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PROGRAMME

International symposium

Bringing Art Nouveau heritage back to life: theory and practice in restoration
From the Venice Charter to the Turin Declaration

27 & 28 Nov 2024

BEL – Tour & Taxis
Avenue du Port 86C, 1000 Brussels

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Please note

Simultaneous translation will be provided in English and French.

The Réseau Art Nouveau Network, a European network for the study, protection and promotion of Art Nouveau heritage, is celebrating its 25th anniversary this year.

An international symposium is being organised by the RANN with the support of urban.brussels, founding member of the network, and in partnership with the Budapest Museum of Applied Arts.

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SYMPOSIUM PROGRAMME

WEDNESDAY 27 NOVEMBER

SECTION I - Challenges and strategies of Art Nouveau heritage restoration: case studies

9h
9h30 **Welcome**
and introduction speeches

9h30 **EZIO GODOLI**
10h10 *Considérations préliminaires*
à la formulation de lignes
directrices pour la restauration de
l'architecture Art nouveau

10h10 **DANIEL ROBBINS**
10h30 *Hidden Gem to National Treasure:*
A Sustainable Future for Leighton
House

10h30 **DAVID ARTIS**
10h50 *Leighton House – sustaining*
heritage at Leighton House

11h
11h20 **Coffee break**

11h20 **JOHN BROWN**
11h40 *Bringing Back the Mack: exploring*
the philosophical challenges of
complete reconstruction following
the 2018 fire

11h50 **KORNÉLIA HAJTÓ**
12h10 *The Museum of Applied Arts*
(Budapest). The History of
the Building from Restoration
Viewpoint. 1896–2011

12h20 **JANOS MANGEL**
12h40 *The Museum of Applied Arts*
(Budapest). The History of
the Building from Restoration
Viewpoint. 2012–2024

12h40 **Questions**
12h50

14h
14h20 **FERNANDO VEGAS – CAMILLA MILETO**
The gatekeeper's lodge in Antoni
Gaudí's Finca Guell. Note on its
conservation

14h30 **PHILIPP GUTBROD**
14h50 *The Surface Above. Evaluating*
the Chronological Layers of the
Mathildenhöhe Darmstadt

15h
15h20 **SHANNA CABOZCABEIRA**
Le sgraffite de la façade de la
Maison Cauchie : histoire et
restauration depuis 1980

15h20 **Coffee break**
15h40

15h40 **KARL STINGL**
16h *Architectural surfaces and plaster*
facades around and after 1900

16h10 **ANNE PLUYMAEKERS**
15h30 *L'art verrier, entre préservation*
des savoir-faire et innovation :
l'exemple des luminaires de la
villa Majorelle à Nancy

16h40 **KATRIEN METSDAGH**
17h *Stained glass as a key visual*
element within Brussels Art Nouveau
Architecture. A post-conservation
reflection on the stained glass from
the Hotel Van Eetvelde

17h
17h15 **Questions**

THURSDAY 28 NOVEMBER

9h
9h10
Welcome and introduction
speeches

9h10
9h30
BRIGITTA KÜRTÖSI
*Conservation of mosaics related to
Art Nouveau architecture in Hungary*

9h40
10h
MARIO BAECK
*Mastery is in detail: problems and
solutions in preserving authenticity
in restoring Art Nouveau ceramic
floors and wall tiling*

10h10
10h20
Conclusion and questions

10h20
10h40
Coffee break



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SECTION II – Theory behind the restoration of Art Nouveau heritage

10h40
11h
GUY CONDE-REIS
*La Charte de Venise et la
Déclaration de Turin s'appuient-
elles sur une vision formelle et
esthétique du patrimoine ?*

11h10
11h30
ANIEL GUXHOLLI
*Art Nouveau in Urban Heritage
Conservation*

11h40
12h
RICCARDO GIORDANO
*Vers la restauration de la façade
de l'Hotel de Montessuy par Jules
Lavirotte (1899) : problématiques
d'intervention sur un monument
transformé*

12h10
12h20
TAMÁS CSÁKI
*Two buildings by Béla Lajta
in Budapest – contrasting stories
of monument conservation*

12h30
12h50
**BEATRICE CODA NEGOZIO
CARLO LUIGI OSTORERO**
*A new language to bring back to life
the seduction of the last style. The AI
at the service of the restoration*

12h10
12h30
Conclusion and questions

14h15
15h45
Round table, moderated by
Priska Schmückle von Minckwitz
*1964–2024: Sixty years of restoration
history: insights and perspectives”*

15h45
16h
Conclusion and questions

16h
16h40
BARBARA VAN DER WEE
*Conservation & Adaptive Re-use
of Victor Horta's Architecture: a
Reflection on 30 Years of Practice
after the Unesco Declaration of Turin*

16h40
Closing of the Symposium
by the President of RANN,
Benjamin Zurstrassen head curator
of the Horta Museum

ABSTRACTS

WEDNESDAY 27 NOVEMBER

SECTION I - Challenges and strategies of Art Nouveau heritage restoration: case studies



Hidden Gem to National Treasure: A Sustainable Future for Leighton House

Leighton House is the extraordinary studio-house built by the eminent Victorian artist Frederic, Lord Leighton (1830-96). Built to his precise requirements from the mid-1860s, the house was extended and embellished over a period of thirty years. Leighton was the only person to live in it, occupying its single modest bedroom on the first floor.

Following Leighton's death, there was considerable speculation as to what should happen to the house and its contents. Ultimately the contents were sold in their entirety at an 8-day sale at Christie's in London and the house reopened as a 'centre of the arts' by 1900. Through the C20th century the building went through considerable upheavals including bomb-damage during the Second World War. Its 'restoration' in the post-war period was achieved simply to make it useable, with the interiors whitewashed and much of its original character eliminated in favour of a 'neutral' presentation.

Progressively through the 1980s and 1990s, various programmes began the process of restoring the house. These were followed by 'Closer to Home' an extensive, award-winning restoration project completed between 2008 and 2010. This was undertaken to undo many of the services interventions made through the twentieth century and to reinstate the sense of the house as a 'home' rather than a space of anonymous spaces. But there remained a final project to complete: the refurbishment of two unsympathetic C20th additions made to the east end of the building, first in the late 1920s and then in the mid-1950s. Of poor quality, these spaces were no longer fit for purpose.

A project to re-purpose this wing of the building was undertaken between 2019 and 2022 at a total cost of £9.6 million. A prime motivation of the project was sustainability; how to enable the historic fabric to be better preserved and presented, by moving functions into the 'new' wing, while also creating additional spaces and new flexibility in the use of the building. Behind all of this sat the need to develop additional income streams that would enable the museum to be sustained into the future. Following the reopening, the museum has received record numbers of visitors and levels of income generation. Leighton was finalised in the Art Fund Museum of the Year Prize, 2023, the UK's most prestigious museum award. This paper will explore how 'sustainability' underpinned the approach to the project and was manifested in the transformation of the museum.



