



Geographical Mapping of Art Nouveau Collections

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Geographic location is one of the most important attributes of every cultural heritage item. It can describe provenience, the current location, or other related events. The most valuable geographic description is in the form of digital geographic coordinates. Geographic coordinates presented as x, y and possibly z-values define a position on the Earth's surface. In this way cultural content can be browsed on cultural portals efficiently through space and time, content can be searched in a more user friendly way, without the necessity of typing geographical names, and cultural places can be found in the field by mobile navigating devices. Using geographic location, cultural content can be deeply analysed - for example, to discover overlapping cultural content at the same location but originating from different sources and at different times. It becomes possible to map cultural content, and then perform geotopological calculations and simulations. We can overlap architectural/archaeological heritage with museum

objects and intangible heritage, define the protected areas of monuments, make geovisualisations, and develop historical simulations.

The eCultureMap is the re-use of Europeana metadata. It is an effort of the Europeana partners to put their cultural content on the one single interactive geographical knowledge map. The concept of the eCultureMap is to relate geographic context with national portals (national context) and with Europeana (international context). The map currently displays about 2 million objects from several Europeana projects such as Athena, Carare, LinkedHeritage, AthenaPlus, and others.

The map can be browsed at <http://eculturemap.eculturelab.eu/>, and accompanying videos on <http://www.youtube.com> are also available. There are two kinds of spatial accuracy of the geographic coordinates of the cultural items: the first is below 5-10 meters in the real world,

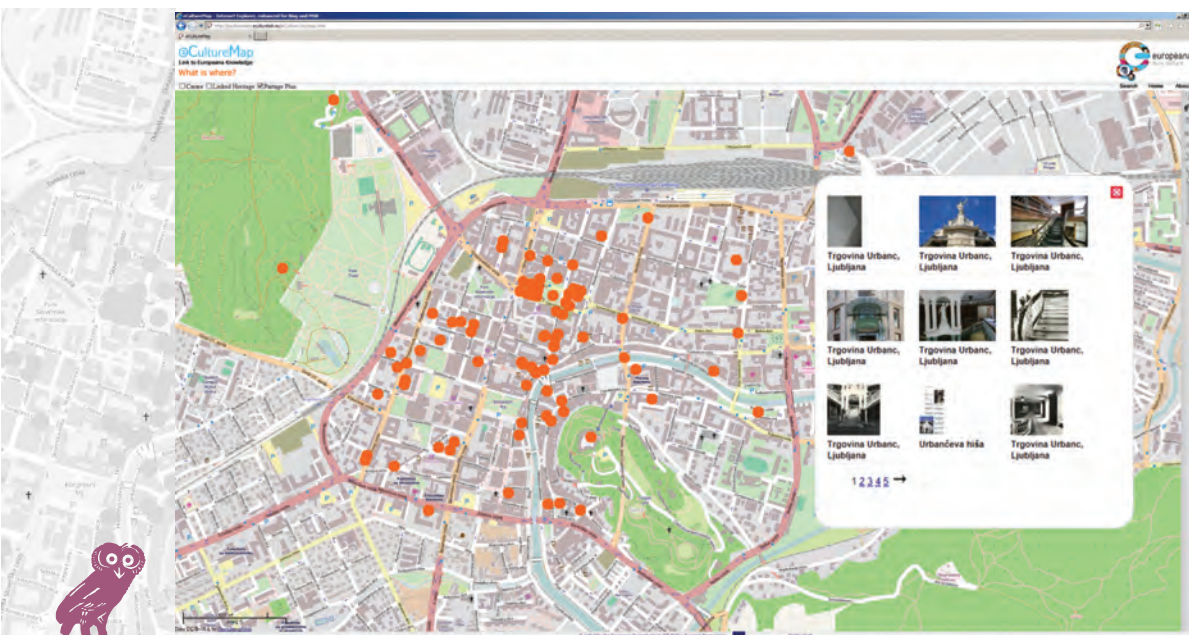


Fig. 1:
Art Nouveau heritage
in Ljubljana city
on eCultureMap



Slovenian impressionists began to study Slovenian history and folk art, which was the inspiration for paintings and art works, beside the classical Art Nouveau motifs such as nature, exotic cultures and geometrical forms.

which is appropriate for spatial navigation, and the second is above 10 meters. The user interface of the pilot map has four main components: mapping, route planning, search, and mobile. The route planning component of the pilot map is an interesting and user-friendly tool that could be used in real time when travelling by bus or car, or when walking with a mobile device. The map undoubtedly enriches the user experience and demonstrates the added value of Europeana and other cultural knowledge assets for cultural tourism, creative industries, education, and overall promotion of culture.

