

ART NOUVEAU IN ZAGREB: THE NEW MOVEMENT'S SIGNIFICANCE TO THE PROFESSION OF ARCHITECTURE

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This paper traces the implications of Semper's *Bekleidung* theory on working processes in the field of architecture in Zagreb. The idiosyncrasies of the work of freshly graduated architects in a peripheral Austro-Hungarian city are analysed, both in the context of developing and spreading the city block system and the appearance of the new Art Nouveau style. Buildings in this new modern style, which appeared in 1897, were built sporadically throughout the city's urban fabric, which generally consisted of historicist residential buildings at the time. Parallel to historicism, the demand for Art Nouveau from clients grew, especially around the turn of the 20th century. At the time, typical migration processes resulted in the arrival of a well-educated populace that would commission Art Nouveau buildings in the coming years. The unique characteristics of Art Nouveau style, especially its ability to directly engage citizens and transmit messages of modern times, proved to be an important determinant in its increasing popularity in the city. Many professions and products were advertised on the façades and ornamentation of buildings, the main bearers of Art Nouveau style.

Key words: Art Nouveau, Zagreb, architectural profession, Semper's *Bekleidung* theory.

INTRODUCTION

This paper provides an analysis of the development and construction of the city of Zagreb and the work of architectural firms in what was a peripheral Austro-Hungarian city, in order to identify trends typical of the late-19th and early-20th century, using a significantly reduced sample from an area far smaller than Vienna. Zagreb, with its quickly growing urban fabric, has been recognised as a typical Austro-Hungarian city, in which sporadic examples of Art Nouveau buildings appeared at the turn of the 20th century, parallel to more than 60 years of firmly-rooted historicist canon (Witt-Döring, 2015). The intent is not to analyse the detailed stylistic determinants of the time, but rather to observe the typology of buildings and the clients who commissioned them, as well as particular eminent Art

Nouveau buildings, and to reflect upon how changes to the stylistic canon affected the work of the small number of architectural firms that existed in the city at the time. After a general elaboration of the state of the construction industry and the building principles used in the city, a relationship will be established with the then-influential architectural theory of Gottfried Semper. Its determinants will then be verified, and the organisation and work of one of the most established architectural firms in Zagreb, Hönigsberg and Deutsch, will be presented, in order to shed light on poorly known differences in the way Zagreb's architectural firms worked. These differences came about with the introduction of Art Nouveau projects and academically trained architects into hitherto well-coordinated historicist practice. It will then be further affirmed that the increase in production of historicist buildings in well-situated, well-functioning firms that were somewhat reluctant to change – in terms of the speed with which their employees were prepared to

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answer to the increase in commissions – opened the issue of authorship and made room for creative and autonomous invention in what had previously been routine, efficient professional practice. Finally, it is concluded that these transformations led to a re-definition of architecture as art and to a change in the status of academically trained architects, becoming equal to that of artists.

CONSTRUCTION - BUILDING OWNERS - ARCHITECTURAL FIRMS

The significant influx of residents and related building activity in Zagreb from 1870 to 1910 was caused by the construction of a railway line connecting Zagreb with the capitals of the Monarchy – Vienna and Budapest – on the one hand, and an unexpected natural disaster on the other – an earthquake (Domljan, 1979). The earthquake struck in 1880, immediately creating opportunities for vigorous architectural renewal. Due to the urgency of the situation and the increased number of commissions, architectural firms worked using pre-existing designs for residential buildings, which resulted in a standardisation of the urban fabric, allowing buildings to be built with a short turnaround after the purchase of land (Laslo, 1984-85). After being connected with the centres of the Monarchy, Zagreb began to grow from a city on the administrative and political periphery into an ever-stronger economic centre. This is confirmed by the exceptional growth in the number of buildings commissioned by monetary institutions, as well as the appearance of an entirely new type of building that would mark the entire period without precedent – the rental apartment house. Similar to the circumstances in Vienna (Blau, 1999a, Schubert, 2018), the construction of rental apartment houses and the property speculation inherently connected with them became an important, if not vital, determinant in increased construction and the related development of a street grid in Zagreb.

