

TÂRGU-MUREȘ - HISTORICAL STUDY

The municipality of Târgu-Mureș enjoys an approximately central location within Transylvania, at the contact of the three natural regions, with different economic resources - cereal, viticulture, animal husbandry, and forestry, in an area of interference of communication routes and with real geographical conditions. Benefiting from all this, the territory of the municipality today has been a cradle of ancient human civilization since ancient times, on which numerous material evidence has been discovered that attests to the antiquity, permanence and continuity of historical life, starting with the Neolithic era, until the early feudal period (9th-15th centuries), when the first documentary mentions of the locality are known.

The genesis of the city is linked to the maturation of a longer-term socio-economic process in which, within the village community, craftsmen gradually broke away, transforming into an urban locality, with a fair character, a function held for several centuries. The city is mentioned in documents somewhat later, at the beginning of the 14th century. A note from the Franciscan Annals from 1316 shows that here in Târgu-Mureș ("Forum Sicularum"), there was one of the four monasteries in Transylvania. However, starting with 1332, until 1335, in the Papal Tithe Registers the city appears under the name "Novum Forum Sicularum", i.e. the New Fair Place of the Szeklers, in which the priest Romanus paid important sums of money, which implies that at that time the locality was already quite large, compared to the surrounding localities. Since 1349, we also find the name of the city under the formula "Szekely Vasarhely" meaning the Szekler Fair, a name that was maintained until April 29, 1616 when Prince Gabriel Bethlen granted it the name "Maros-Vasarhely", meaning Târgu-Mureș, the current name, simultaneously with the elevation of the locality to the rank of a free royal city, with municipal rights.

The city of Târgu-Mureș is characterized by its fair function. Since the 14th century, on the promontory of the second terrace of the Mureș River, in the area of Marton Aron Street, there was a fairground where, in addition to animals for sale, cattle destined for the kings were gathered (bovum signature). It is no coincidence that for centuries, the street was called the "Old Animal Fair". The city would develop on this terrace, initially forming three nuclei: one in the area of the current feudal citadel, on which the Franciscan church and monastery would soon be built; the second nucleus in the area of Bolyai Square where the "St. Nicholas" churches would be built, under the influence of the Romanesque style and that of the Unitarians; and the third nucleus in the area of Mihai Viteazul Street, where the Nunnery would be built. This territory includes a territory that in 1350 would cover an area of approx. 36 ha. with approx. 69-71 households.

The subsequent development of the city determined the expansion of the territory, by completing with new plots in the existing perimeter, and then by extending it towards the bottom, towards Petofi Square, through Târguliu and Kogalniceanu streets, up to the intersection area of the Trandafirilor Square with Calarasilor and Revolutiei streets. The expansion became possible, together with the gradual withdrawal of an arm of the Mureș River and other watercourses coming from the slopes, a landmark of these mutations being the house on Revolutiei Street no. 1, built at

the latest in 1554, preserved even today, this assuming that the transition to building the area occurred at least a century earlier. The census of 1567, the first known for Târgu-Mureș, records a number of 125 gates, about 155-160 existing plots and about 240-250 households, so it was a fairly significant locality. By 1500 the city's territory reached 70 ha, and by 1600 it reached an area of 96 ha, comprising the upper part, or the Upper Town, and the lower part, or the Lower Town, outlined to the south by 1 Decembrie 1818 Blvd, to the southwest by Cuza Voda Street, and to the north by Bratul Morii.

By the year 1500, on the territory of this "Duplex Oppidum", as Michael Bombardus would later define it, important constructions would be erected. The main edifice would be the Franciscan church with monastery, the only Gothic architectural complex in the city, which can be summarized in three construction phases: between 1350-1370 - the chapel and monastery that were preserved, but also the nave that was later demolished; between 1370-1400 - the large choir with polygonal apse, covered with Gothic-specific vaults and the third phase between 1400-1450 when the large nave and the bell tower were built. At the latest in the last part of the 13th century, we consider that the "St. Nicolae" church in Bolyai Square was built, located on the site of the current "Bolyai" high school, which lost its importance after the construction of the church in the current citadel. Also in the area of Bolyai Street, there is the Unitarian church as well as the old hospital ("xenodochium") "Sf. Duh - Holy Spirit", a kind of asylum for the poor, with a chapel, mentioned from around 1511.

