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ART NOUVEAU

2	RÉSEAU ART NOUVEAU NETWORK
3	ÅLESUND . NORGE
4	BARCELONA . CATALUNYA
5	BRUXELLES - BRUSSEL . BELGIQUE - BELGIË
6	BUDAPEST . MAGYARORSZÁG
7	GLASGOW . SCOTLAND UK
8	HELSINKI . SUOMI
9	LJUBLJANA . SLOVENIJA
10	NANCY . FRANCE
11	REUS . CATALUNYA
12	RIGA . LATVIJA
13	TERRASSA . CATALUNYA
14	PROVINCIA DI VARESE . ITALIA
15	WIEN . ÖSTERREICH

The Réseau Art Nouveau Network

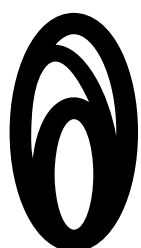
At the dawn of the 20th century a cultural phenomenon was spreading across many cities in Europe: Art Nouveau. This movement marked a time of great artistic and intellectual change, exploiting the new ideas and inventions of the industrial revolution in pursuit of perfect craftsmanship. All over Europe, Art Nouveau was driven by a formidable longing for modernity, by the desire to enhance the day-to-day experience in the large developing urban centres and by the wish to remove the boundaries between the fine and decorative arts. This movement offered a new way of life, with a balance between the skills of architecture, interior decoration and furniture.

In 1999, fourteen European cities came together in a network to study, protect and value their Art Nouveau heritage. This network consists of professionals with various skills: conservationists and museum directors, architects, restorers and art historians. Together they produce literature and activities to inform professionals and raise public awareness: publishing books, creating an internet site, organising a colloquium, mounting an exhibition and writing study books for college students and younger children. To achieve its objectives the Network receives financial support from the European Commission as part of the Culture 2000 programme.

Le Réseau Art Nouveau Network

À l'aube du XX^e siècle, un phénomène culturel se développe dans plusieurs villes d'Europe : l'Art nouveau. Ce mouvement, qui marque à la fois un grand changement artistique et intellectuel, a exploité les nouveautés issues de la Révolution industrielle, tout en poursuivant la perfection du travail artisanal. Partout en Europe, l'Art nouveau est porté par une formidable envie de modernité, par le désir d'embellir la vie quotidienne dans les grands centres urbains en développement et par la volonté de supprimer la frontière entre les Beaux-Arts et les arts décoratifs. Ce courant offre un nouvel équilibre de vie, mêlant habilement l'architecture, la décoration intérieure et le mobilier.

En 1999, quatorze villes d'Europe se regroupent au sein d'un réseau de coopération pour étudier, sauvegarder et mettre en valeur leur patrimoine Art nouveau. Ce réseau est constitué de personnes aux métiers et aux compétences variés : conservateurs ou directeurs de musées, architectes, restaurateurs, historiens de l'Art. Ces derniers conçoivent des documents et des activités pour informer les professionnels et sensibiliser le grand public : édition de livres, création d'un site Internet, organisation d'un colloque et d'une exposition, publication d'un journal pour les collégiens et d'une revue pour les enfants. Dans ce but, le réseau reçoit un soutien financier de l'Union européenne (programme Culture 2000).



Art Nouveau in Europe

Around 1900 a new artistic movement was developing in a number of European cities. This cultural phenomenon was called many different things: Jugendstil, Modern Style, l'École de Nancy, Modernisme, Secession, etc. Its roots lie in the social and economic changes that affected Europe in this period.

The industrial revolution started at the end of the 18th century in Great Britain and spread throughout Europe, then the United States of America during the 19th and 20th centuries. It transformed the economy of each country that it touched, as well as the daily lives of the people. In this way Europe went from being a place where economies were dominated by agriculture and cottage industries, to one that was rooted in the machine, heavy industry, developing transport systems and the use of new sources of energy (coal, then oil and electricity). It was also supported by new inventions, notably the steam engine by the Scottish inventor, James Watt.