As the modernisation of the city generated the need for the construction of this type of building, the city administration used the legal tools of building codes and urban plans to curb uncontrolled trade in property and the filling of city plots as dictated by entrepreneurs. Plots were built upon arbitrarily until the mid-19th century, when a board was founded to introduce a building permit procedure, which defined the legal framework for the urbanisation of the city (Dobronić, 1983). A new class of wealthy citizens appeared, who invested in projects for this new type of building. The city administration attempted to both encourage and control the purchase, construction, and sale of city plots along the perimeter of city blocks in order to build rental houses. The orthogonal city matrix proved fertile ground for the city's expansion eastward and westward, while building codes determined what could be built on a particular plot (Figure 1). Precise regulations for residential buildings were not drafted in Zagreb until the 1930s, and these prescribed in detail the dimensions of some types of rooms, residential hygiene standards, and the architectural elaboration of buildings. Until this time, the design and construction of rental blocks was significantly less controlled, which meant that their development was partially left up to clients, architects, and master builders (Laslo, 1984-85).



Figure 1. Initiation of the orthogonal city grid in Zagreb
(Source: Digital collection of the National and University library in Zagreb, Zagreb city plan, Dragutin Albrecht, 1864)

Although a certain number of representative buildings, most of which were residential buildings with or without rental flats, were built along main city thoroughfares, the remainder of the urban fabric that dominated the city consisted mostly of buildings constructed according to standardised, stereotypical projects. The aforementioned wealthy class built these buildings; however, many members of poorer classes took advantage of the favourable construction situation and made use of the exceptional opportunity to become homeowners. This favourable construction situation was fueled by a city order freeing new buildings from taxation for 10 years, as well as by favourable short-term bank loan terms, which provided strong impetus for the construction of this new type of building (Timet, 1961). Inspired by these favourable conditions, entire city blocks soon became open building sites. This increase in the number of buildings simultaneously put significant pressure on the few existing architectural firms, and it was certainly in their financial interest to reorganise their work and business methods to meet this increased demand. The modernisation of the city would accelerate even further after World War I, when the majority of the city's blocks were built upon within a span of ten years (Timet, 1961). Due to insecurity and the cyclical appearance of crises, the construction of housing would become one of the safest forms of investment in Zagreb, and thus the most sought-after kind of architectural project. Increased interest in architectural projects did not come exclusively from clients from the business community, but also from the owners of architectural firms themselves (Bagarić, 2018). They had a good understanding of the business environment, as well as of procedures and protocols in the creation of drafts and the issuing of building permits, and they saw participation in these building circumstances as an exceptional opportunity. A few architectural firms, thus, not only drafted and carried out numerous projects according to the plans of others, but also invested, built, and participated as stakeholders and designers in the work of companies and organisations that invested in the construction of residential buildings. This practice was a continuation of the work of the 19th-century builders' guild. The builders' guild both designed and executed projects regularly, meaning there was no border in

between architectural firms and construction firms. This is supported by the fact that the builders' guild was dominated by master builders (*Baumeister*), who often worked together with entrepreneurs, while legislation equated the status of master builders with that of architects.

ART NOUVEAU RENTAL APARTMENT HOUSES – AT THE CROSSROADS BETWEEN CLIENTS AND ARCHITECTURAL FIRMS

The appearance of Art Nouveau style constituted a turning point in architectural practice, especially in the construction of new residential buildings amidst the city blocks, consisting almost entirely of historicist buildings. The change was marked visually with the construction of the first rented apartment house by Dr. Rado in 1898 on the representative Green Horseshoe Prospect by Atelier Fischer & Hrubý, but it could also be claimed that the change equally affected the architectural profession (Figure 2). The usual protagonists in housing construction – master builders and so-called *entrepreneurial associations* that both designed and built buildings – had garnered great experience through the mass reproduction of historicist rental houses according to the choice of a historicist style by their clients. Now, demand was increasing for professional architectural firms that employed architects educated at technical universities (*Technische Hochschulen*) or arts academies (*Akademie der bildenden Künste*), the two types of institution that usually trained European architects at the time (Long, 2016).

