



No contexto das ações do projeto “Arte Nova & Ecologia”, a Réseau Art Nouveau Network encontra-se a organizar uma série de cinco Laboratórios Históricos, com o apoio do programa Cultura 2007-2013, da Comissão Europeia.

Dans le cadre des actions du projet « Art nouveau & écologie », le Réseau Art Nouveau Network organise une série de cinq Laboratoires historiques avec le soutien du Programme Culture 2007-2013 de la Commission européenne.

In the framework of the project “Art Nouveau & Ecology” actions, the Réseau Art Nouveau Network organises a series of five Historical Labs with the support of the Culture 2007-2013 Programme of the European Commission.

**O quarto Laboratório Histórico terá lugar em Aveiro e explorará o seguinte tópico:
Le quatrième de ces laboratoires se déroule à Aveiro et explore le thème suivant:
The fourth of the series, hosted in Aveiro, will explore the following topic:**

MATÉRIAS PRIMAS E ARTE NOVA MATIÈRES PREMIÈRES ET ART NOUVEAU RAW MATERIALS AND ART NOUVEAU

**SÁBADO, 26 DE JANEIRO DE 2013
LE SAMEDI 26 JANVIER 2013
SATURDAY 26 JANUARY 2013**

CAPITANIA BUILDING, EDIFÍCIO DA ANTIGA CAPITANIA,
RUA VIANA DO CASTELO, 37, 3800 AVEIRO, PORTUGAL

www.artnouveau-net.eu

ÅLESUND - **AVEIRO** - BAD NAUHEIM - BARCELONA - BRUXELLES-BRUSSEL
GLASGOW - LA CHAUX-DE-FONDS - LA HABANA - LJUBLJANA - HELSINKI
NANCY - REGIONE LOMBARDIA - RIGA - TERRASSA

09.00	Receção dos participantes Accueil des participants Welcoming the participants	12.35	Materiais cerâmicos e a sua utilização no período modernista, na Catalunha Les matériaux de la céramique et leur utilisation dans la période moderniste en Catalogne Ceramic materials and their use in the Modernism period in Catalonia Pia SUBIAS, BA in Art History, University of Barcelona. Member of GRACMON (Research Group in History of Art and Contemporary Design) directed by Mireia Freixa. Cultural Manager at Institut Català de les Empreses Culturals, Department of Culture, Generalitat de Catalunya Conferência em Inglês / Conférence en anglais / Lecture in English
09.30	Discursos de Boas Vindas Allocutions de bienvenue Welcome speeches Representative from the city of Aveiro Breda Mihelic, President of the Réseau Art Nouveau Network, director of the Urban Planning Institute of the Republic of Slovenia	13.00	Debate e Discussão / Débat et discussion / Debate and discussion
09.45	Introdução pelo moderador Introduction par le modérateur Introduction by the moderator Maria DE LURDES CRAVEIRO, professor, University of Coimbra	13.30	Tempo Livre para Almoço / Déjeuner libre / Lunch time free
10.15	O Adobe nas Construções Arte Nova em Aveiro L'adobe dans les constructions Art nouveau à Aveiro Adobe in Art Nouveau Constructions in Aveiro Humberto VARUM, professor, Civil Engineering Department, Aveiro University Conferência em Inglês / Conférence en anglais / Lecture in English	15.00	Introdução pelo moderador Introduction par le modérateur Introduction by the moderator
10.40	Arte Nova na Polónia: arquitetura, construções, decorações L'Art nouveau en Pologne : architecture, constructions, décors Art Nouveau in Poland: Architecture, Constructions, Decorations Elzbieta PRZESMYCKA, professor, Faculty of Architecture, Wrocław University of Technology Conferência em Francês / Conférence en français / Lecture in French	15.10	As pedras e os mármores na obra de Victor Horta Les pierres et les marbres dans l'œuvre de Victor Horta Stones and marbles in Victor Horta's work Francis TOURNEUR, chargé de cours, Faculté d'Architecture, Université de Liège Conferência em Francês / Conférence en français / Lecture in French
11.05	O vitral Liberty em Itália: uma panorama de estilos, iconografia e técnicas Le vitrail Liberty en Italie : un panorama de styles, iconographie et techniques Liberty Stained Glass in Italy: a panorama of styles, iconography and techniques Lucia MANNINI, PhD, Art History Department, University of Siena Conferência em Inglês / Conférence en anglais / Lecture in English	15.35	A renovação dos painéis de vidro gravados do grande armazém Urbanc: o problema da restauração La rénovation des panneaux de verre gravé du grand magasin Urbanc : le problème de la restauration The renovation of the Urbanc department store Etched Glass Panels: the Problem of Restoration Marija REZEK KAMBIC, BA, Senior Conservator, ZVKDS, OE (Institute for the Protection of Cultural Heritage of Slovenia, Regional Office), Ljubljana Conferência em Inglês / Conférence en anglais / Lecture in English
11.30	Pausa para Café / Pause-Café / Coffee-break	16.00	Mogno das Honduras ou Grand Bassam - trabalhos em madeira no hotel da viúva Ciamberlani, por Paul Hankar, em Bruxelas Acajou du Honduras ou du Grand Bassam - Les boiseries de l'hôtel veuve Ciamberlani de Paul Hankar à Bruxelles Honduras or Grand Bassam Mahogany - woodworks in the Hotel of widow Ciamberlani by Paul Hankar in Brussels Anne-Sophie AUGUSTYNIAK, attachée au service d'Etudes de Décors de Monuments historiques, Institut royal du Patrimoine artistique, Bruxelles Conferência em Francês / Conférence en français / Lecture in French
12.00	Introdução pelo moderador Introduction par le modérateur Introduction by the moderator	16.25	Pausa para Café / Pause-Café / Coffee-break
12.10	O papier mâché na arquitetura modernista catalã Le papier mâché dans l'architecture moderniste catalane Papier Mâché in Catalan Modernista Architecture Maribel ROSSELLO, Universitat Politècnica de Catalunya Conferência em Inglês / Conférence en anglais / Lecture in English	17.00	Introdução pelo Moderador Introduction par le modérateur Introduction by the moderator