The industrial revolution more or less changed manufacturing methods. Little by little the work of craftsmen was replaced by mass production. Prices dropped, goods became more accessible and the number of consumers rose sharply. At the time the concept of the department store was also born, along with the first moves towards modern advertising. In addition there was the development of credit to tempt buyers to make multiple purchases. With the growth of the European population – which in 1900 made up a quarter of the world population – the birth of the consumer society was complete.

The structure of society was also affected by the industrial revolution. In this new industrial and urban world, the rural classes gave up their place in society and an immense working class emerged, along with a more prominent bourgeoisie and middle class. At the time society was dominated by a bourgeoisie that had rapidly become wealthy. As powerful owners of the steel industry (known as the Masters of the Forge), railway or textile tycoons and pioneers of the car industry, their monopoly on power and influence allowed them to indulge their wealth. The members of this bourgeoisie were able to give particular attention to the maintenance and the decoration of their homes. Meanwhile the middle classes that sought to distinguish themselves from the working class, looked to imitate the lifestyle of the bourgeoisie. Such moves in society also contributed to the development of decorative arts across Europe.

Art Nouveau in Europe was therefore tied to a specific economic and social landscape. The artists, who were also sometime producers, used the new materials and techniques that came out of the industrial revolution. The development of mass production was of particular benefit to the upper and lower middle-classes, while one-off pieces were still the preserve of the very wealthy. Art Nouveau wanted to be both functional and decorative, and to embrace everyday objects (ashtrays, armchairs, crockery etc). The artists used an astounding number of forms in their work, from curves and flowing elegance to pure geometry. At the end of the 19th century this style had reached all areas of public and private architecture, most notably stations, banks, schools and department stores.

Heritage terminology

In this publication we aim to present the Art Nouveau of the different partner cities and explain the terminology that surrounds Art Nouveau and its protection. Through the definitions you can discover the concepts and methods that are important if you are interested in art and architecture. If you have a good understanding of these terms with regard to Art Nouveau, you will discover that the definitions are equally valuable for other movements and objects such as a Baroque public square, Art Deco furniture or even a prehistoric cave.

Vers 1900, un nouveau courant artistique se développe dans un certain nombre de villes européennes. Ce phénomène culturel prend différentes appellations, Jugendstil, Modern Style, École de Nancy, Modernisme ou encore Sécession. Il est fortement lié aux évolutions économiques et sociales de l'Europe de cette période.

La Révolution industrielle débute à la fin du XVIII^e siècle en Grande-Bretagne et se diffuse en Europe puis aux États-Unis tout au long du XIX^e et du XX^e siècle. Elle transforme profondément l'économie des pays qu'elle a touchés et la vie quotidienne des hommes. L'Europe passe ainsi d'une économie dominée par l'agriculture et l'artisanat à une économie fondée sur la machine, la grande industrie, le développement des transports et l'utilisation de nouvelles sources d'énergie (le charbon puis le pétrole et l'électricité). Elle s'appuie aussi sur des innovations techniques, en particulier la machine à vapeur de l'inventeur écossais, James Watt.

La Révolution industrielle modifie sensiblement la façon de produire : peu à peu, le travail artisanal est remplacé par la production en série. Cette production en masse provoque une baisse des prix : la consommation devient donc accessible à un plus grand nombre. On assiste alors à la naissance des grands magasins, aux premiers pas de la publicité, appelée "réclame". En outre, le développement du crédit incite les consommateurs à multiplier leurs achats. Avec l'augmentation de la population européenne qui constitue, en 1900, le quart de la population mondiale, la consommation se développe.

La Révolution industrielle transforme donc la société. La société rurale cède la place à la société industrielle, marquée par l'urbanisation, l'apparition d'une immense classe ouvrière et l'ascension de la bourgeoisie et des classes moyennes. La société est alors dominée par la bourgeoisie qui s'enrichit rapidement. Les grands patrons de la sidérurgie, appelés les "maîtres des forges", les grands patrons du chemin de fer ou du textile et les pionniers de l'automobile cumulent toutes les formes de pouvoir et exposent leur richesse. Les membres de cette bourgeoisie prêtent donc une attention toute particulière à l'entretien et à la décoration de leur demeure. Les classes moyennes, pour se distinguer du monde ouvrier, cherchent à imiter ce mode de vie bourgeois. C'est ainsi que se développent les arts décoratifs à travers toute l'Europe.