With the appearance of Art Nouveau, it became common for building designs from the imperial centre in Vienna to be copied, and this was also the case in Zagreb. Historicism was the initial stylistic choice of the local aristocracy, as well as of wealthy citizens who followed their trends. After freedom of movement was awarded to the rural population in 1848, large waves of migration took place throughout the Monarchy (Blau, 1999b), and Zagreb was no exception to this. Numerous highly educated doctors, dentists, pharmacists, lawyers, civil engineers, and many others moved to Zagreb; in addition to their primary professions and their professional activity in Zagreb, they also saw the opportunity to become entrepreneurs and property owners, as well as to invest in the construction of rental buildings. Within the context of the liberal economy and free market in which these individuals did business and competed, as well as their need to advertise and directly address society, Art Nouveau served as the architectural answer this class of citizens sought.

Their need to communicate and represent the aspirations of modern times became especially apparent in one architectural element – the façade, for which Art Nouveau offered a formal innovation. Street-facing façades took on an important role in representing the educated, entrepreneurial-oriented bourgeoisie; their shallow and freely-used ornamental decorations were used to advertise their numerous businesses, professions, and products (Fatović-Ferenčič and Ferber Bogdan, 2018). Eugen Rado, and the aforementioned Dr. Rado building, is one representative of this phenomenon. Rado, a dentist of Hungarian descent, moved to Zagreb after completing his schooling in Vienna. He rented a flat in a building on Zagreb's

main square, where he lived and opened a dentistry practice (Fatović-Ferenčič, 1998). After six years of work, he invested in a construction plot on the central city thoroughfare and built a rental apartment building exclusively to profit from rent (Bagarić, 2011). With the capital he earned, he soon decided to construct a commercial and residential building at a prestigious, central location – Ban Jelačić Square – where he relocated his dental practice and lived with his entire family. Aside from the dental practice and his five-room flat, the remaining floors were again intended for rent. There is no need to stress that both of these rental buildings were built in Art Nouveau style. The second one, with its representative elevation, faced the square and featured metal letters that advertised the dental practice, while the selection of a prestigious city location served as an affirmation of Rado's reputation, his numerous clientele, and general success. The square-facing façade was richly ornamented: the first floor had two symmetrical loggias with glass elements within a fine metal sub-structure, and the remainder was filled with organic motifs; the sloped roof was covered in green glazed tiles, and a sign advertising the dental practice featured symbols of the medical profession.



Figure 2. Art Nouveau façades of the Rado rental apartment house (Source: Živković, 1977)

The entrepreneurial spirit of Rado was shared by the newly arrived and well-educated citizenry who, by the end of the 1890s, counted for 69% of the registered citizenry (Laslo, A. 1984-85). The arrival of new inhabitants from many cities and towns throughout the Monarchy increased, especially in the decades prior to the turn of the 20th century, which coincided with the boom in the presence of Art Nouveau style on building façades. One of the symbols of Art Nouveau in Zagreb, the Kallina apartment house, was commissioned by Josip Kallina, who arrived from Prague; after studying engineering in Prague and serving as an administrative clerk in Vienna, he relocated to Zagreb, where he became a

manufacturer, trader, and landowner. The Kallina apartment house was built with flats for rent, however it also contained a storefront for Kallina's factory, which sold and distributed ceramics products. As the building's façade is covered in ceramic tiles, it has been called "Zagreb's Majolikahaus", however, while the Viennese Majolika is covered in tiles with floral motifs made by the Winerberger company, the building in Zagreb is covered with tiles that served as an advertisement for the Kallina factory's locally made products. Additionally, like the Wiener Werkstätte [Viennese Workshops], Kallina also produced ceramic masonry heaters in Art Nouveau style, which corresponded to tendencies in Vienna (Klobučar, 1960). Viennese Art Nouveau artists believed that abolishing the hierarchy between the fine arts and the applied arts would allow the style to enter into the everyday life of citizens more easily, which would lead to an affirmation of the belief that one becomes a modern man through the purchase of modern products that have undergone an artistic transformation, which was in this case in the Art Nouveau style.