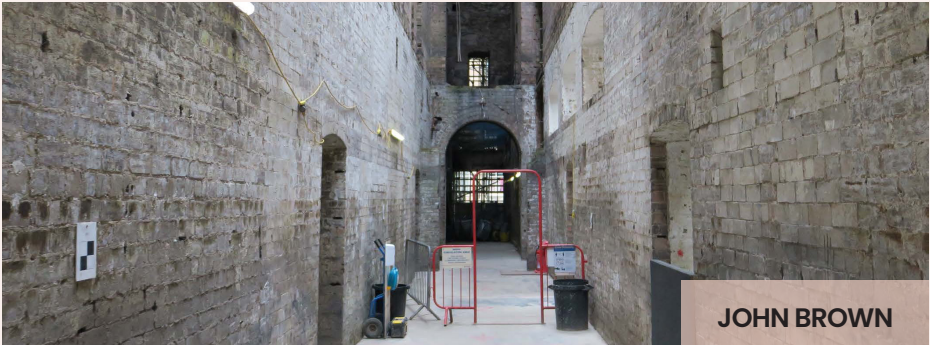
Leighton House – sustaining heritage at Leighton House

Leighton House Museum is a Grade II* listed building with an internationally significant collection, located within the unique ‘Holland Park Circle’ of similar artist’s houses of the era. Purpose-built in 1865 for the eminent Victorian painter, Frederic, Lord Leighton, with his architect George Aitchison, the property has evolved and expanded over its 150-year history. While earlier phases were directed by Leighton himself, several less satisfactory interventions were built after his death and during the period in which the house transitioned from private home to public museum.

Working within a ‘constructive conservation’ philosophy, the project selectively removes, reinvents and extends the less significant areas in order to celebrate and safeguard the original house. In doing so, we have completed the restoration of the house and garden and innovatively provided the facilities and spaces to create a coherent, inclusive and enjoyable visitor experience, consolidating the museum as an amenity for the local communities and beyond, thus sustaining continued use, understanding and significance of the heritage.

In addition to extensive building fabric conservation and restoration works using traditional techniques and materials, our design incorporates new elements that take their cue from the existing, reinterpreting the language of the house through materials, form and colour. We have created a new entrance and reception space within the Perrin Wing (built c.1928 to designs by Halsey Ricardo), with new visual and physical connections to the original house and garden. A new staff suite has been created within the volume of the upper gallery space, also providing the opportunity to upgrade fabric for greater climate resilience. Leighton’s Winter Studio has been restored with carefully calibrated heritage glazing and the space beneath it recovered as a café, with versatility for events. The historic basement, now made accessible as an education suite, has been extended to provide modern visitor facilities, display and interpretation space, an archive store and a gallery to display Leighton’s extensive drawing collection – subterranean expansion that preserves the heritage setting.

The new stair and lift ‘rotunda’, as a more explicit manifestation of the project, completes the evolution and expansion of the house, connects all levels and balances the composition of the garden elevation while oscillating between tradition and modernity. It is the site of ‘Oneness’, a hand-painted mural by artist Shahrzad Ghaffari that speaks to the cross-cultural narratives and themes inherent to the house and of utmost relevance to creating ‘safe spaces’ that support contemporary needs.



Bringing Back the Mack: exploring the philosophical challenges of complete reconstruction following the 2018 fire

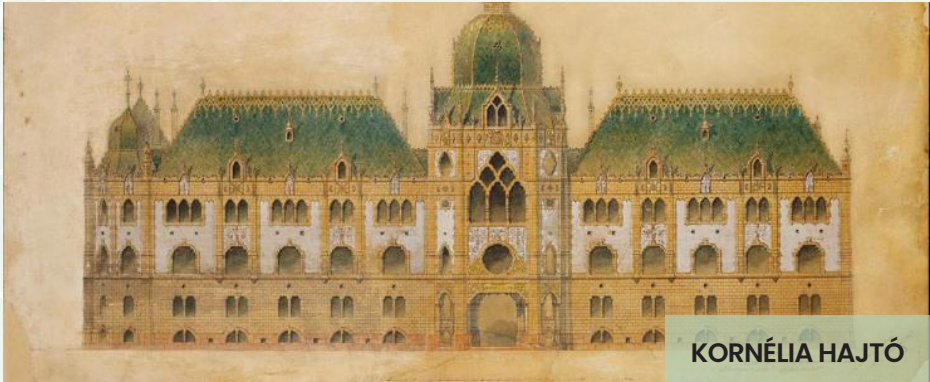
The presentation will explore the 2014–2018 reconstruction of the Glasgow School of Art, with reflections on the viability of a future reconstruction following the devastating fire in 2018. The presentation will be delivered by John Brown, Director at Page\Park architects and RIBA accredited Specialist Conservation Architect.

The presentation will be split into 3 sections:

1. Brief contextualisation of the importance of the building as an icon of the Art Nouveau Movement, as Charles Rennie Mackintosh's 'Masterwork'. The building is an exemplar of the movement, a Gesamtkunstwerk that has inspired generations of artists who have studied at the illustrious school.
2. Exploration of the philosophical principles of the reconstruction following the 2014 fire, which sought primarily to restore the original 'artwork' in line with the guidance of the Turin declaration and the guidance of the Burra Charter (The Burra Charter provides reason for reconstruction where the Venice Charter is more limited). Examples of the process and the quality of the outcome will be shown, with some analysis/critique of the success of the approach.
3. Following the devastating fire in 2018, which saw the complete loss of all timber elements of the building, and significant damage to the external masonry, the prospect of a complete reconstruction of the building is still uncertain. In the face of such complete loss of original fabric, the final section of the presentation will, with reference to the Turin declaration and Venice Charter, consider the philosophical justification for complete reconstruction. The section will consider the completeness of the drawn record of the design, to answer the question of whether a reconstruction is viable.

If time is available, consideration of the contemporary challenges may also be presented, including the limitations of contemporary safety legislation, fire safety, and sustainability requirements, that may prohibit accurate reconstruction of the original design. This presents a problem that is not currently referenced in current international charters, and it presents a significant threat to Art Nouveau Heritage in particular, given the often delicate nature of decorative elements that perform technical architectural function, such as doors/windows and staircases.

Given the limitations of time, the presentation will not explore in detail the qualities of the building, rather use it as a case study to explore the philosophical problems and opportunities associated with a future reconstruction, rooted in the lessons learned from the 2014–18 project.



The Museum of Applied Arts (Budapest). The History of the Building from Restoration Viewpoint. 1896–2011

The Museum of Applied Arts in Budapest received a new, independent building in 1896. The planning and construction work took place quite quickly considering the size of the building. Ödön Lechner and Gyula Pártos designed the building in a specific, Hungarian, orientalist style. Its special feature is that the entire street facades and the decorations on the roof are all made of ceramics. The most successful ceramics factory of the Austro-Hungarian Monarchy operated in Pécs, led by Vilmos Zsolnay. The factory delivered a huge amount of ceramic decorative elements to the construction site, both glazed and unglazed. This level of ceramic decoration had never been seen before. In addition to the museum function, the School of Applied Arts is also taking place in the building.

At the beginning of the 20th century, the building already had problems due to the ceramic roof elements. In 1934, a significant architectural element on the top of the large dome needed to be replaced. Later, the storms of history significantly battered the building.