Nominally, we find the streets mentioned quite early: Szentmiklos (Sf. Nicolae) - today Bolyai - in 1511; Szentgyorgy (Sf. Gheorghe) - today Revolutiei - in 1554; Szentkiralyi (Sancraiuului) - today Calarasilor - in 1636; Nagykoz (Pasajul Mare) - today the Lower part of Bolyai street - in 1575; Poclos - today Trandafirilor - in 1597; Klastrom (Claustrulu) - today Mihai Viteazul - in 1601; Fazekasok (Olarilor) - today Borsos Tamas - in 1613; Kovecses (Strada cu Pietris) (today Avram Iancu) in 1648; Malom (Morii) in 1641, to mention just a few of these. In 1492, Prince Stefan Bathori ordered the fortification of the Franciscan church and monastery, as a measure to strengthen the principal authority. This fortification, or "Small Castle" as a document later defines it, included an irregular pentagonal-shaped territory, with an area of approximately 5800 square meters, having as a defensive system square towers and brick curtains. Of these, the Small Tower, located towards Avram Iancu Street, and the tower juxtaposed to the Blanari bastion at the southeast corner, built later, were also preserved. Only some fragments of the defensive curtains were preserved.

On August 10, 1601, Basta's mercenaries proceeded to punish the city, "destroying both the former monastery, the fortification and the school", as a reply to the inhabitants for the support they had given to the Romanian ruler Michael the Brave. Just a few months later, on May 30, 1602, four hundred mercenaries of Moise Secuiul "caused new destruction and numerous victims to the city. As a result of these punitive campaigns, the old fortification and the buildings in it, the church and the Franciscan monastery, were destroyed. The "St. Nicholas" church, which would also be demolished, shared the same fate, as did the Unitarian church, which left the city.

The new century, the 18th century, begins with the construction of the largest building - the Feudal Fortress, which would require the material effort of the city's inhabitants for over five decades. The new fortification was not built according to an "engineering" plan, being one of the last city fortresses, without adopting the forms given by the Frenchman Vauban. Built over time, the fortress includes different, increasingly evolved forms, starting with the Gate Bastion, which bears the imprint of the medieval system, with oil wells, a pit-trap, to the tailors' bastion, larger,

with a slight tendency towards the type of a rampart and a strong defensive system. Chronologically, the bastions built are: Gate Bastion - April 15-June 28, 1613; Tanners' Bastion - 1620 with forms characteristic of the Renaissance; Furriers' Bastion - 1628-1629, a true fortress; The Coopers' Bastion - 1632-1633; The Butchers' Bastion - 1633 and the Tailors' Bastion - 1638. In parallel, the defense curtains were also erected, single or double, in some places forming a zwinger, they being erected between 1622-1653, by gradually replacing the wooden and earthen fortifications erected immediately after the destructions in 1601-1602. Within this fortress, on the two previously formed streets, "Cosma" and "Damian", the patrons of the fortress, there were civil buildings, homes of the most "meritorious" citizens of the city, as well as the "City Council". The entire defensive ensemble bears the imprint of the late Renaissance, which in Western Europe had already left the artistic life.