GOTTFRIED SEMPER'S BEKLEIDUNG THEORY

Otto Wagner made a key step towards defining the new style of modern times through his statement and practice of abandoning the re-use of older architectural styles. This belief was founded in the utilitarian design of the new form (Nutzstil), and not its mere innovation, as well as in a consideration based on Gottfried Semper's 1860 material theory of evolution. Semper's *Bekleidung* theory was a radical answer to the practice of historicism, which blossomed in the 19th century; it claims that the architectural whole is based on four elements, only two of which will be key to our considerations here: the roof and load-bearing structure and, in contrast, the external non-load-bearing envelope (Semper, 1989). His theory is founded on a strong criticism of and opposition to the contemporaneous historicist practice of schematic reproduction and the entirely arbitrary application of a wide range of different motifs on building façades. In his true search for the scientific foundations of architecture, he saw such eclectic tendencies as highly incorrect and inappropriate solutions that did not reflect the true social tendencies of the time. The task of these two elements is twofold: the load-bearing structure defines and protects the interior, which is experienced directly and physically, while the outer envelope refers to the exterior and is perceived impersonally, exclusively visually, and transmits pictorial information to passers-by (Hvattum, 1995, Hvattum, 2001, Hvattum, 2004). The task of the envelope is not exclusively to narrowly convey the structural truth of the building. Instead, its task is much broader – to communicate much more than just the structure. Regardless of what happens behind it, he claims that the façade is a separate, entirely independent theoretically elaborated element that follows its own logic and communicates with its own surroundings. It takes on a symbolic role, conveying the deeply rooted cultural conventions of the time, thus also becoming a part of and truly participating in the social life of the city. Semper's theory thus deciphered the position and meaning of the outer envelope, also providing society as a whole with an understanding of its own historical position

through the interpretation of the messages placed there (Mallgrave, 1988, Otto Wagner, 1993). Otto Wagner also relied significantly on the principles of Semper's theoretical ideas in his professional activities (Topp, 2004). Not adhering completely to Semper's allowance for the façade to transcend the simple symbolic potential of the load-bearing structure, as his numerous critics have noted, Wagner often relinquished the opportunity to achieve a higher level of artistic freedom on façades. Wagner's formula of realism in architecture and his derivation of art from mere tectonics and material givens has been recognised as the only divergent point between him and Semper. Additionally, Wagner considered that the basic artistic talent necessary to practice architecture was drawing skill, which was not only an important criterion for enrolment in the Special School of Architecture at the Viennese Academy of Fine Arts, of which he was vice rector, but also for involvement in the Wagner Atelier. For this reason, Wagner's assistants were all highly trained in drawing, which was a prerequisite for work on his architectural projects (Boyd White, 1989). Drawing skill affirmed the perception of architects as equal to artists, and a trained hand was a crucial tool in communicating one's ideas (Nierhaus, 2015). We shall now analyse the working processes of the Hönigsberg and Deutsch architectural firm through the lens of the logic of Semper's theory, which is founded on the free artistic design of the façade and the distinction between the roles of the façade and the load-bearing structure.

THE UNIQUE IMPACT OF ART NOUVEAU ON ZAGREB'S ARCHITECTURAL SCENE

This research is intended to highlight the direct influence of Semper's aforementioned theory on the internal organisation and nature of the work of architectural firms. This phenomenon became especially common in Zagreb around the turn of the 20th century due to incentives for the standardisation of the urban fabric and the imperative to build as quickly as possible, accompanied by a strong growth in the number of architectural commissions received by well-established firms in a relatively short time. The number of employees increased along with the number of commissions; the internal organisation of how firms worked also changed, becoming fairly systematic and bureaucratic in the best-established firms.