During the First World War, it had to receive refugees, and then it was used to care for wounded people. During the Second World War, in the siege of Budapest, it received several bomb hits causing significant damages. At the time restoration was only partially possible due to the country's difficult financial situation. During the 1956 revolution in Budapest, one of the focal points of the fighting was around the museum, so the building was hit by several tanks. The restorations were not carried out on the basis of international guidelines, but according to the socialist-communist system of ideas, with the then up-to-date and modern technologies and solutions.

Both the deficiencies at the time of construction and the techniques and materials used during the restorations continued to cause problems from time to time in the second half of the 20th century. As a result, the building was in critical disrepair by the end of the first decade of the 21st century. The state announced a design tender for the complete reconstruction and expansion of the museum.

In my presentation, I would like to describe the building and present its history in the 20th century, which is also the history of damages and renovations. I would like to tell the story up to the point when the winner of the design tender for the reconstruction was announced. The Vikár and Lukács Architectural Studio was commissioned for the design. János Mangel, a young architectural engineer from the Studio firm, will explain how they went about planning the complete reconstruction of such a large and problematic building in the following presentation.



The Museum of Applied Arts (Budapest). The History of the Building from Restoration Viewpoint. 2012–2024

The lecture will provide an insight into the details of the 12-year planning process that paved the way for the reconstruction of the Budapest Museum of Applied Arts and restored it to its rightful place in the palette of cultural heritage buildings. The museum building is not only Ödön Lechner's most important work, but also an outstanding example of the universal Art Nouveau style. In planning the reconstruction, this approach and the treatment of the building as the museum's primary artifact determined all design, conservation and programming decisions.

The study and analysis of the potential for preservation and integration of historic monuments has become an important methodological element of practical planning. The lecture will try to answer the question of how conservation and architectural design in relation to historic buildings can create added value in the 21st century, reinforcing the existing historic framework and, in the spirit of the present, enriching it with layers that are not destined to be removed in the future, but are an integral part of the building and its architectural history. The lecture is closely related to the one by Kornélia Hajtó – "The Museum of Applied Arts (Budapest) – The History of the Building from Restoration Viewpoint 1896–2011".

The plans for the reconstruction of the Museum of Applied Arts of Budapest, which entailed almost twelve years of preparatory work, illustrate the theoretical and practical experience of the planning stages of the most important Art Nouveau monument in the country. The detailed elements of the building, laden with layers of history, are analysed through an Art Nouveau Gesamtkunstwerk approach, respecting intuitive architectural principles while unveiling their dilemmas. We have attempted to create a design tool that can ensure that both the conservation of contemporary heritage approach and an understanding of the overriding importance of built heritage, become an integral part of design behaviour.

Using the Museum of Applied Arts as a case study, I will begin by tracing the detailed history of the listed buildings, followed by analysing the design methodology applied. It will shed light on different approaches to the issues that arise in heritage planning, as well as illustrating the conservation and design challenges that entail the Art Nouveau buildings in the 21st century.



The gatekeeper's lodge in Antoni Gaudí's Finca Güell. Note on its conservation

The entrance pavilions to Finca Güell, beside the famous Dragon's Gate, designed and built by Antoni Gaudí between 1884 and 1887, were the last two buildings of the complex to undergo restoration and valorisation. This article, drafted by the authors of the project and directors of the restoration work on the Portería or Gatekeeper's Lodge, presents a summary of the creation of the building and the historical circumstances affecting it, as well as some previously unpublished episodes in the bibliography and the theoretic and technical reflections that have guided the conservation works.

At the time of construction Gaudí chose to use rammed earth walls, a traditional technique which had fallen into disrepute as it was widely associated with misery and rural poverty. This has complicated the restoration process of the case study, but has also provided an interesting approach, given the difficulties inherent to the recovery of this technique based on the vertical compacting of an earth mass inside formwork. This use of earth, which Gaudí defended for its low cost and the good thermal insulation it offered, is even more striking bearing in mind that Eusebi Güell, who commissioned the work, was then one of the wealthiest men in Spain and could have covered any expense. For the roofs and ceilings of the building Gaudí resorted to another vernacular traditional technique, tile vaults, incorporating vaults with parabolic profiles, hyperboloid domes, and no structural elements in timber.

The rammed earth façades over stone masonry plinths are delimited by brick buttresses, jambs and staggered cornices, partially clad with artificial stone panelling in the style of Islamic sebka motifs, specially manufactured for the occasion on Gaudí's orders. The lanterns of the roof domes are finished off in polychrome trencadis, the first example of the use of this Modernist technique seen in Gaudí's designs.

This building attempts to answer a question put forward a few years earlier by Lluís Domènech i Montaner, a fellow architect and rival of Gaudí's, in his famous article "En busca de una arquitectura nacional" (In search of a national architecture). This building encompasses many aspects of history: it takes inspiration from Islamic forms reinterpreted freely and from the incipient creation of an individual Modernist language; it resorts to traditional techniques such as rammed earth and tile vaults while also incorporating modern materials like 19th century natural cement and terrazzo; it melds traditional forms such as the segmental vault and dome and combines them with parabolic and hyperboloid profiles, octagonal floorplans rarely seen in domestic architecture, open corners for drainage or the fractal geometry of lanterns.



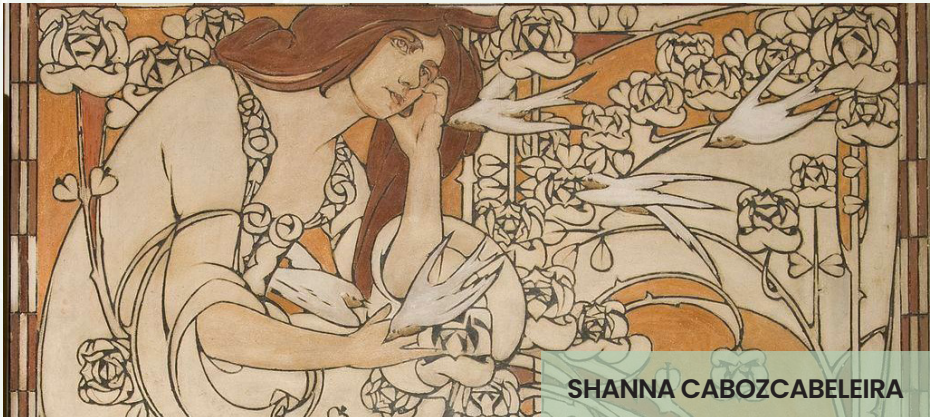
The Surface Above. Evaluating the Chronological Layers of the Mathildenhöhe Darmstadt

In the summer of 2021, the Mathildenhöhe Darmstadt was inscribed on the UNESCO World Heritage List as an ensemble of ground-breaking architecture, art and design providing testimony to the emergence of twentieth-century modernist architecture and design. Based on the 2005 ICOMOS study “Filling the Gaps”, the Mathildenhöhe Darmstadt was able to find its place on the UNESCO World Heritage List as a ‘hinge’ between 19th century art nouveau and 20th century modernist architecture, design and exhibition culture. This work benefitted from the fact that Darmstadt was home to the internationally successful publishing house of Alexander Koch whose magazines featured in depth reports on all activities of the Darmstadt Artists’ Colony on the Mathildenhöhe. This valuable source of information with many high-quality photographs assisted in the compiling of the Mathildenhöhe’s World Heritage nomination documents and continues to help in the research of the site.