The geographical mapping and the use of eCultureMap is very appropriate also for Art Nouveau collections, which constitute both

immovable and movable cultural heritage (see the case of the Ljubljana Art Nouveau collections in fig.1 and fig.2).

For example:

- The “exact” centroid of the Art Nouveau building could be used as a unified identifier of several digital items (photos of the exteriors, interiors, details, past photos, texts, plans, etc.), to meet all of them at one point and for in-field navigation purposes as well.
- The “exact” location of a memory institution (museum, library, archive) could be used to navigate to the place where the real object corresponding to the discovered digital item is displayed.
- The provenience of the museum object is usually some territorial unit as a town or region and is spatially less accurate.

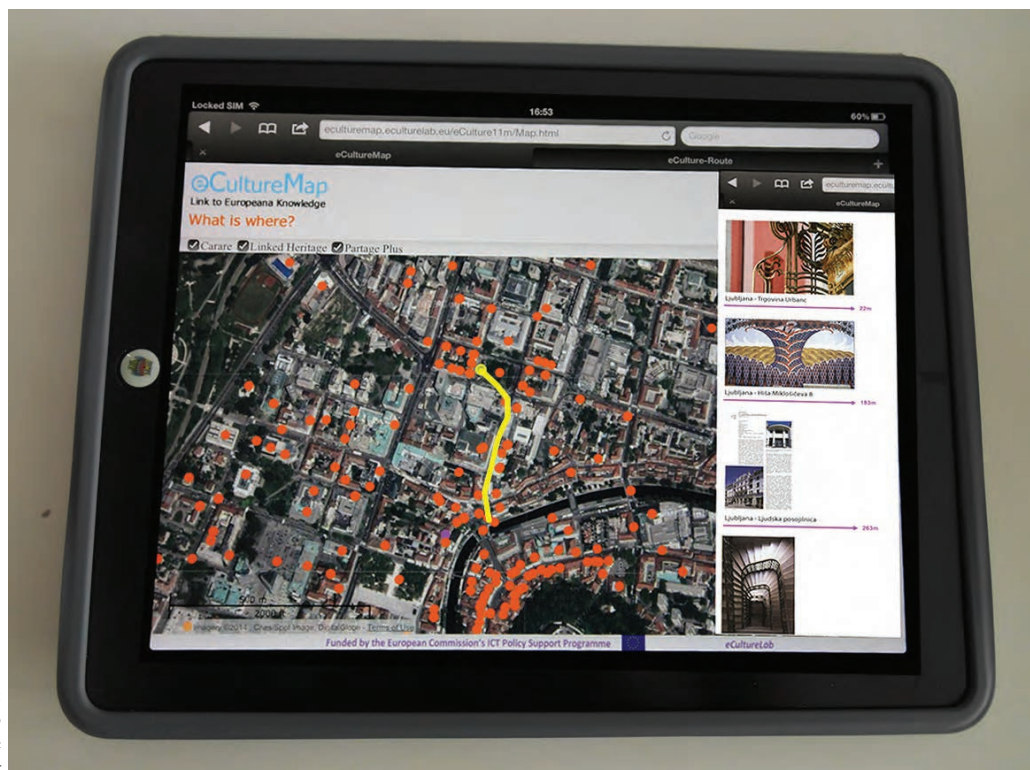
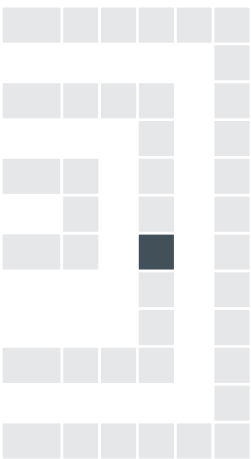


Fig.2.:
eCultureMap
for cultural route
planning

The Art Nouveau style is known as Secessionism in Slovenia. The art style came to Slovenia at the end of the 19th century from Europe, a few years later than in other European cities. The new philosophy expressed itself in applied art with Slovenian impressionism and in literature with Slovenian modernism. Slovenian impressionists began to study Slovenian history and folk art, which was the inspiration for paintings and art works,

Fig.3:
Brothers
Schütz
Ceramics
Factory
in Liboje.
Dessert plate.
Photo:
Tomaž Lauko.
National
Museum
of Slovenia



beside the classical Art Nouveau motifs such as nature, exotic culture, and geometrical forms. More than applied art or architecture, the Secessionist style influenced the production of furniture, glass and domestic interiors. Famous ceramics manufactures were located in Slovenia, such as Zsolnay in Lendava, the Brothers Schütz Ceramics Factory in Liboje (fig.3), and the Abel glass factory in Hrastnik.