Characteristic forms of the Renaissance are presented by two buildings that have been preserved, although there is no evidence of this style taking root in Târgu-Mureș, as happened in some localities, such as Cluj or Bistrița, as the achievements are of a more modest artistic value. The first building is the house of the Kopeczi Tamas judge, on Revolutiei Street no. 1. In the shape of an "L", the building initially had a basement and ground floor, being considered the most representative building in the city, and as a result, intended by Prince Gheorghe Rakoczi as a "princely residence where princes were housed". Between 1763-1768, the building was expanded and arranged by the new owner, Count Teleki, but which preserves the specific characteristics of the Renaissance, both through the modeling of the facades and other exterior decorations. The next building belongs to the chronicler and guild elder of the city, Francisc Nagy Szabo, from Trandafirilor Square no. 61, being the best preserved. It was built in 1623, as indicated by the three inscribed plates on the walls of the building, probably the builder being the founder himself. The building is spread over a basement, ground floor, and first floor on both sides of the intersection of Trandafirilor and Petofi squares, the first floor being endowed with that tower - a roundel in the console. In the years 1719-1720 the building was bought, in two stages, by the Jesuits who had recently settled in the city and who built their church next to it.

From a somewhat later period, around 1640; another building comes to us, this time bearing the specifics of Baroque art, which is gaining more and more ground in Transylvanian architecture. It is the house on Bolyai Street no. 12, built by the Tolnai family, known as an art monument under the name of Palfi House, as its last owner.

Since the 16th century, the city of Târgu-Mureș has been acquiring, through purchases, exchanges or mortgages, various properties, estates of neighboring villages, such as the village of Micești in 1564, the estates of Secuieni in 1585, the village of Sasvar (Upper and Lower), from the village of Cornatel. It buys the crossing point over the Mureș in 1600, to mention only the most important ones. And in the following century, the city acquires new estates, such as from Secuieni in 1607, from Voiniceni and Santana in 1608 in exchange for a sum of 13,000 florins. On December 14, 1609, Prince Gabriel Bathory strengthened the stability of the city by permanently donating the villages of Sasvar, Bardesti, Santana, Secuieni, with all the lands, waters, forests, etc. located on them. It was the century when political, economic and social life, with all the internal and external turmoil, knew special values. Enjoying privileges, the craftsmen formed more and more guilds, in 1600 there were 140 guild craftsmen, and on February 23, 1657, a list indicated that there were 22 guilds, with a total of 482 craftsmen. In this century, the perimeter of this "Duplex Oppidum" expanded westward by extending the existing streets, Calarasilor, Arany

Janos, etc., but also northward or southward, the territory reaching 152 ha at the end of the century (1700).

At the end of the 17th century, through the peace treaties of Blaj in 1687 and Karlowitz in 1699, Transylvania came under the rule of Austria, through which the city of Târgu-Mureș was obliged to support the quartering and obviously the maintenance of the occupying troops, with special implications for the economic and social life of the city. Increasingly numerous mappings, censuses, intended to know the number of population and implicitly the establishment of duties, offer us the possibility of knowing the number of households and dwellings in the city at certain periods, in 1709 571 taxpayer families are registered, in 1716 a number of 623 taxpayers, and in 1721-1722 838 families are registered. In 1733 the taxation tables present the families imposed on the four areas of the city, each named after the main street that runs through it: Sangeorgiu - 164 families; Sancrai - 124 families; Sf. Nicolae - 122 families and Poclos 165 families, so a total of 575 taxed families. In 1750 the new tax system records 622 families, the city having 425 sessions and 463 houses. From this year we also get the first known map of the city, offering precious data regarding the densely populated areas, the predominantly agricultural areas, the water courses, the streets and alleys, the cemeteries, as well as the more important existing buildings. At this mid-century the city's territory can be considered quite vast, approx. 170 ha, from which - subtracting the unbuilt areas, the interior pastures- we obtain the 107 ha of the urban area. Until 1800 when the city reaches 210 ha, of which the city itself approx. 180 ha, the largest expansions taking place in the west and northwest, but also to the south by encompassing the area between 1 Decembrie 1918 Blvd. and the Poclos stream.