L'Art nouveau en Europe est donc lié à ce contexte économique et social. Les artistes, qui sont aussi des industriels, utilisent les nouveaux matériaux et les techniques issus de la Révolution industrielle. Ils développent la production en série, destinée à la petite bourgeoisie et aux classes moyennes. Ils fabriquent aussi des pièces uniques destinées aux plus riches. L'Art nouveau, se voulant à la fois fonctionnel et décoratif, touche tous les objets du quotidien (cendriers, fauteuils, chaises, vaisselle...). Les artistes utilisent des formes étonnantes, toutes en courbes et arabesques ou alors d'une grande pureté géométrique. Ce style touche, à la fin du XIX^e siècle, l'architecture privée et publique, notamment les gares, les banques, les écoles et les grands magasins.

La terminologie du patrimoine

Dans cette publication, nous te proposons parallèlement à la présentation de l'Art nouveau dans les différentes villes partenaires, un aperçu de la terminologie qui entoure les œuvres Art nouveau et leur protection. À travers des définitions, tu découvriras des concepts ou des méthodes qu'il est important de connaître lorsqu'on s'intéresse à l'Art et à l'Architecture. Si tu les a bien compris à travers les exemples Art nouveau, tu réaliseras que ces définitions sont également valables pour les autres mouvements ou œuvres que ce soit pour une grotte préhistorique, pour une place publique de style baroque ou encore du mobilier Art déco.

Ålesund, Norge



1 Hagbarth Schytte-Berg, the Swan Pharmacy, 1905-1907

2 Hagbarth Schytte-Berg, the Swan Pharmacy, Playful lines of Art Nouveau blended with Norwegian Dragon Style motifs in the ironwork, 1905-1907

3 Hagbarth Schytte-Berg, Detail of the counter in the interior of old Swan Pharmacy, showing the symbol of wisdom, the owl, 1905-1907

4 Hagbarth Schytte-Berg, the Swan Pharmacy, Detail from the staircase, 1905-1907

5 Hagbarth Schytte-Berg, detail of head's troll, personal villa

Art Nouveau: Out of the ashes

During the night of the 23rd of January 1904, a violent storm started a fire that took only fifteen hours to destroy the entire city of Ålesund. The consequences were breathtaking, more than 800 buildings were devastated and ten of the twelve thousand inhabitants of the city were left without a roof over their heads. Fortunately there was only one victim.

To re-house the local population the city had to be totally rebuilt. Help was sent not only from all over Norway but from the rest of Europe and the United States of America. The reconstruction was achieved in three years, with over six hundred new buildings erected.

The 7th of June 1905 was a time of rebuilding in more than one way; Norway had become independent from the Union of Sweden-Norway. This event had a significant influence on the architects and artists who contributed to the rebuilding of the city. Involved in the project were fifty architects, many of who had studied abroad and were influenced by European Art Nouveau. Their inspiration also came from national legends and history that played an important role in the Norwegian identity.

The Swan Pharmacy

Built by the architect Hagbarth Schytte-Berg, this pharmacy mixes the elegant lines of Art Nouveau with decoration inspired by the art of the Vikings. The architect also created matching furniture for the pharmacy and certain pieces for the living quarters of the owners. The result was a harmony of rare beauty.

A large building, the pharmacy occupies practically all of a block. By using granite – which offered a range of different coloured veneers – rich but subtle contrasts were achieved in the decoration. Masks and dragons from medieval art and from the traditions of Norwegian Vikings adorn the many windows, in a range of shapes and forms. The ironwork elements, staircases, counters, stucco reliefs, the furniture and features in the hallway and dining room all display the same source of inspiration. The stained-glass windows are also decorated with different motifs to illuminate the rest of the space.

Dragon Style

The architecture and decorative arts were influenced at the time by European Art Nouveau and by the Dragon style that was inspired by Norwegian myths and legends. On many of the facades of buildings there is a mixture of plant motifs and imaginary characters from the folklore of Norway. The Swan Pharmacy is a good example of this.