The World Heritage nomination process for the Mathildenhöhe Darmstadt took over ten years to complete and was accompanied by an international advisory board. During this time, several of the houses belonging to the cultural site were fully renovated and restored. To harmonize these different restoration projects and establish an overall strategy for all restorations on the Mathildenhöhe Darmstadt, earlier restorations of each building were examined and their chronological layers evaluated. This led to an overall strategy that in some cases preserves historically valuable layers from periods far removed from a building’s completion. This strategy follows an ongoing debate on what constitutes ‘authenticity’. To become a World Heritage Site, authenticity and integrity are required. However, later modifications of a site and its elements can be viewed as having authenticity and meaning. Chronological layers can convey traces of history that would otherwise be erased should a building’s original state be reconstructed. An important foundation for this strategy was the UNESCO, ICCROM and ICOMOS supported 1994 Nara Document on Authenticity and its understanding of “progressive authenticities”.

In the talk, the adopted strategy will be presented and a focus will be laid on the Mathildenhöhe’s largest and most complex restoration project: the complete refurbishment and restoration of Joseph Maria Olbrich’s 1908 Exhibition Hall, a project that took almost 12 years to complete. The renovation of the entire building was carried out in accordance with the requirements of the monument protection agencies and authorities on the city and state level, as well as in accordance with the aforementioned advisory board. This process of fully restoring a listed building while being in the running to become a World Heritage Site became even more complex due to the use of the building as a museum that needs to meet current international standards. The aim of the restoration was in large parts to be able to continue to stage large-scale exhibitions and meet the strict climatic requirements for international loans in regard to humidity and temperature.

In addition to these standards, safety and fire protection requirements had to be met and an energy-efficient operation and maintenance system had to be established. All these goals were achieved in a complex blend of forward-thinking solutions that unite functionality with flexibility and sustainability.



Le sgraffite de la façade de la Maison Cauchie : histoire et restauration depuis 1980

In 1905, Paul Cauchie (1875–1952), a renowned decorator, designed the Maison Cauchie at 5 rue des Francs in Etterbeek, Belgium. Paul Cauchie lived there with his wife, Caroline Voet (1875–1969), nicknamed Lina, until her death. When her mother died in 1969, their only daughter, Suzanne (1907–1998), inherited the house. Uninterested in her father's work, Suzanne removed Paul Cauchie's professional archives and applied for a demolition permit in 1971. However, thanks to an awareness-raising campaign orchestrated by the Archives d'Architecture Moderne and the Saint-Luc Archives, the Etterbeek municipality refused the demolition request. In the end, a Royal Decree dated 16 May 1975 protected the façades, roof, interior woodwork and entire ground floor of the house.

In 1980, Guy and Léona Dessicy, attracted by the house despite its advanced disrepair, bought it from Suzanne. They set about restoring it over fifteen years. The first phase of the work concerned the street façade and its imposing sgraffito. The panel on the second floor, depicting the Nine Muses, was particularly damaged due to the deterioration of the black intermediate rendering, which had become powdery due to a lack of binder, preventing the beige finishing rendering from adhering properly. An initial attempt to consolidate the black rendering by injecting binder did not produce the desired results, so a more radical and innovative method was implemented: the beige finishing rendering was removed (around 50 pieces), the black rendering was replaced, and then the pieces of finishing rendering were put back on. This colossal and risky job will require the intervention of two conservator-restorers, under the supervision of the Royal Institute for Artistic Heritage. This restoration has given new life to the sgraffito, which is once again on display in its entirety.

Today, the Maison Cauchie is recognised as Paul Cauchie's major work and is attracting great attention. Its façade is a veritable calling card, reflecting the exceptional expertise of the Cauchie workshop. Since 2023, the façade has been the subject of an in-depth study by the Monument Decorations and Wall Paintings unit of the Royal Institute of Artistic Heritage. This study aims to retrace the material and chromatic evolution of the mural painting, to assess its state of conservation – 40 years after the last restoration campaign – and to draw up proposals for action to restore it to a state closer to the original.



WienTourismus © Christian-Stemper

Architectural surfaces and plaster facades around and after 1900

The Art Nouveau period is maybe the most interesting time referring to the variety of materials used for architectural surfaces. The artistic treatment of facades around 1900 was shaped by the many new materials and technologies of the period. The facades were composed of decorative plasterwork in different structures, of stucco, ceramic tiles, metal, cast ornaments, stone or terracotta elements and faced brickwork. In withdrawing from the original intentions of the Historic Revival, architecture of Central Europe at the turn of the century reflected not only a new style and a new decorative vocabulary. The implementation of new, increasingly industrially-prefabricated products effected a fresh architectural aesthetic, which can, in general, be perceived on the structure of all surfaces and therefore on the all-over appearance.

Where as in the second half of the 19th century plasterwork and other materials on the facades were mainly painted, by 1900 the visual quality of natural plaster was considered appropriate and modern for contemporary buildings. Bright, white aggregates, lime and marble sands were used for light-colored and unpainted plaster surfaces. Roman cement plaster imitating stone and cast elements made of unpainted Roman cement were applied to the facades.

Special Art Nouveau plaster patterns as well as prefabricated casts elements were made possible by the development of new (hydraulic) binder materials for decorative renders and stucco. Roman cement, the first hydraulic binder was patented in 1796 by James Parker in England, where it was used primarily for constructions, where masonry was subjected to moisture and high levels of strength were needed. By 1900 Roman cement was also used for rendering facades and especially for the production of cast elements. Close cooperation between architects and the producers of new building materials is typical of Art Nouveau architecture. Otto Wagner's father-in-law was a producer of Roman and Portland cement. By the beginning of the 20th century the use of Roman cements gradually declined, being displaced by Portland cement, which came to be the dominate binder for hydraulic mortars and plasters. In this transitional time from Roman cement based renders to Portland cement based renders, in many instances mixtures of Portland and Roman cement occur in the mortars.

Today these highly hydraulic mortars with Roman cement have unfortunately been largely displaced by modern Portland cement-based products. However, it was those particular materials and their attendant specialized usage methods that enabled the using craftsmen to develop the independent stylistic form language of Art Nouveau, so admired today, both for its artistry and its craftsmanship. Based on case studies of Art Nouveau facades in Vienna, we will give an insight into the different materials, including the new materials on the market around 1900 and a special attention to Roman cement applications.



L'art verrier, entre préservation des savoir-faire et innovation : l'exemple des luminaires de la villa Majorelle à Nancy

Only candidate responding to the call for tenders issued by the city of Nancy, Cerfav, the European Center for Research and Training in Glass Arts (Vannes-le-Châtel, Grand Est, France) took up the challenge of restoring the glass globes and the light fixtures of the Villa Majorelle, as close as possible to the lost originals.

With all the scientific, technical and human resources to approach and carry out the reinterpretation of the glass lighting of the Villa Majorelle, Cerfav was entrusted with this mission. This helped the institution to strengthen the work of safeguarding heritage and transmitting glassmaking skills that it has been working on since its creation in 1991. Seven pieces left our workshops and are now set in the original mounts made by the Majorelle workshop or their reproductions. The three models ordered required research, testing and sampling before arriving at the implementation processes specific to each of them. This work carried out by the Cerfav multidisciplinary team was a series of challenges taken up over three months. A unique project of its kind that required the use of digital tools and traditional techniques.