Slovenian architecture was heavily influenced by the Vienna Secession. Buildings in the Art Nouveau style are found in Bled, Maribor, Radovljica, Murska Sobota, Celje, Jesenice, Ljutomer, Beltinci, Slovenj Gradec, Ormož, Škofja Loka, Kamnik. Ljubljana is especially interesting due to the concentration of Secessionist buildings in a small area. The



Fig.4:
Arm chair.
Photo:
Damjana Šalehar.
City Museum
of Ljubljana

earthquake in 1895 demolished or severely damaged many buildings in Ljubljana. Rather large districts in the centre of the city had to be rebuilt in only a few years. The Secessionist style had just emerged and Secessionist architects such as Max Fabiani, Friderich Sigmund, Ivan Vurnik, Jože Plečnik, Josip Vancaš, and Ciril Metod Koch were employed. Dragon Bridge (Jurij Zaninovič, architect;



Fig. 5: Fredrich Sigmundt. Urbanc's department store (1902-1903). Photo: Miran Kambič



1901) is the first Secessionist object in Ljubljana. During the Secessionist period Ljubljana got its first department store (Urbanc's department store, Friderich Sigmund, architect; 1902-1903 (fig.5)), the technological marvel Grand Hotel Union (Josip Vancaš, architect; 1903-1905), and the impressive and colourful Cooperative Bank in national style (Ivan Vurnik, architect; 1921-1922 (fig.6)). Many other public and residential buildings were built in this period. The last Secessionist building, Sokol Society Hall, was built in 1927.

Project Partage Plus (ICT Policy Support Programme, European Commission, 2012-2014) was an opportunity for Europe and Slovenia to bring together and make accessible Art Nouveau in Europeana, a common point of access for European cultural heritage. The Urban Planning Institute of the Republic of

Slovenia participated with the National Gallery of Slovenia, National Museum of Slovenia, City Museum of Ljubljana, Institute for the Protection of Cultural Heritage of Slovenia, Conservation Center at the Institute for the Protection of Cultural Heritage of Slovenia, Historical Archive Ljubljana, and the photographer Miran Kambič. Slovenian partners digitised and ingested metadata of digital images into Europeana (2648 items). They provided 3D digital models of most prominent Secessionist buildings in Ljubljana (64 items). 3D digital models are available through Europeana in stand-alone 3D pdf and kmz format (the model can also be viewed in a Google Earth environment) (fig. 7). High-resolution images of the interiors and exteriors of the buildings from Ljubljana and Bled are zoomable on the Web (fig. 8) (561 items). Museums and galleries selected and prepared objects with metadata for 3D scanning (57 items). In addition to still

Fig.6:
Ivan Vurnik.
Cooperative Bank
(1921-1922).
Photo:
Franc J. Zakrajšek



Fig.7:
Jurij Stare,
Franc J.Zakrajšek
(consultant).
3D digital model:
Wolfova 2,
Ljubljana



images of museum collections of applied art objects, paintings, and decorative art, as well as sketches of the architect Jože Plečnik, Slovenian partners also ingested articles about Art Nouveau heritage into Europeana .

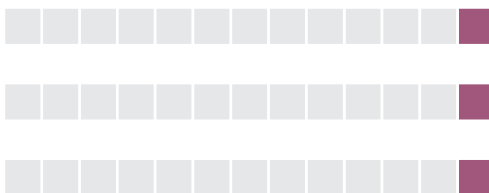
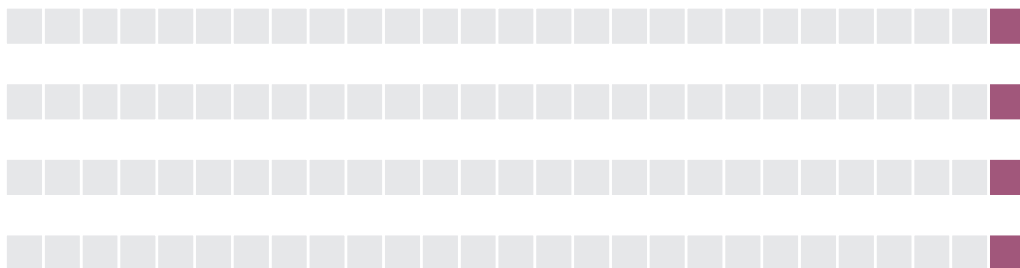


Fig.8:
Grand Hotel
Union Ljubljana.
HD zoomable photo.
Photo:
Franc J. Zakrajšek



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