The same style was used in other buildings created by architect Schytte-Berg: on the façade of the Villa Devold, built in 1906, the head of a troll adorns the archway of the entrance porch.

Jugendstil : Opp av asken

Orkannatten 23. januar 1904 begynte brannen som på 15 timer la praktisk talt hele Ålesund i aske. Det var den mest omfattende brannkatastrofen i Norges historie. Over 800 hus forsvant i flammene, og 10 000 av byens 12 000 innbyggere ble brått uten hjem. Utrolig nok var det kun ett menneske som omkom.

For å skaffe boliger til byens befolkning måtte nesten hele byen gjenreises. Nødhjelp strømmet til fra hele landet, fra resten av Europa, fra USA – og til og med fra Afrika. På tre år reiste man en by med over 600 nye hus.

Midt i gjenoppbyggingsperioden for Ålesund – nærmere bestemt 7. juni 1905 – løsrev Norge seg fra unionen med Sverige. Den nasjonale begeistringen og gløden som preget denne perioden preget også kunst og arkitektur på ulike måter. Det gjalt ikke minst arbeidet til de 50 arkitektene som deltok i gjenreisningen. Mange av dem hadde studert i utlandet og blitt påvirket av europeisk jugendstil. Men de hentet også inspirasjon fra vår egen mytologi og historie, den som har vært så avgjørende for utviklingen av vår norske identitet.

Svaneapoteket

Svaneapoteket viser hvordan arkitekt Hagbarth Schytte-Berg forente elegante jugendstillinjer med dragestildekoraasjon inspirert av arven etter vikingene. Han tegnet også inventaret til apotekutsalget og innredningen til apotekerfamiliens privatbolig. Resultatet er en uvanlig helhetlig og vakker bygning.

Apoteket er et stort bygg som dekker nesten et helt kvartal i byrommet. Huset er forblendet med norsk granitt der ulike steinfarger gir dekorative kontraster. Drageformer og masker inspirert av norsk viking- og middelalderkunst pryder de mange og varierte vinduene, smijernsarbeidet, utskjærningene i dører, disker og trappeløp, gipslistene i taket, og møbler og inventar i spisestue og hall. Blyglassvinduene siler lyset gjennom kontinentale art nouveau-motiver basert på stiliserte eller abstraherte naturbilder.

Dragestilen

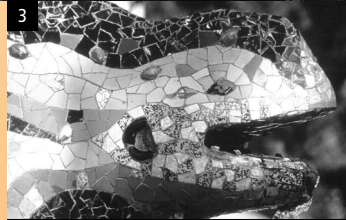
Både arkitektur og kunsthåndverk ble påvirket av Europas jugendstil, og i tillegg av vår egen dragestil som er inspirert av norrøn mytologi. På mange fasader ser vi en blanding av plantemotiver, fabeldyr og fantasifigurer fra norrøne myter.

Svaneapoteket er et utmerket eksempel på dette. Arkitekt Schytte-Berg benyttet den samme stilen i mange av sine andre byggverk. På fasaden til Villa Enkefru Devold, bygget i 1906, ser vi en trollmaske over bueåpningen til balkongen.

Cultural heritage

Cultural heritage is one of those terms that people often use without actually knowing what it means. Culture isn't just about buildings, sculptures or paintings – although they are important – but about your family and the history they bring with them and pass on to you. This could be stories, songs or recipes that have come through generations, or special places that everyone in your country knows are significant. For example, because of its special beauty and the story of its development, Ålesund is part of the cultural heritage of Norway.

Barcelona, Catalunya



1 Puig i Cadafalch, Baró de Quadras palace, museum of music, 1902

2 Antoni Gaudí, Güell park, 1900-1914

3 Antoni Gaudí, Güell park, dragon of the fountain, 1900-1914

4 Lluís Domènech i Montaner, Palace of catalan's music, 1908

Catalan Modernisme: Art Nouveau in Catalonia

Barcelona is the capital of the Catalan region of Spain, situated in the north east of the Iberian peninsula and bordering the Mediterranean. In the middle of 19th century the industrial revolution profoundly transformed this area that was renowned for its textiles industry. Trade was increasing with the rest of Spain and America and these economic changes affected Catalan society, which was then dominated by the bourgeoisie.