As a preamble to the actual execution, a significant amount of research was carried out. The study focused on the lightings made by Daum Glassworks, a partner of the Majorelle workshops since 1894 and the author of the original lightings. The analysis of the techniques used by this manufacturer was extended by reading manuals and guides for glassmakers published in the nineteenth century and kept at the Cerfav library. The documented specifications provided by the Musée de l'École de Nancy, the project leader, were studied in depth. Meetings at the museum and the Villa Majorelle allowed us to become acquainted with the elements useful for making the restitutions. These elements were then made available. They contributed to the choice of technical and "design" orientations of the achievements. They also ensured the correspondence of the manufactured glass elements with the metal frames and supports.

The mission also included monitoring of execution, consultations with the museum and the heritage architect, coordination with other professional providers in the arts and crafts, installation of the parts and drafting of a detailed report. The restoration of the glass lighting of the Villa Majorelle was carried out according to the rules of the art and achieved a result that is faithful to the originals while including a part of the interpretation. The number and quality of the know-how to be coordinated for the success of such an operation are impressive. They have become rare and require such a level of execution. This underlines the important assignment that Cerfav plays in pursuing its commitment to train new generations of glassmakers.



Stained glass as a key visual element within Brussels Art Nouveau Architecture. A post-conservation reflection on the stained glass from the Hotel Van Eetvelde

Stained glass integrations are key decorative elements within the interior or in the façade of almost every building constructed in the art nouveau style. The recurrent floral motives often result in very elegant and complex stained-glass ensembles. The importance of the decorative value of the stained glass within the architecture challenges the conservator to find the right balance between conservation and restoration. During the conservation of the iconic art nouveau stained glass cupola in Hotel Van Eetvelde the close collaboration with architect Barbara Van der Wee and art historian Isabelle Lecocq (KIK-IRPA) was essential when creating the conservation methodology. Their thorough knowledge of the building history, the intentions and specific stylistic motifs of the original architect, and the whereabouts of the former owners, all helped to create a better understanding of the aesthetic role of the stained glass within these buildings.

The unique stained-glass cupola in the Wintergarden of Hotel Van Eetvelde was designed by Victor Horta, who was one of the leading figures of the art nouveau style in Brussels, and was executed by master glazier Raphael Valdre. The cupola is the highlight in the center of the house that Horta built between 1895 and 1901 for Baron Edmond Van Eetvelde. The house was clearly built to impress prominent visitors. The naturally lit Wintergarden with the large stained-glass cupola was an impressive central room between the front and back sections of the house. Horta called it his most experimental and daring architectural creation. The building was listed in 1976 and included in the UNESCO World Heritage List in 2000. Over the years the building underwent several restoration campaigns and its function changed to the Head Office of a gas federation. In 2023, in preparation for an exceptional public opening of the Hotel Van Eetvelde, as part of a year-long celebration of art nouveau in Brussels, the stained-glass cupola was restored under the supervision of architect Barbara Van der Wee.

During preliminary research into this project, many questions about the condition of the lead, the options for cleaning in situ, and the installation method of the large and strangely shaped panels remained unanswered. As a result, the initial intention was to restore the central panels in the workshop, and then clean and restore the rest of the panels in a minimalistic way in situ. However, in the end, due to the necessity to restore the plasterwork above the outer panels and the importance of thorough cleaning, all panels were deinstalled. Over the course of the project, the conservation approach was continuously developed and adapted to include new discoveries and requirements. The close collaboration with an expert team in both projects resulted in decisions that lead towards the improvement of the aesthetic outcome of the stained glass, even if that meant choosing a more invasive intervention. The aesthetic and symbolic value of these stained glass artworks here exceeds the age value of previous restorations. These decisions felt right and even obvious but still as a conservator, you always try to stay close to the principles of the Charter of Venice or the CVMA guidelines. And as such it felt like a relief to read in the Declaration of Torino the following words

“Where there is a conflict between preserving the age value and the artistic value of an Art Nouveau monument one should give higher priority to the artistic value, but with as much respect for the age value as possible.” The final result allowed a better understanding of the choices that were made by Horta and the overall aesthetics of the room. The conservation of the cupola of Van Eetvelde was a journey full of discoveries that allowed a better comprehension of the importance of stained glass and light in art nouveau architecture. It was fascinating to witness the resourcefulness and genius of the Art Nouveau architects and glaziers who were masters in inventing the most complex window frames including elaborate stained glass panels. It was a thrilling adventure to remove the panels from their frames and to discover how experimental making these artworks must have been for the inventors as well.

THURSDAY 28 NOVEMBER

SECTION II – Theory behind the restoration of Art Nouveau heritage



Conservation of mosaics related to Art Nouveau architecture in Hungary

Thanks to Miksa Róth and his workshop, Hungary has a huge legacy of mosaic decorations closely related to architecture. His figure is a key to the realisation of innovation and cooperation between artists and architects. Art Nouveau is undoubtedly associated with many technical and functional innovations, which need to be restored under a highly complex thinking. Within the framework of restoration theories, works of art from this period are in a specific situation, since the principles of the Turin Declaration are peculiarly significant.

The artistic unity of the architectural space or ensemble also depends on the completion of the mosaics, which requires the use of similar materials, techniques, knowledge and skills in this field. This is relevant particularly in the case of the external surfaces, facades which are in the most critical condition due to weathering.

From a technical point of view these glass mosaics embedded into mostly lime based mortars also act as a covering, so the use of similar completion materials is important to uniformly preserve the whole. Aesthetically the correctly and delicately executed new parts of the damaged glass mosaic can preserve and enhance the artistic value with as much respect as possible for the historical value.

How can all the requirements of conservation/restoration ethics be met? It is necessary to think about authenticity, reversibility, but also to give back the unity, the high artistic value, to be able to keep the historical concept and to preserve the age value of this specific era.

The legacy of Art Nouveau, the theory and practice of restoration will be important topics at the upcoming 6. SEE Mosaics Meeting in Budapest (8-11 October 2024). Experts from 15 countries will study and examine the conservation phenomena and challenges of the “new heritage” from the 1900 to the present day.

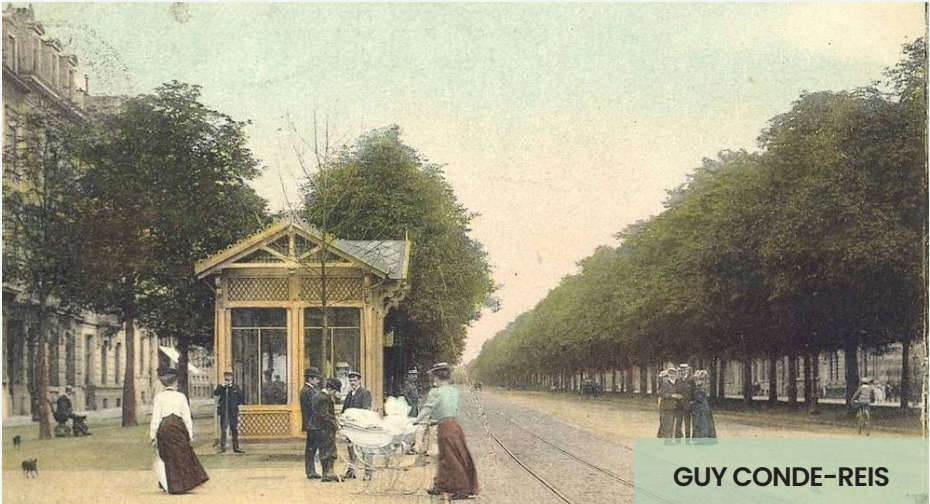


Mastery is in detail: problems and solutions in preserving authenticity in restoring Art Nouveau ceramic floors and wall tiling

Both in facades and in interiors of Art Nouveau buildings, special architectural ceramics, ceramic or cement tile floors and wall tiles and panels can often be found that have been severely damaged over the years: due to weather conditions, due to human negligence and carelessness and sometimes even due to improper renovation or restoration. There exist generally applied guidelines for the restoration of ceramic objects within a museum context, in which respect for maximum preservation of original material and professional restraint in invisible reconstructions – and therefore authenticity – are quite rightly a basic principle.

