey buildings in a new style. Otto Wagner's Majolica house was completed in Vienna the same year. It is difficult to tell who influenced Mačković's work. It is obvious, however, that for designing the façade of Fazekas's house, and he was inspired by the new architectural style that was being developed at the turn of the century in Vienna.

Thanks to the angular lot, it was possible to form two symmetrical façades with a bay window and turret above at the corner. The interior of the building did not undergo significant changes with regard to those built at the time, but yet two flats on the second floor had all the spaces needed for the comfortable life of a family. The arrangement of the rooms enabled direct connection between rooms of similar purposes, for example, the dining room, the drawing room and the living room. Although connected to the living room, the bedroom was still detached but in direct connection to the bathroom. The third floor housed rather decent flats with two rooms, kitchen, larder and a servant's room without a bathroom.

Although Secession elements appeared on this building mainly as ornaments it was important because it represented one of the rare façades with geometric Viennese Secession pattern in Subotica. Unfortunately, the ornaments have been removed in the meanwhile. Only decorative consoles under the corner bay window have been preserved to the present day. However, this building is important because Mačković used a concrete floor structure instead [of an] iron beam structure, and it was the earliest case of using concrete in the structure of a residential building in Subotica.

After having finished this tenement, Titus was less active. He still designed numerous houses, mainly single-storey. In the later years of his life he produced some more designs which deserve attention. The Belgian enterprise Compagnie de Services Urbains – Bruxelles which was a major shareholder of the tram service and electric power supply facilities in Subotica from the beginning of the century till the year 1924, engaged him in designing their administration building in Subotica. He was given an opportunity to

try the new, modern forms abounding in the most beautiful and rich floral elements being developed within Art Nouveau in the part of Europe [from which] the enterprise came. He was expected to meet strict requirements and it was quite a challenge. The result of his efforts was a two-storey building, simple and functional with an organization of interior space which one would not be ashamed of even today. The building had four façades of simple wall surfaces. A reference to the Viennese Secession shown in the design was not included in the construction so the building got two protruding gable walls following the Jugendstil of Darmstadt. This detached building was quite "modern" derived directly or indirectly from the cubic forms that had been applied in Darmstadt, timidly at first and then quite clearly.

The brothers Vágó László and József from Budapest designed a two-storey house for Dömötör Miksa, a local general practitioner (at no. 3 Synagogue Square). Although bigger and more important buildings had been built before as well as after this one, its appearance had a significant influence on the way of constructing two-floor and single-storey houses in Subotica. Dömötör's house served as a model for many houses built at that time. Titus Mačković himself designed several houses directly and evidently after the model of Dömötör's house and the Vágó brothers' work.

Titus Mačković designed a three-storey house for József Roznovsky (at no. 22 Štrosmajer Street – Figure 7)¹⁰ and a two-storey house for Lendvay Ernő (at no. 19 Đuro Đaković Street) in 1909.¹¹ In the year 1910, he designed, together with Salga Mátyás, a two-storey house for Ungár József (at no. 10 Đuro Đaković Street)¹² and in 1911 a three storey house (at no. 14 Petefi Šandor Street) for Stevan Peić (Peits István).¹³ In designing all these houses he was inspired by the works of the Vágó brothers but by applying decorative elements of various origins, Mačković gave each façade a specific vigour. He combined floral plaster elements, stained glass windows and wrought iron fences to achieve harmony and originality in each of the façades.

Titus Mačković died in 1919. Although he had never had the opportunity to realize a complete work of art with all the elements of a building beginning with the wallpaper and ending with the cornice on the façade



Fig. 7: Jozsef Roznovski house.

in the manner Raichl did with his edifice, he had been meeting different tasks for years exploiting his artistic imagination as much as it was possible in the existing circumstances.

After the Synagogue, Komor Marcell and Jakab Dezső received an offer in 1907 to erect a bank building (Szabadka Vidéki Kereskedelmi Bank R.T.). (Figure 8) During the construction of the building, their cooperation with Zsolnay ceramic producers in Pécs became significant. In contrast to the Synagogue[,] where terracotta decorative elements were used, on the façade of this building most of the ornaments were made of coloured ceramic. There are also ornaments made of stone. It was proposed that the ground floor of the building be used as a bank and a restaurant and the upper floors for residential accommodation. Although the floor plan is in the shape of the letter L, the façades are treated as one continuous elevation with a central feature on the corner, which was later altered on several occasions.