Within this context 'La Renaixença' appeared. This cultural movement highlighted Catalan culture and gave birth to Catalan Modernisme, which integrated the modernism of Art Nouveau within the traditions of Catalonia. The Catalan Modernisme used the curved lines of Art Nouveau while making reference to the history and traditions of Catalonia: the four stripes of the Catalan flag and the legend of St Jordi, the patron saint of Catalonia, for instance. These were just two of the themes and motifs used by the artists.

Although the movement embraced all of the arts, it was architecture that experienced the most spectacular results. The expansion of the city of Barcelona offered a wealth of opportunities for construction.

Park Güell

Built between 1900 and 1914 by Antoni Gaudí for Eusebi Güell – his principal patron – this 20 hectare park is situated in the centre of Barcelona. Initially Gaudí envisaged a city garden with housing, however the final scheme became a public park.

Two small houses, topped with wavy roofs that seem to have come straight out of a fairytale, frame the main entrance. You then find yourself in front of a striking exterior staircase, on which a dragon in mosaic stands keeping watch. It represents the Python who is the guardian of underground water. As such, behind the dragon you find a cistern that collects rainwater. Further away, a head of a serpent recalls the emblem of Catalonia (the red and yellow stripes and the serpent's head). The staircase leads to a terrace that is supported by columns that are reminiscent of an even more ancient style.

Gaudí proved his genius with the realisation of this project. For example, the columns serve as water pipes for the collected rainwater, which flows through to form a reservoir beneath the terrace. The terrace is creatively matched by the public spaces, where a wall snakes around to provide both balustrading and seating.

In the park Gaudí created a space that adapted to the natural landscape. Since 1984 the park has received protected status from UNESCO.

Mosaic

Mosaic is used extensively in Catalan architecture, as you can see in the Park Güell. The mosaics of Gaudí created a visual appeal of great richness. Nevertheless, he used cheap materials recovered from ceramic factories (leftovers and fragments). The ingenious way in which the colours were put together created an affect that was both luminous and striking.

El modernisme català : l'Art Nouveau a Catalunya

Barcelona és la capital de Catalunya, que està situada al nord-est de la península Ibèrica i a la vora de la Mediterrània. A mitjan segle XIX la revolució industrial va canviar a fons tota la zona, molt coneguda per la seva indústria tèxtil, alhora que el comerç amb la resta d'Espanya i Amèrica es desenvolupava cada vegada més. Aquests canvis van afectar la societat catalana, que aleshores estava dominada per la burgesia.

En aquest context va aparèixer la Renaixença, un moviment cultural que posava l'èmfasi en la cultura catalana i que va originar el modernisme català, que integrava el modernisme de l'Art Nouveau i les tradicions catalanes. El modernisme català utilitzava les línies corbes de l'Art Nouveau tot fent referència a la història i les tradicions de Catalunya: per exemple, les quatre barres de la senyera catalana i la llegenda de Sant Jordi, patró de Catalunya, per citar només dos dels temes i motius utilitzats pels artistes.

Encara que aquest moviment abastava totes les arts, és en l'arquitectura on es van assolir els resultats més espectaculars, ja que l'expansió de la ciutat de Barcelona oferia un munt d'oportunitats constructives.

Park Güell

Aquest parc de 20 hectàrees, situat al centre de Barcelona, va ser construït entre el 1900 i el 1914 per Antoni Gaudí per encàrrec d'Eusebi Güell, el seu principal mecenes. Inicialment Gaudí havia previst una ciutat jardí amb habitatges, però al final va esdevenir un parc públic.

L'entrada principal està emmarcada per dues casetes coronades per teulats ondulats, que semblen sortides directament d'un conte de fades. Un cop dintre ens trobem davant d'una escala exterior impressionant, des de la qual ens vigila un dragó fet de mosaic. Aquest dragó representa el Pitó, que és el guardià de les aigües subterrànies. Així, darrere del dragó ens trobem una cisterna que recull l'aigua de la pluja. Més enllà, un cap de serp recorda l'emblema de Catalunya (les barres vermelles i grogues i el cap de la serp). L'escala porta a una terrassa que es sosté sobre unes columnes que recorden un estil encara més antic.