Can the same primacy be applied to restorations of ceramic realizations within the architectural heritage sector? What are the limits, possibilities and impossibilities in this area when striving for maximum preservation of original materials and trying to recreate the original appearance? How and where can we strive for maximum preservation of authenticity, and when is this not possible? How do we deal with a heavily weathered Art Nouveau facade panel in which several tiles are missing? What about heavily weathered glazed bricks, or missing and damaged tile strips in facades? What about a decorative floor with several rows of tiles missing? What are some of the best practice examples focusing on intervention techniques and methods?

A number of concrete cases (the art nouveau façades of La Grande Maison de Blanc in Brussels, a pharmacy in Binche and a former shop in Ghent, the wall tile panels in the interior of the Aegidium in Brussels, the encaustic floor tiles in de art nouveau Wintergarden at Onze-Lieve-Vrouw-Waver...) will provide insight into this problem and make the possibility or impossibility of striving to authenticity through good/best practices in this often neglected field much clearer.



La Charte de Venise et la Déclaration de Turin s'appuient-elles sur une vision formelle et esthétique du patrimoine ?

Pierre Bourdieu (1930–2002), one of the most widely quoted sociologists in the world, profoundly changed the way we think about society. He is the father of critical and political sociology. Sensitive to the power relations between social groups, he observed that modern societies are divided into 'fields' (social sub-spaces considered 'autonomous') between which an impassable boundary is erected. This is particularly true of the political field (action) and the artistic field (research) analysed by historians and art historians respectively, as if they were unconnected domains.

Yet the political power of architecture has been known for centuries. For example, Victor Hugo, an ardent advocate of the creation of the United States of Europe, deliberately used Gothic architecture, which was common to all European countries, to serve his political ideals. The primary aim of his famous novel *Notre Dame de Paris* was to popularise the Gothic style and thus highlight an identity shared by all Europeans.

Nevertheless, few writings on Art Nouveau address its political dimension. It has to be said that there are few similarities between the conservative, Catholic clientele of Antoni Gaudi and the liberal or socialist clientele of Victor Horta. In Belgium, a young monarchy, how can we fail to understand the advent of Art Nouveau as an instrument of the balance of power between the new wealthy bourgeoisie, establishing themselves on the newest avenues, and the aristocrats of a Leopold district that was resolutely off-limits to some?

Similarly, the restoration of Art Nouveau is not without its political underpinnings. Supported by the public authorities, it serves tourism and city marketing or helps to consolidate a collective identity at the heart of specific towns or regions... all the while hiding behind the veil of pure and marvellous art that cannot suffer from any lowly political considerations. Using a few examples, I propose to tell the story of Art Nouveau using Pierre Bourdieu's analytical grid (field, capital, habitus).



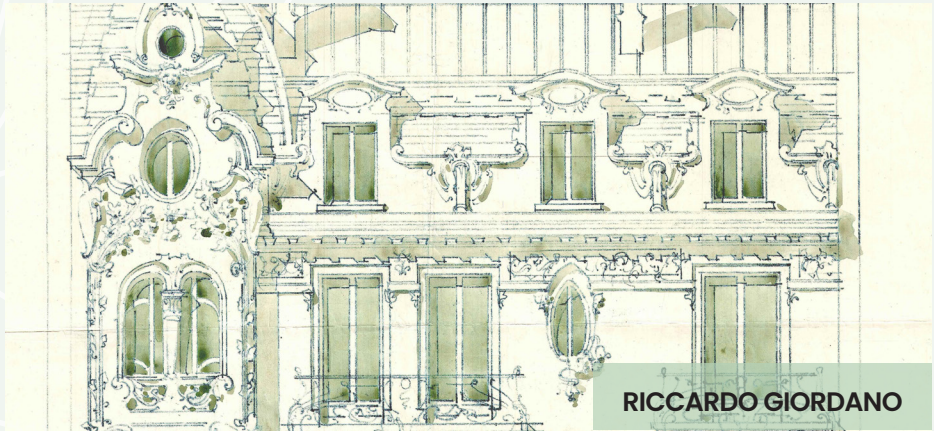
Mastery is in detail: problems and solutions in preserving authenticity in restoring Art Nouveau ceramic floors and wall tiling

The heritage of Art Nouveau takes on new significance in contemporary conservation practices which extend to the urban scale. Formulated in early works such as Charles Buls's writings of the late 1890s, reinvigorated in the mid-twentieth century movements and current in contemporary regulatory frameworks, urban-scale conservation recognizes the character of an urban environment and seeks to determine its contributing elements. It stresses the importance of buildings and building elements in relation to one another and to their setting rather in themselves, and it considers their value insofar as they contribute to the character of an ensemble or a place.

Their conservation becomes vital to contemporary urbanism, which defines itself as place-centered, sustainable and socially-engaged. It also opens new approaches to the Art Nouveau heritage in the city, in particular, a category of its production that may be defined as the derivative work of "minor" architects, and which therefore lacks the recognition, protection framework and conservation resources available for prominent buildings. It often consists of architectural details limited to the exterior of buildings, recast in the Art Nouveau motifs. These details follow the examples of leading architects and often lack the elegance of their inspiration sources. Their artistic and age value may not have always been fully persuasive, but they are distinctive and they carry intentions and meaning.

In Brussels, such cases include the works of Ernest Blérot, architect and property developer responsible for houses or groups of houses. Blérot's Art Nouveau details were the product of a distinct urban and cultural environment, a set of architectural traditions and building typology. As in their origins, their heritage value remains closely tied to Brussels's urban environment. Some of Blérot's residential and commercial buildings form ensembles on account of their Art Nouveau detail. However, they are not located in affluent areas and they do not enjoy the same protection or public resources, factors which affect their conservation state. In other geographic areas such as Guatemala City in Central America, the Liberty heritage which is also largely derivative in its nature and limited to the partial ornamentation of façades, remains closely tied to the historic colonial city.

The defining Art Nouveau motifs in such contexts have inherent value, but they also become contributing elements to the character of the district, or portions of it. Their role in such contexts calls for additional considerations.