17.10 Desenhador de mobiliário e decorador de interiores Gaspar Homar: um pioneiro na renovação da marchetaria

L'ensemblier Gaspar Homar : un pionnier dans le renouveau de la marqueterie

The ensemblier Gaspar Homar: a pioneer in the revival of marquetry work

Mariàngels FONDEVILA, curator of Modern Art Department, Museu Nacional d'Art de Catalunya

Conferência em Inglês / Conférence en anglais / Lecture in English

17.35 Especialista ambiental

Expert en écologie

Environment expert

Carlos Alberto DIOGO SOARES BORREGO, specialist in environmental engineering and Professor at the University of Aveiro

Conferência em Inglês / Conférence en anglais / Lecture in English

18.00 Debate e Discussão / Débat et discussion / Debate and discussion

18.30 Conclusões pelo moderador

Conclusions du modérateur

Closing address by the moderator

18.50 Presentation of the “Partage Plus” Project

Presentation du projet “Partage plus”

Andreia Lourenco, Aveiro City Museum

Tradução simultânea (Francês, Inglês e Português) estará disponível para todos os participantes.

Une traduction simultanée (français, anglais et portugais) est prévue pour tous les participants.

A simultaneous translation (French, English and Portuguese) will be available to all participants.

Este evento é organizado com o apoio do programa Cultura 2007-2013 da Comissão Europeia e em colaboração com o município de Aveiro.

Cet évènement est organisé avec le soutien du programme Culture 2007-2013 de la Commission européenne et en collaboration avec la Ville d'Aveiro.

The event is organized with the support of the European Commission Culture 2007-2013 and in collaboration with the City of Aveiro.

**PARTICIPAÇÃO GRATUITA / PARTICIPATION GRATUITE / FREE PARTICIPATION
INSCRIÇÃO OBRIGATÓRIA / INSCRIPTION OBLIGATOIRE / COMPULSORY REGISTRATION**



Humberto VARUM

Adobe in Art Nouveau Constructions in Aveiro

Nowadays, Aveiro is one of the Portuguese cities where magnificent examples of Art Nouveau movement can be found. Due to construction techniques traditionally used in the area and time period in which the Art Nouveau emerged, most buildings of this style and region were built using adobe blocks, a singularity worldwide. This type of construction has many advantages but also requires particular care to be taken into account in its proper maintenance and preservation. In this paper, the common structural problems and pathologies of this type of buildings will be presented and discussed with the example of the characterization works developed at Major Pessoa house in support to its conservation.