Gaudí va demostrar el seu enginy amb la realització d'aquest projecte. Per exemple, les columnes són com canonades que recullen l'aigua de la pluja al seu interior i la canalitzen fins a un dipòsit situat sota la terrassa, que conforma un espai públic voltat de manera creativa per un mur serpentejant que serveix de balustrada i de seient.

En aquest parc Gaudí va crear un espai que s'adapta al paisatge natural. Des del 1984 el parc està protegit per la UNESCO.

Mosaic

El mosaic és utilitzat àmpliament en l'arquitectura catalana, tal i com es pot veure al Park Güell. Els mosaics de Gaudí creen un atractiu visual de gran profunditat i riquesa, malgrat que Gaudí utilitzava materials barats recuperats de les fàbriques de ceràmica (restes i fragments). La manera enginyosa de combinar els colors crea un efecte lluminós i sorprenent.

Highlight Heritage

To keep people interested and aware of the place they live in, there are many projects that promote and highlight the heritage of a city. This happens in many different ways but can involve: restoring important architectural sites, holding exhibitions or having events such as concerts or plays take place in sites of important cultural heritage. In Barcelona, for example, routes were established to highlight the work of three of the city's best known architects: Antoni Gaudí, Lluís Domènech i Montaner and Josep Puig i Cadafalch.



- 1 Paul Hankar, The architect's home and studio, 1893
- 2 Paul Hankar, The architect's home and studio, 1893
- 3 Paul Hankar, Détail Detail of the elevation and sgraffites, 1893
- 4 Paul Hankar, The architect's home and studio today Defaqzstraat, 71, 1060 Brussel

The context of the birth

At the end of the 19th century, Brussels was in the middle of economic and cultural expansion. A growing population saw new neighbourhoods emerging, which in turn led to a building boom. At the time a section of the bourgeoisie preferred more traditional styles of art, however the artists and intellectuals of the day were looking for new forms of artistic expression. They wanted to make Brussels a modern city. For example, architects used new materials that allowed them to use the spaces of the building with ease than they had been able to before.

The architect's home and studio

It was in 1893 that Paul Hankar built his own private house and laid the foundations of Art Nouveau.

Looking at the height of the building, the lines of the structure were reinforced by the windows on the many levels. A bow window (sort of suspended veranda) extends the great bay of the living room, and is crowned by a terrace with elegant wrought-iron work that is supported by the cornice. But the height is not only an aesthetic feature, above all else it has a functional role to play. In a modest house composed of a series of linked rooms, generally the main room was a sombre one – right in the heart of the building, between the street and the garden. The solution of Hankar, unusual for the time, was to create areas of double height that meant that each level of the building was bathed in sunlight by the great window areas. From the exterior you get a very good idea of how the inside space is organised, a rational approach typical of pioneers of Art Nouveau.

Hankar introduced a very particular decorative element to the façade of the house – sgraffites. If you look under the cornice of the building there are animal motifs which symbolise the four different times of the day: morning, daytime, evening and night. These sgraffites are one of the first examples of a type of natural looking decoration that had a huge impact and could be found on a number of locations afterwards.

The Hankar hotel was listed in 1975 and restored in 1994.

Sgraffite

The term comes from the Italian 'graffiare', which means to scratch, and refers to the decorative technique that was used in the design of murals. The sgraffite is made by coating a dark mortar-based layer in a light colour and then scraping away this layer while it is still moist, revealing a darker bottom layer. The result gives a clear outline, as well as defining the surfaces. By using many layers with diverse colours and by varying the technique, cutting, scratching, painting or gilding, the artist could create very elaborate patterns. The Sgraffite is a long and detailed process. Generally the sgraffites are situated on the exterior of buildings and are therefore subject to the elements, which is the reason for restoration work. But as in the time of the building of the cathedrals, the Art Nouveau artists jealously guarded their professional secrets. The restorers did not have the detailed information about the process of sgraffite in the Art Nouveau of Brussels, making their work even more difficult.