Vers la restauration de la façade de l'Hotel de Montessuy par Jules Lavirotte (1899) : problématiques d'intervention sur un monument transformé

Located in the heart of Paris's 7th arrondissement, the townhouse at 12 rue Sédillot, completed in 1899, is a remarkable work built by Jules Lavirotte, an architect trained at the Ecole des Beaux-Arts in Lyon and then Paris under Paul Blondel, for the Countess de Montessuy (1825-1905). Blondel was also responsible for the apartment block at 29 Avenue Rapp, with which the Hôtel de Montessuy shared several decorative features in enameled stoneware designed by the ceramist Alexandre Bigot, combining beauty and utility in the Gesamtkunstwerk concept.

Sold several times, the building was finally acquired by the Italian state in 1930. It is now home to the Italian School of Paris, which commissioned the author of these lines to oversee the restoration of its emblematic street façade, the project is currently underway. The proposed paper will cover the following main themes:

- Briefly contextualize Lavirotte's work within the panorama of Parisian Art Nouveau at the turn of the 19th century.
- Based on the historical research carried out, describe the design and the original layout of the street façade and the changes that have taken place, particularly during the 2nd half of the 20th century.
- Identify and present the contributions made by traditional and innovative building techniques, using a documentary database: contemporary building manuals and treatises, catalogues of decorations used, industrial manufacturing, etc.
- Relate the changes identified to the state of health of the facade and the issues involved in its short- and long-term conservation.
- Present the practitioner's iterative approach to restoration, and the specific features of the treatment of the 'lacuna' in Art Nouveau, concentrated here in its most vulnerable elements, namely the decorative elements, which are essential to understanding the architect's work. These reflections will be presented concerning the contexts of the Venice Charter and the Turin Declaration (particularly in terms of the dualism of antiquity value and art value).



Two buildings by Béla Lajta in Budapest – contrasting stories of monument conservation

The constructions designed by Béla Lajta (1873–1920) constitute some of the most characteristic Art Nouveau and Early Modern buildings of Budapest. Already from 1908, when his first major public building was completed, his work attracted considerable attention. Although his later buildings provoked more controversy, their significance was recognised by his contemporaries and by the late 1920s they had become part of the canon of Hungarian art history. They were appreciated by the authors who regarded the assertion of national character in Hungarian architecture as a central value just as well as by those who considered being in tune with international developments to be of the utmost importance. However, canonisation did not mean that these buildings were properly looked after and maintained in good condition by posterity. The fate of Lajta's works was very diverse, in a recent exhibition at the Kiscell Museum in Budapest I tried to retrace this diversity presenting the detailed history of several of his creations.

In my proposed lecture I would like to contrast the conservation and restoration history of two of his chef-d'oeuvres: the Parisana music hall from 1907–1909, and the shop-and-apartment block built for his brothers at Szervita Square in 1911–1912.

The striking interior design of the proto-Art Deco Parisana was considered to be so alien to its function, that its long process of transformation began in the very year the building was completed. By the early 1920's its interior had been completely altered, and in the 1950s, its marble-clad main front was also demolished. However, from the late 1970s there have been calls for its reconstruction, and around 1990 it became the first architectural monument in Hungary to be (partially) reconstructed from scratch relying on period photographs and the findings of site research.

The Lajta building the avantgarde architects of the 1920s and 1930s admired most, was the shop-and-apartment block at Szervita Square, and it did enter Hungarian art historiography as the true precursor of mid-war architectural modernism. The interior of the Rózsavölgyi music shop on its ground floor, the first major work of architect and designer Lajos Kozma, was a gem of late Art Nouveau interior design, which underlined the importance of this building. It was however heavily damaged during the 1944–45 siege of the Hungarian capital. From the mid-1950s its reconstruction had been prioritised by the state and municipal actors of monument conservation. However, it never really succeeded and even today the building stands in a rather altered state.

In my lecture, based on extensive archival research and intended as a case study in the conservation of Art Nouveau architectural heritage in Hungary, I would like to examine the professional, economic and political factors behind the divergent fate of these two buildings. I also intend to show, how their critical fate, their reception in the architectural and art historical literature was related to their state of conservation.



BEATRICE CODA NEGOZIO

CARLO LUIGI OSTORERO

A new language to bring back to life the seduction of the last style. The AI at the service of the restoration

The tricky point of restoring Art Nouveau architecture is to face the difficulties of an artistic expression that, at the same time, experiments and innovates both, building technologies and aesthetic language. The Art Nouveau rather to represent the prologue of the Modern Movement or prorationalism, manifested itself as a brand new aesthetic vision inspired by nature zoomorphic and phytomorphic expressions, a mimesis shaped exploiting new building technologies (reinforced concrete, steel, glass). Call back to life this revolutionary technical and aesthetic approach, means to go deep into all new experiments and solutions adopted by that time, using the most up to date investigation techniques, even when looking at local traditions.

If times are mature for this and the and we feel confident with Art Nouveau historiographical research (historical issues) and contemporary materials, what is still missing is a systematic approach, a framework through which to define precise guidelines to face Art Nouveau restoration as well as –since long– identified for former historical periods. The City of Turin could perfectly suit the test to validate this proposal. Among the European capitals and the first of a united Italy back in 1861, provided a good humus to experiment, through materials and building technologies, the Art Nouveau suggestions and sensibility in a wide range of typologies, at any scale. Is here that the Henenbique System has been adopted at first in reinforced concrete buildings in between XIX and XX centuries, thanks to mr. Giuseppe Porcheddu, the engineer who held the right for the Henenbique System patent and spread its use to the widest use throughout Italy.

In 1902, the First International Exposition of Modern Decorative Arts made the rest: the avant-garde stage where the most celebrated architect and artists gathered in Turin, performed the Art Nouveau at best. The restitution of this short and glorious past through artifacts, several still in use and in a good shape, means to recognize the validity of the Model of urban civility that Turin expressed embracing the Art Nouveau spirit. This Heritage is at the attention of the Politecnico di Torino and its acknowledged partners among them the Società degli Ingegneri e degli Architetti in Torino and the Soprintendenza Archeologia Belle Arti e Paesaggio per la Città Metropolitana di Torino. The current and innovative shared research program aims to frame a «Liberty Style Atlas of Turin», that's to say to generate, by the mean of AI, a Certified Data Catalogue. Thanks to the powerful data analysis capability it's possible to catalogue any single element of any architecture, whether visible by our eye whether hidden by cladding layers and finishing.

The output will be a data base at disposal of those operators of the building domain engaged in restoring and maintaining the existing heritage. Therefore, any building technology as well any single element part of (the bracket, the frame, the bannister, the drip groove, the modillion, ...) becomes a «letter» of a «new alphabet» to create a noun to assign to each distinct component and category. From a new alphabet to a new «writing», whose «syntax» and «ortography» will embody the very true feeling of the Art Nouveau, supported by the tangibility of the economics and the strictness of the scientific approach.

SPEAKERS



DAVID ARTIS

David Artis is an architect based in London. Currently overseeing arts, heritage and cultural projects at the multi-disciplinary practice Building Design Partnership, he led and authored the award-winning restoration and extension of Leighton House.



MARIO BAECK

Mario Baeck holds a degree in Germanic philology and a doctorate in art sciences. He is since the 1990s secretary of the non-profit organisation Wintertuin Ursulinen in Onze-Lieve-Vrouw-Waver and since 2009 curator of the Gilliot & Roelants Tile Museum in Hemiksem.