The most significant building which Komor Marcell and Jakab Dezső built in Subotica is the Town Hall. (Figure 9) The mayor of that time, Biró Károly, felt that in place of the existing neglected Baroque building from the beginning of the 19th century, a prestigious Town Hall should be erected to mark the sudden and fast development of the town. This was not an even process and muddy streets and shabby houses could still be seen everywhere around. Those who were against the grand scheme used this fact to argue that refurbishment of the existing building would be sufficient in the circumstances. Because of these



Fig. 8: Bank building from 1907. Szabadka vidéki kereskedelmi bank R. T.



Fig. 9: Town Hall

differing opinions a twofold open competition was announced: one for the reconstruction of the existing building and one for the design of a new building. The mayor had informed Komor and Jakab about this open competition and asked them to design a building in a Baroque style of the reign of Maria There[sa], during which Subotica obtained the status of a royal free town. The designers accepted this condition but in the meantime they did parallel plans as well, where they applied Secession decoration, inspired by Hungarian folklore motifs from Transylvania. With the support of the mayor and the head of a district, Dr Purgly Sándor, the Town Hall was constructed in accordance with a Hungarian Secession-style design.

The ground floor of the Town Hall has a longitudinal shape with four square courtyards. All the offices faced the exterior of a building, whilst the sanitary facilities and the staircases are placed in the space between the inner courtyards. The representative offices of the mayor (today the Green Council Hall) and Head of District (today the Wedding Room or Yellow Council Hall) face the former Main Square, now the Square of the Republic. Symmetry can be seen in the arrangement of the rooms. The asymmetry of the exterior is achieved by the construction of two towers of unequal height. A processional entrance faces the main square, with a hall and staircase, which lead to the first floor where the large council hall, the green council hall, the yellow council hall and the offices of the leading town functionaries are situated. In the south part of the building, towards the main entrance, there is an official entrance. This entrance leads to the income tax department on the first floor. In the hall, there are standing columns with blue wooden benches around them. The second floor has a similar arrangement except that there are no prominent offices or halls. The corridors encircle the internal courtyards and the offices are situated facing towards the streets and squares. The third floor offices are situated in part of the attic floor. The main functions of the building remain the same today. Jakab Dezső drew all of the decorative details of the building by his own hand. He was inspired by the motifs of tulips, carnations and zoomorphic elements used in the Hungarian folk art of Transylvania.

The large council hall is certainly the most beautifully decorated room in the Town Hall. The painter, Róth



Fig. 10: Town tenement house. The town authorities built a two-storey tenement house in 1913 based on a design by Vadász Pál.

Miksa, made big stained glass windows while the decorative elements of the balcony were made by the brothers Han, sculptors from Budapest.

Among the most significant Secession style edifices another few buildings should be mentioned although there are many more. The town authorities built a two-storey tenement house in 1913 based on a Vadász Pál's design with the late Secession characteristics. (Figure 10) It followed the model of Viennese Secession artists and builders: Gustav Klimt, Otto Wagner, Joseph Maria Olbrich and Josef Hoffmann. Vadász Pál was also involved in adapting the façade of the today's Music School building, the former Magyar Imre's tenement house. He designed the facade in the style of Munich's Secession style. Those were the two most important achievements of this architect. After the war, he worked as a surveyor and as far as we know did not design any building of further importance in Subotica.

Simultaneously with the city development, a tourist spa was developed at Lake Palić. The mayor, Dr Biró Károly, apart from supporting the building of the Town Hall, also threw his weight behind the improvement of the spa and bathing beach at the lake. Komor Marcell and Jakab Dezső designed the three most significant buildings on the promenade and set out the perimeter for the park nearby. Komor and Jakab took a different approach to designing these buildings from that [which] they used in the town. The focus here was on the structural use of timber, which was more suitable for this type of building, intended for leisure. It is also a reflection of a change in the development of Art Nouveau; going beyond the level of simple decoration by creating a synthesis of the contemporary functional comprehension of architecture in which not only decorations were applied but also the structure and traditional materials used by peasants in Transylvania province.

The first building one comes across when going to Palić from Subotica is the Water Tower where the tram stop used to be. The coned tower is connected to a circular waiting room by a wide arch, through which a footpath can be seen which leads to the next building, the Grand Terrace, which is situated near the lake shore. The Grand Terrace has a similar arched opening. When the Grand Terrace is approached from the Water Tower, the lake can be seen as the final objective of a walk through the park. The Grand Terrace was designed in 1909 as a restaurant and dance hall and was completed in 1911. In front of the restaurant, towards the lake, are two large covered wooden terraces.