De ontstaansvoorwaarden

Op het einde van de 19de eeuw kende Brussel een enorme economische en culturele ontwikkeling. Met de groei van de bevolking ontstonden nieuwe wijken en de hiermee gepaard gaande bouwwoede. De burgerij van die tijd had een voorkeur voor meer traditionele kunststijlen. Kunstenaars en intellectuelen waren echter op zoek naar nieuwe kunstvormen. Zij wilden van Brussel een moderne metropool maken. Zo gingen architecten gebruik maken van nieuwe materialen die hen toelieten om vrijer en vindingrijker om te gaan met de volumes en de ruimteverdeling van gebouwen dan voordien.

Eigen woning van Paul Hankar

In 1893 bouwt Paul Hankar zijn eigen woning, een van de eerste art-nouveaugebouwen.

De verticaliteit van het gebouw wordt geaccentueerd door de vensters die doorlopen over verschillende verdiepingen. De erker (een soort hangende veranda) verlengt het salon. Het is bekroond door een balkon waarvan het ijzerwerk de kroonlijst ondersteunt. Maar deze verticaliteit is niet enkel visueel maar ook, en vooral structureel. In een bescheiden woning zoals deze waarbij de kamers achter elkaar liggen, is de centraal gelegen kamer meestal zeer somber. De gedurfde oplossing van Hankar hiervoor was om volumes te creëren met een dubbele hoogte die baden in het licht dat binnenvalt via de hoge ramen. Van buiten uit krijg je een goed idee van de interne ruimteverdeling. Deze rationele aanpak is typisch voor de pioniers van de art nouveau.

De gevel van het huis van Hankar is versierd met een heel bijzondere vorm van decoratie: sgraffiti. Onder de kroonlijst zijn er dierenmotieven die de vier momenten van de dag symboliseren: ochtend, middag, avond en nacht. Zij zijn vroege voorbeelden van de typische naturalistische decoratie. Zij hadden een enorme impact en we zullen ze later talloze keren terugvinden.

Het huis van Hankar werd als monument beschermd in 1975 en de gevel gerestaureerd in 1994.

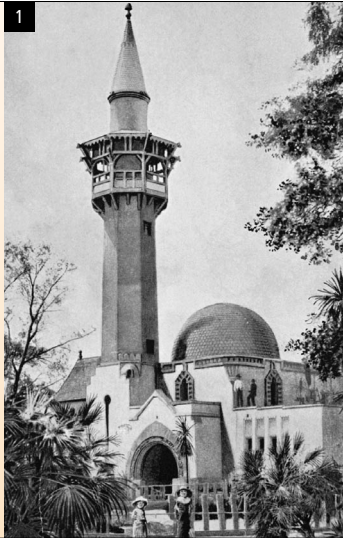
Sgraffiti

De term komt van het Italiaanse "graffiare", wat zoveel betekent als krassen. Het verwijst naar de techniek die gebruikt werd voor het ontwerp van muurschilderingen. Sgraffiti verkrijgt men door op een donkere mortellaag een lichte laag aan te brengen en deze dan deels weg te schrapen, wanneer ze nog nat is, zodat de donkere laag tevoorschijn komt. Je krijgt zo duidelijke omtreklijnen en vlakken. Door de combinatie van verschillende kleuren en technieken (inkepingen, krassen, schilderen en vergulden) kan de kunstenaar zeer geraffineerde composities maken. Sgraffitischilderen is een traag en uiterst precies werk. Algemeen wordt sgraffiti aangebracht op gevels, bijgevolg zijn ze onderhevig aan de wisselende weersomstandigheden. Er is daarom nood aan restauratie. Maar net zoals de kathedraalbouwers hebben de ambachtslui van de art nouveau hun beroepsgeheimen mee in hun graf genomen. Restaurateurs van sgraffiti beschikken niet over geschriften die de complexe technieken uitleggen van de sgraffiti uit de art-nouveauperiode in Brussel. Dit maakt hun opdracht nog moeilijker.

Protecting and listing buildings

In all countries there is an authority responsible for historical monuments and sites, supervising and checking that all restoration and rehabilitation work is carried out within artistic guidelines. So heritage of great importance isn't forgotten or neglected it undergoes a protection procedure that is called listing. In the Brussels Region, the art historians or architects search and locate the sites, decide if it needs to be listed, give money for preliminary studies and oversee the restoration.