The first urban regulation of the city, also known as the "Constitutio Szilagyanae", dates back to 1764, on which occasion a classification of the buildings in the city was drawn up, in the four neighborhoods, by size and construction materials, the data being particularly significant. In total, there are 498 houses, by category the situation being the following: Cat. I - 26; Cat. II - 92; Cat. III - 214; Cat. IV - 166 houses. So the more valuable houses (118 cases) represent only 23.69%, while the more modest houses (380 cases) represent 76.31%. By neighborhoods: Poclos, has the most houses in category I and II, while the Sf. Nicolae neighborhood has buildings in category III and IV. Until 1850 the city's territory developed mainly in the lower part, towards Gh. Doja and Liviu Rebreanu streets, towards Belsugului and Libertatii streets up to the Poclos Stream. The city also expanded in the area of 22 Decembrie 1989, but also of 1 Decembrie 1918 Blvd., up to the bridge over the stream, the area having a pronounced agricultural character. The city's territory reached 235 ha, of which 211 ha constituted the inhabited area.

Starting with the 18th century, the oldest graphic representations of the city also reach us. The first prints come from 1735 and 1736, the last by Johan Konrad von Weiss, published in the album located in Vienna, but resumed by Borbely Andrei in 1943. In size of 17 x 23 cm, the print shows the city seen from the Cornesti Plateau, the main axis of the composition being the church in the fortress, which at that time still had the "Italian roof"⁷, replaced only around 1793. Between 1819-1823, the chancellor Toth Stefan de Nicula draws up a series of 13 drawings of the main streets in the city, the buildings being sometimes depicted with great detail, constituting a source of historical documentation. But the author's main view is the work from 1824-1825, engraved by the Cluj sculptor Nagy Samuel in 1827, which presents the buildings, numbered by category, with the indication of the name, the streets, the water courses, as well as the localities or the hills

neighboring the city, on the right bank of the Mureș River. From the middle of the century come also the engravings of Robok Lajos, three in number, which, with the same luxury of details, present the constructions at that time, they constitute a living document of the evolution of the locality, of the transformations that took place for a century and a half. The Citadel knows the most significant changes. Becoming the Austrian garrison, one by one, the civil buildings are demolished in their place, and barracks are built. Captain Theumen's map, from 1750, shows us the situation of the buildings within the fortress, where we can see the garrison, the manor house, a few of the old buildings still remaining, as well as the church with the former monastery.

During this period, Baroque architecture, appreciated by both the church and the great nobility, acquires a specific character in Transylvania, as in its Renaissance era. It is promoted by the new regime, which, in order to consolidate the conquered positions, draws up a plan to which any activity, including art and architecture, must be subordinated to this purpose. The quality of Baroque buildings, in the city, as in the whole of Transylvania, we attribute to the creators, in most cases architects from Austria, Germany, or even France. Among the Baroque forms found in most monuments in Transylvania are: more or less prominent base sockets, entrances marked by stone portals on the central axis, having a bloeur-tampon as a base, the articulation of walls with marked pilasters or columns, stone or plaster frames on windows, balustrades, gazebos on arcades on the ground floor and on columns on the first floor, etc. The achievements at Târgul Mureș are not devoid of artistic value, being the creation of gifted craftsmen and artists, such as: Anton Turk, Paul Schmidt, Gaspar Iosif, Topler Ioan, Sommer Ioan, but also the well-known local craftsman Bodor Peter.

The places of worship are special, they opened the way for Baroque in the city. Between 1728-1750, the architect Hammer Konrad from Cluj, built the Jesuit church in Trandafirilor Square no. 60, according to the project of the Jesuit Scherzer Valentin, becoming the most important building in the city center. In terms of plan, but also in terms of facade, the church has similarities with the similar building in Cluj, the work of the same author, with the difference that in Târgu-Mureș the towers are more slender, articulated by monumental pilasters. But both are based on the plan of the Il Gessu church in Italy, which became a standard for the Jesuits. Another Baroque monument, the church of the Minorites in Koteles, Samuel Street no. 4, was built between 1735-1767, in honor of St. Anthony of Padua. Intended to be the largest and most beautiful church in the city, it was only partially completed, with a chapel and a single bay in the nave instead of three, with a temporary wooden tower. The works were stopped by the commander of the fortress on the grounds that it would become a target that was too easy to spot in 1740. The Franciscans returned to the city, and built the church around 1745, the monastery in 1777, and the bell tower in 1802, completing the edifice, the latter the creation of the architect Topler Ioan. In place of the former "Sfantul Duh" asylum in Stefan cel Mare Street, which had become deserted, between 1815 and 1830, the Reformed built the Small Reformed Church, the main architects being Schaffner Ignaz and Winkler Gheorghe.