One of these was court architects Leo Hönigsberg and Julio Deutsch, who dominated the historicist landscape in the 1890s and 1900s. The firm was founded in 1889, paradoxically the same year Wagner published the first volume of his "Einige Skizzen, Projekte und ausgeführte Bauwerke" [Sketches, Projects, and Executed Buildings], in which he announced a break with the uncritical recycling of previous styles. The domination of this duo in Zagreb was aided by the fact that the established master builders, who were exclusively active until this point as the main driving force of construction, were gradually retiring, thus removing themselves from competition with a new generation of professionals, who found new ways of working and communicating with clients. Hönigsberg and Deutsch frequently published their works in Austrian, German, and Hungarian professional journals; they also entered selected

works for presentation at domestic exhibitions alongside artistic associations. The sudden increase in architectural commissions in these years was so great that their opus included nearly every tenth newly built building in Zagreb; their total production was twice that of the next competitor (Laslo, 2003). With a few exceptions for wealthy clients on representative city thoroughfares, the majority of what they built, in terms of the architectural quality of the designs, does not exceed the limited commercial standard widely accepted for residential buildings built in historicist styles. By comparison, in 1863, a total of 9 two-storey buildings and 20 one-storey buildings were built (Bedenko, 2000). The total opus of Hönigsberg and Deutch numbers more than 100 new buildings; if all additions, renovations, and courtyard structures were included in this number, it would be significantly higher, if not double. Hönigsberg and Deutsch used a form of internal organisation in which, "in accordance with modern principles, the owners were the first of all bureaus in Zagreb to establish a division of labour and teamwork with a large number of employees" (Laslo, 2003). Bearing this in mind, it follows that one of the largest firms in the city provided employees with specialist training for particular segments of project development. The practice of creating and drawing only some segments of projects led to a separation between master builders, educated technicians and trained architects. The first ones did the majority of work involving floor plans or cross-sections of buildings made according to existing templates, thus a smaller number, or even just one academically trained architect was needed to design the non-standard parts of an architectural project. The majority of these non-standard parts of tasks related to the artistic aspect of façade designs and supervising the coordination of the entire project. Creativity was needed for such tasks and they could not be conceptualised according to the templates circulating in the office. Thus, for wealthy clients and especially for the rental apartment buildings that were being commissioned in abundance, unique, creative façades were designed that transmitted the messages of modern times, and behind these were mostly conventional residential or business floor plans, which would long remain unchanged. They were characterised by a template-based division into enfilades, which represented the residential and living areas of flats that were oriented towards the street, and a number of service spaces positioned facing the interior of the city blocks. Whether built in Biedermeier, historicist, or Art Nouveau style, the floor plans of flats remained the same, resistant to change, or as one renowned Croatian analyst has noted, "One applied ornamental system was replaced with another, but the principles of composition, the organisation of space, and the load-bearing structure remained the same" (Bedenko, 1997). The same situation also held in the rest of the Monarchy, where Moravánszky noted that: "Because the critique of historicism in architecture meant rejecting traditional architectural decoration rather than spatial organisation (symmetries, axial compositions, hierarchies, etc.), the search for alternatives started as the renewal of ornament" (Moravánszky, 1998).

The aforementioned division of some tasks within firms followed or were extensions of legal regulations for particular fields of technical professions. According to an 1886 "Order

on the Management of Construction Firms", construction engineers could only deal in building construction in areas that "do not demand rich architectural decoration", while the same order established the scope of work of authorised architects as "all kinds of artistic structures" (Jurić, 2002). Regulations thus supported and provided a legal framework that channelled architectural expertise towards only one specific kind of design, which required the creative force of the architect and which was in high demand from young clients. Art Nouveau façades addressed the urban populace through ornamentation, which became a key determinant of the style.