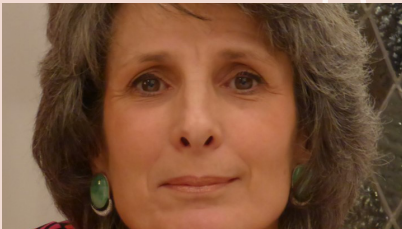
JOHN BROWN

John Brown is a RIBA-accredited Specialist Conservation Architect and Director at Page|Park Architects. He had significant involvement in the reconstruction of the Mackintosh Building at the Glasgow School of Art prior to the 2018 fire.



SHANNA CABOZCABELEIRA

Shanna Cabozcabeleira holds a master's degree in Conservation and Restoration and a master's degree in Heritage Studies. Since November 2021, she has been curator-restorer of wall paintings at the Royal Institute of Artistic Heritage (KIK-IRPA), where she is part of the Monument Decorations and Wall Paintings unit.



BEATRICE CODA NEGOZIO

Beatrice Coda Negozio is an architect based in Turin. She is the author of publications about Turin architectural heritage and Curator of the exhibit Liberty. Torino Capitale, October 2023-June 2024, Palazzo Madama Torino.



GUY CONDE-REIS

Guy Conde-Reis is an architect and architectural historian. He teaches heritage conservation and restoration at the ULB Faculty of Architecture and is responsible for developing urban.brussels' cultural strategy.



TAMÁS CSÁKI

Tamás Csáki PhD, art historian and historian, head of the Modern Urban History Department at the Budapest History Museum and lecturer of modern architectural history at Eötvös Loránd University of Sciences, Budapest. He researches late 19th and early 20th century architectural history, especially that of the Hungarian capital.



RICCARDO GIORDANO

Riccardo Giordano is an architect with degrees from La Sapienza University and the Ecole de Chaillot, he has worked for two decades in the field of architectural restoration, in France and abroad, as a heritage architect and chief architect of historic monuments. Since 2018, he has been a teacher at the Ecole de Chaillot.



PHILIPP GUTBROD

Philipp Gutbrod is Director of the Institut Mathildenhöhe. From 2013 to September 2024 he was involved in all phases of the restoration works in and around the Mathildenhöhe's Exhibition Hall.



ANIEL GUXHOLLI

Aniel Guxholli teaches architectural history and heritage conservation at McGill University and the American University in Paris. With a long interest in Art Nouveau, he examined in his doctoral dissertation problems of genesis and meaning in Victor Horta's Hôtel Tassel.



KORNÉLIA HAJTÓ

Kornélia Hajtó is a certified silicate expert restorer and a professor and internship supervisor of the Applied Arts Restoration Course at the Hungarian University of Fine Arts.



BRIGITTA KÜRTÖSI

Brigitta Kürtösi is a painting conservator, an expert and researcher in the field of monument heritage specializes in the conservation of mosaics and murals. She teaches the theory and practice of historical wall painting techniques at the Hungarian University of Fine Arts in Budapest.



JANOS MANGEL

Janos Mangel is the Project Architect of the Budapest Museum of Applied Arts Reconstruction and Extension Architectural Design Works with Vikár and Lukács Architect Studio Kft.



KATRIEN METSDAGH

Katrien Mestdagh is the third generation of Atelier Mestdagh and works already for 20 years in the family business. She studied Stained glass Conservation and Restoration at the University of York.



CAMILLA MILETO & FERNANDO VEGAS

Fernando Vegas and Camilla Mileto are architects and professors at the Universitat Politècnica de València (Spain). They have extensively researched, worked, published and lectured on architectural conservation. Among others, they have developed projects for the Alhambra of Granada.



CARLO LUIGI OSTORERO

Carlo Luigi Ostorero is professor at the Faculty of Building Engineering at the Polytechnic University of Turin. His research focuses on architectural restoration, construction history, and innovative technologies applied to architectural design and construction.



ANNE PLUYMAEKERS

Anne Pluymaekers is an art historian and archaeologist by training and is currently head of the Culture Department at Cerfav (Centre européen de recherches et de formation aux arts verriers) in Vannes-le-Châtel (France).



DANIEL ROBBINS

Daniel Robbins is a Senior Curator of museums with the Royal Borough of Kensington and Chelsea and is responsible for Leighton House and Sambourne House.



KARL STINGL

Karl Stingl has been working for the Association for the Advancement of Build Heritage at the IWBZ Kartause Mauerbach since 1999, in the fields of building research, monument preservation and historic building materials. His work focuses on research and conservation work in the areas of stone, brick, plaster and paint.

LED BY



ALICE GRAAS

Coordinator of the Art Nouveau Brussels 2023 and Art Deco Brussels 2025 projects, she has a master degree in anthropology. She is member of the board of Maison Cauchie ABSL, organize cultural guided tours, and is also one of the leading figures in the Art Nouveau LABoratorium (LAB•AN) in Brussels.

KEYNOTE SPEAKERS



EZIO GODOLI

Ezio Godoli, Professor at the University of Florence, is now President of the Documentation Centre for Contemporary Architecture in Tuscany and, as a UNESCO-appointed expert, took part in drafting the Turin Declaration.



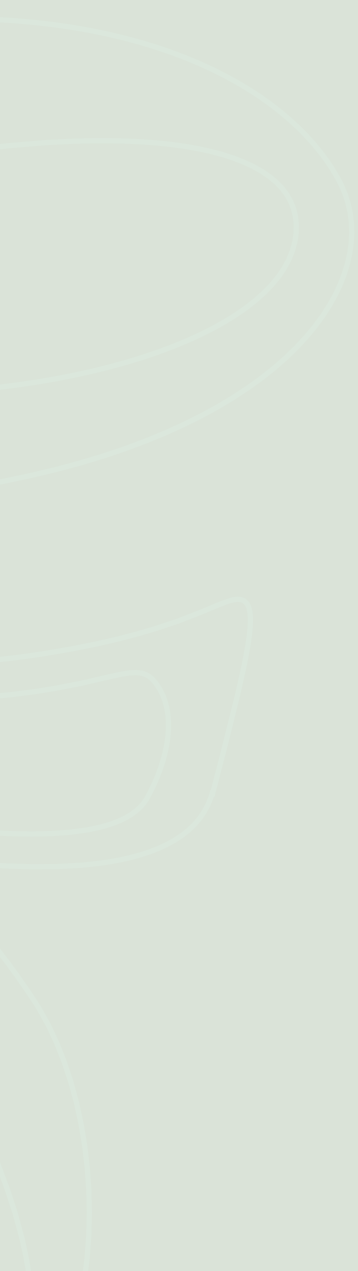
BARBARA VAN DER WEE

Barbara Van der Wee is a Belgian architect and specialist in the restoration of the art nouveau buildings of Victor Horta (1861-1947). She is considered an expert in the field of heritage conservation in Belgium.

ROUND TABLE

Participants: Ezio Godoli, Breda Mihelič, Jozsef Sisa, Barbara Van der Wee and Benjamin Zurstrassen

Moderated by Priska Schmückle von Minckwitz



RÉSEAU ART NOUVEAU NETWORK

Art Nouveau as a New EUtopia



Iparművészeti Múzeum



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