With the growth of the Romanian population in the city, in the area where they lived for the most part, the area between the Feudal Fortress and Avram Iancu, Cosminului, Mitropolit Andrei Saguna, Bujorului streets, they, between 1793-1794, built two churches, of more modest proportions: the Wooden Church, on Mitropolit Andrei Saguna street no. 13, built by the Orthodox with the support of the merchant Constandin Hagii Stoian, the edifice inheriting the old type of plan of the wooden churches, built by the Romanians, and the Stone Church, on the same street, at no. 9, founded by Bishop Ioan Bob for the Greek-Catholic Christians, the author of the church being Ioan Topler.

Buildings of common interest represent a special, particularly valuable category, among which we mention only a few. The "House with Pillars", or the Jesuit School in Calarasilor Street no. 1, built between 1732/1778, one of the supporters being Empress Maria Theresa; the Old Prefecture in Bolyai Street no. 5, of polygonal shape and interior courtyard; the Teleki Library - built by Count Teleki to house his books, between 1799-1803, in addition to an older building, or the Boarding School of the Reformed College (today Bolyai High School), in Bolyai Street no. 3, built between 1802-1803. Their characteristic is the sobriety of the facades, the simple semi-cylindrical portals, without frames, the simple, rectangular windows, sometimes with a simple frame, or an eyebrow, as well as the high roofs, with a broken slope.

The noble house, but also the house of the wealthier citizen, through its size and architectural form, is what defines the appearance of the city. Among the numerous preserved buildings, we mention only a few, more representative ones. The most appreciated building is the palace of Toldalagi Laszlo, located in Trandafirilor Square no. 11, today housing the Ethnographic Museum. It was built in two stages, the first, between 1759-1762, in the form of a "U", by the French architect Jean Louis D'Orr and between 1770-1772, when the master Paul Schmidt led the works on the rear wing, through which the building receives the closed inner courtyard. The sculptural part is noteworthy, consisting of the family coats of arms, frames, etc., made by the Baroque artist Schuchbauer Anton. The house of Count Teleki Dominic, at Bernady Gyorgy Square no. 3, today the property of the Reformed Parish, also meets specific Baroque forms, built between 1802-1803 on the ruins of the former "Pipa Mica" inn in the former city square. A last building we stop at is the Kendeffi house, at Bolyai Street no. 30, today housing the Court of Appeal, built in 1789. Compared to the previous ones that remained faithful to the Baroque style, this time the founder also adopts some classicist elements characteristic of neoclassicism, already firmly established in Western and Central Europe.

After 1850, a new period of building the modern city began, facilitated primarily by the penetration of the capitalist economy, through the construction of more and more industrial units, especially those related to the food industry, wood processing and construction materials, including: I. Baruch Spirit Factory (1857, 1882), Brick and Tile Factory on 22 Decembrie 1989 Street (1857), Crude Oil Refinery (1880), Beer Factory. A. Burger (1850, 1885, Toy Factory, the first in Transylvania (1887), Brick Factory in Mureşeni (1893), Sugar Factory (1894), Wood Factory (1896), Electricity Company (1898), etc. Against the background of this economic development, the city also developed, by increasing the number of newly built buildings, the development of the territory and communication routes, the regulation of water courses, etc. In 1850, 1404 houses were registered as existing in Târgu-Mureş, with a total of 2220 dwellings. In 1857, a description of the city gave some particularly suggestive landmarks at that time: the city's territory is 3299.96 ha, of which the built-up area and other unbuilt areas 792.48 ha, the city being divided into the four known areas: I - Sf. Nicolae (area Bolyai) with 14 streets; II - Sf. Gheorghe (Revolutiei - Republicii area) with 16 streets, being the largest area; III - Sancrai (Calarasilor area) with 6 streets; IV - Poclos (Trandafirilor - Cuza Voda area) with 6 streets. In total there were 43 streets and alleys, with a number of 1496 houses, so in almost seven years an increase of 92 houses.