Elzbieta PRZESMYCKA

Art Nouveau in Poland: Architecture, Constructions, Decorations

XXth century architecture of Poland can be characterised an abundance of style, various construction solutions and a diverse range of materials and decorations. Traditional wooden contruction style developed in XIXth century in Zakopane, a city in the polish Tatras Mountain region. In many of Polish cities [Cracow, Wroclaw, Kazimierz] one can find numerous wooden and brick villas. In the cites of former Austro-Hungarian Annexation (e.x. Cracow) there are many preserved Art Nouveau tenement houses, built from bricks and decorated in interesting ornaments. There also are many other buildings with richly decorated elevations - plasters, mosaics and interior decorations (e.x. staircases with iron handrails).

In Wroclaw one can find plenty of structures built in a typical german architectural style. In nearly all structures we notice wall coverings made from materials characteristic for that era, many of which are no longer being made (glazed slate, iron construction elements, fences, handrails and gratings).

During conservation often modern substitute materials are being used. There is not enough traditional craftsmen and small workshops producing materials necessary for the restoration of these structures.

This article will focus on a choice of representative examples of Polish architecture of XXth century, together with their ornaments, building and decorative materials.

Lucia MANNINI

Liberty Stained Glass in Italy: a panorama of styles, iconography and techniques
The paper offers a panorama of the different modes of stained glass production in Italy during the Liberty period, focusing on stylistic observations in parallel with the technical development. It starts from the progressive abandoning of painting on glass and the adoption of the mosaic of colored glass tesserae.

New techniques introduced in Italy are also presented, like the patent of the Luigi Fontana firm for the so called cloisonné glass or the ceramic process applied to glass called tubage developed by the Corvaya and Bazzi firm. The restoration of so many new and different kinds of windows are technical demanding and only possible when glass-makers have acquired a deep knowledge of the methods.

Maribel ROSSELLÓ

Papier-mâché Tiles in Catalan Modernista Architecture

This paper presents one of the most unusual techniques identified in the study of Catalan Modernista architecture: the cladding of walls and ceilings with papier-mâché tiles produced by the firm Hermenegild Miralles. These tiles are similar in appearance to Valencian ceramic tiles, from which they took their designs and surface finishes. The company's catalogue included a full range of finishes based on contemporary experiments with glazed and enamelled ceramics, such as golden hues, reliefs and incisions.

The product catalogue claimed that the papier-mâché tiles were patented, so the technique was closely linked to the firm that marketed it. As far as we know, the tiles were on the market for a rather short time: the catalogue which we have discovered dates from 1894 and the latest examples of the tiles' use are from 1905. We have found them in works by Antoni Gaudí and Josep Puig i Cadafalch, among others.

Because of the importance of the works in which these tiles were used and the architects who designed them, we consider that this was not a one-off invention but rather one that, for a certain period of time, offered rich formal possibilities and simple installation. The new product met a demand for sensory expression and attractive cladding materials. It was inexpensive, lightweight and easily mouldable, so it allowed daring and highly expressive solutions that were affordable for more people.

Pia SUBIAS

Architectural Ceramics, an Artistic Language of Modernity

The tradition of ceramics in architecture encompasses Gaudí, who incorporated them even into his early works, developing his own ways of using them. These ranged from following the ornamental formulas in Arabic art and traditional mottled models to creating ceramic relief moulds and on to the creation of a new architectural language, based on the use of rejected tiles, which were combined either to reconstruct the original design or build a new one. Gaudi's thinking also informs the script that catalogues extensive use of ceramics in Modernisme in Catalonia when we examine the Esplugues manufacturer who provided us with ceramics books, research references and clues to the birth of contemporary ceramics.

Francis TOURNEUR

Les pierres et les marbres dans les œuvres « Art Nouveau » de l'architecte Victor Horta

Dans les réalisations urbaines de Victor Horta, c'est la bichromie pierre bleue / pierre blanche qui est la plus fréquente, avec une variation de ces dernières, du Brabant ou de France. Certaines œuvres sont entièrement en pierre bleue, d'autres montrent des ponctuations brillantes ou colorées de vrais granites étrangers. La mise en œuvre est d'un raffinement exceptionnel. Il en est de même des décors marbriers intérieurs, utilisant toute la gamme des matières avec un sens aigu de l'accord des couleurs. Les constructions plus rurales font appel aux « pierres de pays », d'aspect plus rustique.

Marija REŽEK KAMBIČ

The renovation of the Urbanc department store Acid Etched Glass Panels: the problem of restoration

Glass panels decorated with the technique of acid etching were fairly widespread in the Ljubljana architecture in the second half of the 19th century. Etched glasses were indispensable piece of equipment in public and residential architecture decorated mainly with patterns, derived from historical styles. Ljubljana is still remarkable for being one of the few cities in which etched glass panels have been preserved in its original location or at least in museum storage. At the turn of the century as well Art Nouveau features started to infiltrate existent forms and ornaments such as stylized plant, flowers... drawn in elegant Secession lines.