Architectural practice during the historicist period was internally organised, led by the principles of economy and simultaneous increases in efficiency. According to schematic residential floor plan layouts, which had to be adjusted to fit the dimensions of the plot of land a given building was being built upon, only pre-prepared schemas of neo-Renaissance, neo-Baroque, or neo-Rococo façades were changed depending on the client's preference. "Florence, Rimini, Rome, and Venice; Brunelleschi, Bramante, and especially Michelangelo, Sansovino, and Palladio; Italy in the fifteenth, and especially the 16th century; all of these are an enormous source" (Dobronić, 1983) used by historicist architects for inspiration and various elements of composition. These façade templates, like the working regime, could not be used for unique commissions, and especially not for clients who expressed Art Nouveau as their stylistic preference. Hönigsberg and Deutsch, as many researchers have noted, had no affinity towards the Art Nouveau style and as practitioners were uninterested in designing projects in the Art Nouveau canon. Very early on, they hired Vjekoslav Bastl, a young architect who was still studying at the Vocational School of Construction in Zagreb, and who was tasked with taking commissions exclusively for Art Nouveau clients. The working procedures within the firm led to the difficult, uncertain attribution of a string of projects, which were ultimately signed by the firm instead of by individual architects (Jurić, 1995). Both of the aforementioned rental blocks, Dr. Rado and Kallina, have been attributed to Vjekoslav Bastl, who designed them as a Hönigsberg and Deutsch employee (Figure 3). Additionally, as a graduate of Otto Wagner's special programme at the Viennese Academy of Fine Arts, from the Construction School, Bastl obtained a good education and solid knowledge, especially on the design of rental houses, which were taught as an architectural type in the first year of the programme. His design for a residential and commercial building with a photo studio published in "Der Architekt" in 1900 displays a serious, rational floor plan and a mastery and understanding of Wagner's design guidelines, which were intended to result in an economic floor plan and had the end goal of finding a prototypical solution for residential space in a growing city. We may analyse the Kallina building design in this light; its floor plan design, as opposed to its famous façade ornamentation, is somewhat awkward. Not only is access to the floors through a surprising layout of flights of stairs, these wings are situated along the courtyard-facing façade, thus obstructing light and air flow to the flats. Additionally, shared walls between two apartments with an otherwise standard floor plan are also

poorly designed; bathrooms and service spaces are located along the street-facing façade, with windows identical to the representative enfilade of residential rooms. As a result, the Kallina house's street-facing rooms could not be redistributed flexibly, severely limiting what was one of the main features of this particular scheme of organisation (Figure 4). This analysis allows for the possibility that a less skilled employee may have made the floor plan design, with Bastl allowed the opportunity to direct his creative energy exclusively towards the Art Nouveau façade. Bastl's work in the office mainly centred on façades, particular creative details, and the relationship between the façade and the load-bearing structure through the cross-section. The fact that Bastl was prepared to stand behind a mere two Högnigsberg and Deutch buildings as their author at a 1906 exhibition of the "Croatian Society of Arts", as recent research has shown, may confirm the previous assumption. Another significant piece of information in this regard is an advertisement run by the firm in Austrian professional journals in 1895 seeking "an academically trained architect with work experience" (Pavković, 2007). Deeper analysis shows that the advertisement seeks exclusively one educated architect with experience, not multiple architects. Due to the nature of work in one of the city's busiest firms, one would expect the need for a greater number of experienced architects. Likewise, the advert sought an academically trained architect – not an architect with a diploma from e.g. a polytechnic – one who had not only academic training in art, but who could also innovate and provide original solutions to commissions from individual clients. A particular distinction has also been noted in the work of Wagner's practice, where the difference between drawings and the execution of ornamentation on residential buildings at the time provide indications that Wagner usually allowed his students and artists to handle façade decoration projects, while he himself directed his attention to other design aspects, finding creative solutions and rational floor plans in accordance with building regulations while attaining the maximum possible usage of a particular plot (Schubert, 2018).



Figure 3. Zagreb's Majolikahaus (Kallina Rental apartment house)
(Source: Private collection)