The topographic surveys of 1872 provide new elements: the entire territory of the city amounts to 3287 ha, of which 277 ha. belong to the built-up area, well outlined: Belsugului Street, Poclos Stream, Papiu Ilarian Street, Calimanului, Vulcan, Ion Antonescu, Bujorului, N. Grigorescu, 22 Decembrie. 1989, Republicii, Marasesti, Chinezu, Turbinei Canal, Mureş River. The built-up area, in turn, is divided into 22 areas, well defined topographically and toponymically.

The city map from 1898, made by Eng. Pompery Elemer, as the first modern survey, together with the property register, presents the following data: the built-up area 345 ha, 3276 sq m, completed by the newly included territories of 85 ha, 9498 sq m, at the end of 1898. These new territories included in the built-up area are: the area of Budiului Street - Alba Lulia - Gh Doja - Garii Square, with 40 ha; the area of Libertatii - Dorobantilor-Rodnei with 26 ha; the area of Decembrie 1989 Street - the railway - the Turbine Canal, about 19 ha. In 1902, the territory of the former localities of Remetea and Podeni was also attached to the city, with an area totaling 79 ha, giving the possibility of developing the city on the right bank of the Mureş River. Other territories were attached to the urban area in 1909, especially in the area of Str. Libertatii, towards Mureşeni, ensuring the expansion of the city's residential area in the interwar period. The 1910 census gives the following data for Târgu-Mureş: the area of the territory is 3424 ha, 5874 sq m, with a number of 3233 buildings. By the First World War, in 1914, the publisher Reves Bela printed a new map of the city, reflecting the extension of the locality, the street layout, etc. This time we find the locality divided into three districts, with a total of 156 streets and squares, some of which were never completed, so their real number is 149.

Four of the geodetic points used for measurements, made of cast iron, can still be seen today. They constitute a testimony of industrial technique worthy of preservation, being in various stages of conservation, these being at: the intersection of Rodnei-Dozsa Gyorgy Street, Republic Square, near the Iron Court, N. Iorga Street, and next to the Tailors' Bastion.

The appearance of the city also changes, at a certain point it is depicted by Jan Greguss through the engravings of Morelli Gustav, immortalizing moments from 1860 when they were drawn. In all his works, in addition to old town houses, representative buildings of the Baroque and newer, neoclassical style, made until the middle of the century, are also shown. We find new images in the illustrations of the time, increasingly numerous and more expressive. This period is characterized by the increase in the number of new constructions, increasingly numerous, either by replacing the old stock, or constructions on newly created lots, all of them made of durable materials and with a unique architecture. Only between 1880-1900 the number of buildings in the city increases from 1499 to 2914, of which 78 are industrial units. Since 1893, the number of buildings with several apartments has increased, from 1-2 rooms to 4-7-8 rooms, thus leading to the construction of multi-storey buildings, with an appearance representative of the period in which they were built. In the main areas recently entered the city's urban area, as residential areas, for the period 1892-1900, the following situation has come down to us: Area I. Gh.Doja -Budiului, 19 new buildings with 1.2 rooms each; Zone II/a Libertatii - Dorobantul, 17 houses with 1.2 rooms each; Area II/b Libertatii ~ Campului - Belsugului, 75 new houses with 1, 2, 3, 4 rooms each; Area III. Gara de Nord - Canalul Turbinei, 333 houses with 1, 2, 3, 4, 5 rooms each and Area IV. Right bank of the Mureş River, 39 new houses with 1, 2, 3 rooms.