A female bathhouse is the third building that Komor and Jakab designed together at Palić. It rests on wooden piles sunk into the lake itself. The building is made entirely of wood and is mainly a response to the type of Hungarian national style which a younger generation of architects of that time in Hungary had applied under the leadership of Kós Károly. The complex was finished in 1912 and its completion was marked by a memorial fountain beside the lake on the axis crossing from the Water Tower through the gate of the Grand Terrace to the lake shore.

The First World War had great impact on the town of Subotica. Its previous development was interrupted

and it never recovered, and never again had the opportunity to raise such architects or create such buildings as it did at the turn of the century.

NOTES TO THE TEXT

¹ Gabriele Fahr-Becker, *Art Nouveau* (Köln: Könemann, 1997), 107.

² The municipality of Subotica lies today on the very north part of [the] province of Vojvodina, Republic of Serbia. The town is some 10 kilometers south of the Serbian-Hungarian border, situated at 46°5'55" latitude and 19°39'47" longitude. The town is situated on an ancient watershed system between the vast sandy area in the north suitable for orchards and vineyards, and the diluvial Aeolian plateau or the so-called chernozem in the south, ideal for agriculture. According to the present number of inhabitants, Subotica is the second largest town in the Vojvodina Province with population of about 150.000. This town in the heart of the Pannonia Plain. The town and the municipality, comprising 19 settlements, spreads over 1.008 square kilometers. (Popović, Dr Miroslav; Dinčić, Gr Jovan. *Urbano geografska proučavanja naselja Jugoslavije: Primer velikog panonskog naselja Subotice*. Beograd: Privredni pregled, 1978)

³ At the end of [the] 17th century, [the] Turks left the region around Subotica, which was devastated, and with [a] small number of citizens. The Habsburg Monarchy Authorities encouraged the Slavic population from the southern territories of the Balkan region, which were still under the control of the Turks, to settle here. The slow development of the settlement was often interrupted by the intrusion of Turkish gangs and by the inhospitable environment. In spite of that, Subotica's citizens obtained the status of a free royal town in 1779. Subotica got rather big territory probably because of its poorly developed trade and crafts. Otherwise, highly developed trade and crafts were usually the most important condition for the settlement to get the status of a free royal town in the Habsburg Monarchy. This is what defined the future agricultural development of the town. In the beginning, people lived on vineyards and raised cattle, and planted wheat only for their own needs in the immediate vicinity of the town. The rest of the territory around the city was uncultivated puszta (vast land covered with poor grass). When Hungary started to import grain around 1850 the citizens of Subotica started to cultivate puszta around it. Without a navigable river, it was difficult to transport goods to other parts of Europe. Development of the railway which reached Subotica in 1869 opened possibilities for further development of the town. At the turn of the century Subotica was the third largest town in the whole of Hungary, after Budapest and Szeged, and was larger than Belgrade and Zagreb. By the 1910s it had 93.232 citizens. (Magyar, László. *Subotica i njeno stanovništvo do 1828*. Koreni, Subotica: Istorijski arhiv, 1991.)

⁴ Both World Wars destroyed civil society in Subotica. Beside that, in a new country, the Kingdom of Serbs, Croats and Slovenians, Vojvodina was the richest part of it and it had to pay biggest taxes to help other parts of the country to

develop. That started gradual decline and stagnation. After the First World War, the agrarian reform destroyed many successful families. After the Second World War most of the real estate and land was nationalized from all who left the country for any reason, Jews who left for Israel, and also from all those who were considered enemies of the new socialist political system such as native Germans, Hungarians or just rich people. In the new political situation development of border towns was discouraged and the resources were used for [the] development of capital cities or the southern, poorly developed part of Yugoslavia.

⁵ Kata Martinović Cvijin, *Subotički opus Ferenca J. Rajhla* (Subotica: Subotičke novine, 1985).

⁶ Houses were named after the owner as they did not have street numbers.

⁷ Historical Archive Subotica (HAS), F:2, ép. eng. VIII kör 13/1899, ép. eng. VIII kör 13-1903.

⁸ HAS, F:2, ép. eng. 0 kör 3/1900

⁹ HAS, F:2, ép. eng. I kör 6/1899.

¹⁰ HAS, F:2, ép. eng. I kör 21/1909

¹¹ HAS, F:2, ép. eng. VIII kör 15/1909

¹² HAS, F:2, ép. eng. VIII kör 31/1910

¹³ HAS, F:2, ép. eng. VI kör 38/1911

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