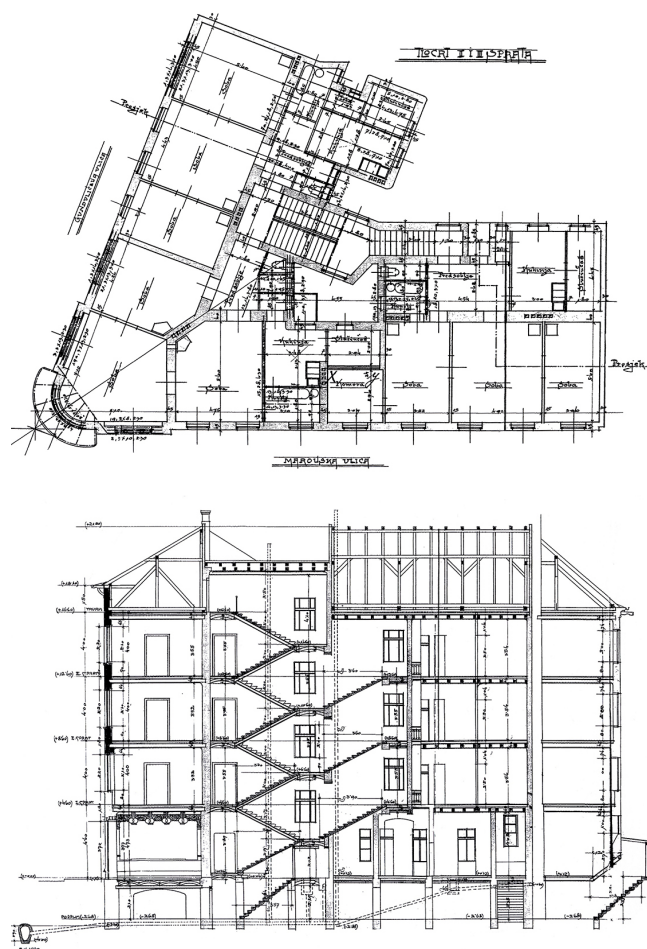


Figure 4. Floor plan and section of the Kallina Rental apartment house
(Source: State Archives in Zagreb)

CONCLUSION

This attempt to link the brief appearance of Art Nouveau in Zagreb with the work of architectural firms places in the limelight the specific position of academically trained architects within professional organisations. It is significant to note that Art Nouveau buildings were built in Zagreb even before the arrival of architects schooled in Vienna, the centre of the Art Nouveau movement at the time. As researchers have already noted, this phenomenon is attributed to a rich influx of architectural periodicals to the library of the Vocational Construction School, as well as those that were delivered to practices of a few architectural firms in the city.

In the technological sense, it is worth mentioning that rental apartment houses were not advanced and demanding structures. In fact, the entire burden of building rental houses fell upon well-trained local craft businesses and construction firms that had garnered experience with the construction of historicist buildings, for which they had designed a series of statues and various types of sculptural ornaments. As rental blocks were not representative of the state – this was the task of cultural or educational institutions, designed by experienced architects from the Monarchy's urban centres – they were mostly designed and built by well-trained local firms. The increase in the number of commissions

for residential buildings influenced the division of labour at Hönigsberg and Deutsch, resulting in a redistribution of routine tasks according to pre-existing templates to less-educated staff, while they sought academically trained architects for their façades. As the main determinant of Art Nouveau was the ornamentation on the façade, and no legislation existed allowing academically trained architects to work independently, these highly-educated architects were put to work on this specific architectural task. Of the few actors who dealt in the production of Art Nouveau buildings, Vjekoslav Bastl is given a prominent place in the literature due to the number and quality of his projects, which had long been attributed only to the Hönigsberg and Deutsch architectural firm. In the literature to date, researchers generally attribute the design of the firm's buildings to Hönigsberg, one of the partners, while Deutsch is known as the firm's office manager and dealmaker. The firm's numerous employees became tied to the scope of work and number of commissions, as opposed to at the turn of the century, when master builders worked alone since the demand for construction work was low.

This boom in the number of commissions came at the turn of the century, when buildings attributed to particular architects as well as firms began to appear. The autonomy of architects did not support the fact that this professional title could also be attained by those who had no scholastic qualifications, but those who had attained sufficient professional knowledge through practice. Academically trained architects were thus left with only two choices after graduating – either employment and apprenticeship at a well-situated architectural firm in the city or employment with the city administration, which hired engineers and architects to carry out tasks related to city planning and organisation. The brief period of Art Nouveau brought decisive changes that led to the affirmation of architects as independent artists, and eventually emancipated the entire profession of architecture. This issue would finally be settled after World War I, when independent architects began founding small autonomous architectural offices in Zagreb and signing plans with their own names. Finally, a prominent difference in the way the architectural firms were named determined very much the kind of tasks they undertook. Hönigsberg and Deutsch regularly worked both as an architectural office and a building firm, while those who had artistic ambitions frequently called their firms 'ateliers'. While the interwar period encouraged architects to found their own architectural firms, the aforementioned trends in the division of labour, mass production of residential buildings, and the specialisation of architects would once again become current after World War II, in an entirely different socio-political framework.

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