Until 1900, changes also took place in terms of land development, by aligning streets and buildings, more rational use of land, development of the fortress enclosure, with the intention of building a military school. The main objective that focused the municipality's efforts was the construction of a railway. After the railway line from Razboieni to the South Station (Gara Mare) was inaugurated in 1871. Since 1884, there have been concerns about its extension to Reghin and further to Deda. The work raised a series of urban planning issues, such as: land expropriation, construction of a new station (Gara de Nord in 1883), construction of bridges over existing waterways, level crossings, new roads, etc.

Civil architecture remains the most involved in the urban evolution of the locality. Gradually, the baroque gave way to the neo-baroque, also called the "Empire" style, which also extended to the plastic solution of a wide category of buildings, in Târgu-Mureș being representative: the former City Hall building (Rozenfeld house) in the Trandafirilor Square, the Bissinger Otto building in Bartok Bela Street no. 1, or the Csernat building in Bernady Gorgy Square no. 1, which during the "modernization" period of 1955-1960 was stripped of its ornamentation..

Neoclassicism, which emerged in the last decades of the 19th century, is home to several important public buildings. The most representative is the building at Horea Street no. 24, today the headquarters of the Mureș County Museum, built between 1890-1893 as the Museum of Industrial Art. It is the creation of the Budapest architect Kiss Istvan, the works being carried out by the craftsmen Sofalvi Iosif and Soos Pal. The statuary groups are the work of Rona Jozsef. Spread over two levels, the building has a characteristic neoclassical modernity, with a severe Renaissance style: Italian in the lower part - and some Greek elements, such as the pediment decorated with statues. Two other buildings, the work of the architect Nagy Gyozo, are built in Trandafirilor Square: the headquarters of the Butchers' Guild at no. 13, built in 1888 and that of the Cobblers' Guild at no. 49, built in 1890. Both buildings have a "U"-shaped plan, with unequal arms, containing decorative elements and forms specific to classicism (columns, entablatures, pediments, etc.). Neoclassical forms are attributed to the Palace of Justice in Justitiei Street no. 1, built between 1894-1895, and to the building in Revolutiei Street no. 9, today the Art High School. Among the town houses, we only mention the house of the merchant Papp Zsigmond in Trandafirilor Square no. 45, built in 1898, an impressive edifice with ground floor + 2 floors, its author being Soos Pal.

Entering the 20th century, in Târgu-Mureș, secessionism increasingly developed, an artistic current that dominated for two decades, with some reflections until 1925, which here, as in Oradea, received special valences as an artistic renaissance movement.

The art of 1900, as it is also defined, appears in Europe at the earliest around 1875 and lasts until 1915. In Transylvania, this autonomous, self-enclosing movement, known as Secessionism, can be divided into two stylistic periods: the first, the curvilinear and ornamental one that lasts until around 1907-1908, under the influence of the Budapest architect Lechner Odon; the second, geometric, period, starting around the first decade of the 20th century, with refined forms and decorations reduced to a minimum. It is the fruitful period of some architects from Târgu-Mureș and beyond, such as Kos Karoly and Thoroczka-Wigand Ede. The architects Baumgarten Sandor, Jakab Dezso, Komor Marcell, Varodi Arpad, Rado Sandor and others are also active. The appearance of secessionism in Transylvania can be established around 1900 with the construction of the Agricultural Bank in Târgu-Mureș, in the Trandafirilor Square no. 26, by the craftsman Bustia Lajos, with certain influences of folk art, especially the decorative part and the roof. The first period - curvilinearity belongs to some buildings such as the Csaonka Villa in Gh. Doja Street no. 27 with influences of the Art Nouveau movement, the Bolyai High School, the new building, the creation of Baumgarten Sandor in 1908, the houses in Cuza Voda Street no. 34 and 36.