The present paper deals with the conservation principles in the last decades of the 20th century towards this unique heritage with main focus on renovation of Urbanc department store and reconstruction of acid etched glass panels in it.

Anne-Sophie AUGUSTYNIAK

Acajou du Honduras ou Acajou Grand Bassam de Côte d'Ivoire - Les boiseries de l'hôtel veuve Ciamberlani à Bruxelles

L'Institut royal du Patrimoine artistique a été chargé, dans le cadre du projet de restauration de l'hôtel veuve Ciamberlani, sise 48 rue Defacqz à Bruxelles, d'étudier les finitions intérieures. L'objectif était de comprendre l'évolution de ce bâtiment de Paul Hankar et de déterminer s'il subsistait ou non des décors originaux dans le but d'orienter le choix de la restauration. Outre les différentes finitions anciennes mises au jour, une étude technique et matérielle des lambris présents dans les salons du rez-de-chaussée a permis d'identifier plusieurs campagnes de mise en œuvre et l'utilisation de différents acajous, illustrant ainsi l'évolution du commerce du bois et de l'artisanat entre la fin du XIXème siècle et le premier quart du XXème siècle.

Mariàngels FONDEVILA

The ensemblier Gaspar Homar: a pioneer in the revival of marquetry work

The National Art Museum of Catalonia, MNAC (Barcelona) displays a collection of furniture by the leading cabinetmaker Gaspar Homar from private homes, some of the most outstanding of which are the pieces from the drawing room of Lleó Morera House, designed by architect Lluís Domènech i Montaner. One of the hallmarks of this furniture (together with carvings and stained glass) are the marquetry, after a design by Josep Pey, with a varied number of imported woods. With these Symbolist compositions Homar breathes life into furniture and also creates separate panels that have become true icons of Catalan Art Nouveau. This lecture will deal with the work of Gaspar Homar from different perspectives. On the one hand, his essential contribution as one of the best ensembliers working with Catalan fin-de-siècle architects; on the other, the working process in his workshops from the analysis of the materials and the study of the lignic palette of the marquetry. The different problems of conservation and restoration will be also considered, after the recent admission in the MNAC of the magnificent sofa-display, by Homar, until then being part of the furniture of an everyday use space.

Carlos BORREGO

Art Nouveau: A Vision of Urban Sustainability

The Art Nouveau movement was a response to the radical changes caused by the rapid urban growth and technological advances that followed the Industrial Revolution. A common feature of Europe's different Art Nouveau movements was the identification with nature, an approach that went much further than the use of forms and materials, because it was in fact a firm commitment to the quality of life and health of citizens.

Despite all the new technologies of the day were being introduced at the time, there was a wise balance between a respect for nature and the use of cutting-edge technologies. In this way, the Art Nouveau movement was pioneer towards sustainable construction by promoting energy efficiency through natural ventilation mechanisms and enhanced indoor environmental quality with the use of natural light, natural raw materials and the increase of ventilation rates. The questions of energy efficiency and indoor environmental quality enhancement should be taken into account in modern sustainability initiatives to both new construction and in the retrofitting of existing structures. Therefore it is important to guarantee that the implementation of retrofitting measures in Art Nouveau Buildings follow sustainable practices.

**LABORATÓRIO HISTÓRICO / LABORATOIRE HISTORIQUE / HISTORICAL LAB
FICHA DE INSCRIÇÃO / BULLETIN D'INSCRIPTION / REGISTRATION FORM
ART NOUVEAU & ÉCOLOGY / ART NOUVEAU & ÉCOLOGIE**

AVEIRO 26 / 01 / 2013

**Capitania Building, Edificio Da Antiga Capitania,
Rua Viana Do Castelo, 37, 3800 Aveiro, Portugal**

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Este e-mail endereço figurará na lista de participantes e na lista de difusão da Newsletter da Réseau
Cette adresse e-mail figurera sur la liste des participants et la liste de diffusion de la Newsletter du Réseau
This e-mail address will appear on the list of the participants and the diffusion list of the Network's Newsletter

Por favor enviar por e-mail museucidade@cm-aveiro.pt ou fax 00351 234 406 307

até ao dia 18 de janeiro de 2013

Merci de répondre par e-mail à museucidade@cm-aveiro.pt ou par fax au 00351 234 406 307

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