Important initiators of the modernization of the municipality are mayors Gyorgy Bernady (with mandates between 1900-1912 and 1926-1929 respectively) and Emil A. Dandea (with mandates between 1922 - 1926 and 1934 - 1937)

On the initiative of Gyorgy Bernady, a new headquarters for the city hall was built (currently the Prefecture Palace of Târgu Mureș), as well as the Palace of Culture, representative buildings for the city, built in the Viennese Secession style.

A large-scale activity is also carried out in Târgu-Mureș by the architects Jakab Bezso and Komor Marcel, whose works remain the most representative in the country. The first building, the "former City Hall" in Piata Victoriei no. 2, built between 1905-1907, presents a pronounced Transylvanian character, with a more sober appearance, with influences of folk wooden architecture, including the tower - the campanile, with a pyramidal roof and a pointed spire, similar to the towers of the wooden churches of the Romans in northern Transylvania. The second building, the "Palace of Culture", in Victoriei Square no. 1, built between 1911-1913, bears influences of the rectangular geometry of the Viennese School. The two architects also prepared the documentation for the construction of a National Theatre in Târgu-Mureș, which was never built due to the war. Among the other architects known in Târgu-Mureș, we note Kos Karoly, who between 1911-1913, built the Municipal Enterprises, on Kos Karoly Street. 1; then Thoroczka-Wigand Ede, particularly productive, the builder of numerous buildings: the Chamber of Commerce (1909) on Tineretului Street no. 1, the Dr. Schmidt House on Eminescu Street no. 3, the Eros Joska House on Bradului Street no. 16, the Csiszer House on Argesului Street no. 19, etc. Varodi Arpad was also active, who between 1912-1913 built the Pensioners' Palace on Enescu Street no. 2, to mention just a few of their authors and works.

Emil Aurel Dandea, in the two mayoralties, continued the activity of forming the modern city. During this period, some public buildings were built, such as the new Prefecture in Victoriei Square no. 3, today the City Hall, the work of architect Eugen Grosu, built between 1936-1940, the Great Cathedral, the creation of arch. Xosif Victor Vlad, built between 1925-1934; the Small Cathedral, built between 1926-1936, a miniature of the Cathedral of St. Peter in Rome; the Home of the Roman Disciples in Iuliu Maniu str. no. 2, built between 1925-1934 by the city architect Ervin Maetz. It was the period when the development of the city based on "a systematization and development plan" was discussed, since there were "too many buildings out of place and inappropriate, neither from a technical nor an aesthetic point of view". Starting from these needs, new residential areas were created on the lands not long ago included in the perimeter, by opening new streets, such as: Ion Creanga, Bistritei, Cibirului, Ulciorului, Mierlei, Secerei, etc. Between 1923-1937, new neighborhoods were formed and expanded, including those in the Libertatii - Gara de-Sud area, with the streets: Onesti, Ialomitei and Mioritei, Siretului, Jiului, Milcovului, Oltului, BP Hasdeu, etc.; then the Gh. Doja - Budiului area, with the streets: Ciocanului, Branului, Iernutului, Bogatei, Ludusului, Alba Iulia; in the Dambul Pietros area with the streets Dobrogeanu Gherea, Ingusta, but also in the civil servants' neighborhood with the streets: Cerbului, Ana Ipatescu, Codrului, Cerbului. The building perimeter is also expanded in the Remetea-Voimcenilor neighborhood, through Benefalau, Soimilor, Ioan Roman, David Rusu, Lazar Blejnari, Ionel Giurchi, Verde, Florilor streets. It is the period with the most numerous constructions, thus the number of buildings increases from 3173 existing in 1923, to 3572 in 1924, 4225 houses in 1925 and 5250 houses in 1934.

In terms of artistic value, the main areas with buildings that constitute historical and architectural monuments are: the central area with Trandafirilor Square, Petofi - Bernady Gyorgy Square and Bolyai Square.