Budapest, Magyarország



1 Kornél Neuschloss, Elephant House in the Budapest Zoological and Botanical Gardens, original state, 1912

2 Kornél Neuschloss, Elephant House after the restoration campaign, 1997-1999

The development of Budapest

In the course of the 19th century Budapest developed into a flourishing metropolis, with a population that grew from 30,000 to 1 million inhabitants. The result of this was a construction explosion that saw a range of new structures appear: housing (with or without gardens); villas; homes for groups of artists, public buildings and spaces (hotels, swimming pools, department stores, nightclubs, theatres, banks, exhibition halls and zoos).

The Elephant Pavilion

The Elephant House at the Botanical and Zoological Gardens of Budapest was built between 1909 and 1912, according to the plans of the architect Kornél Neuschloss. The structure blends the styles of Art Nouveau with that of the Orient. Certain elements look like the architecture of mosques. The tower was inspired by a minaret, while the dome suggested the shape of a dome on a mosque.

The Oriental influence is due to the desire of the Hungarians to rediscover their history (Hungary had been occupied by the Ottoman Empire for just over 150 years). Although the pavilion was destined for elephants, it was richly decorated. The roofs were in ceramic, made by the Hungarian manufacturer Zsolnay, while on the interior floor there was a mosaic, ceramics inspired by Oriental decoration and a huge chandelier in bronze, weighing 850 kilos.

The restoration of the Pavilion

In 1915 the tower of the pavilion was demolished. Then in World War II the building was damaged and abandoned, and trees destroyed the celebrated roofs. Despite this, the exterior and the general structure of the building survived, but decorative elements such as the ceramics were lost. The edifice was rediscovered under a thick layer of dirt, but in the interior the paintings and mosaics had all but disappeared.

It was only in 1990 that the necessary steps were taken to restore the building, when more of the original pieces were recovered. Starting in 1997, the restoration of the Elephant Pavilion was finally achieved in the spring of 1999. The work was complicated and involved many different stages:

- cleaning of the edifice
- reconstruction of missing parts such as the tower
- replacement of missing decorative sections with exact copies made by the firm Zsolnay, which still exists today
- replacing painting and mosaics in the interior, based on pictures taken at the beginning of the century.

This stage was particularly difficult because of the humidity of the building that was due to water thermals, basins and the steam given off by animal excrement.

Today the Elephant Pavilion is used to give monument classes in the national heritage of Hungary.

Budapest fejlődése

A 19. század folyamán Budapest virágzó nagyvárossá fejlődött, lakossága pedig 30 000-ról egymillióra emelkedett. Ez az építkezések robbanásszerű fejlődését is eredményezte, és ennek következtében számos új építmény jelent meg: lakóépületek (kerttel vagy anélkül), villák, művészcsoportok otthonai valamint középületek és közterek (szállodák, uszodák, áruházak, éjszakai szórakozóhelyek, színházak, bankok, kiállítótermek és állatkert).

Az elefántház

A Vastagbőrűek Háza, népszerű nevén az Elefántház a Budapesti Állat- és Növénykertben 1909 és 1912 között épült, Neuschloss Kornél építész tervei alapján. Az építmény szerkezete a szecessziós és a keleti stílusokat ötvözi. Bizonyos elemei a mecsetépítészetre emlékeztetnek: a torony egy minaret példáját követi, és a kupola is a mecsetek kupoláját idézi. A keleti hatás a magyarok azon vágyával volt magyarázható, hogy újra felfedezzék gyökereiket.

Bár a pavilon az elefántok számára készült, a gazdag díszítés nem maradt el: a tetők a Zsolnay gyárban készült kerámiafedéssel készültek, a belső padlót pedig mozaik burkolta. A kerámiát a keleti díszítőművészet ihlette, és egy hatalmas – 850 kg-os – bronz csillárt is elhelyeztek itt.

A pavilon helyreállítása

1915-ben az épület tornyát lebontották. Ezután a II. Világháború során az épület megsérült, és elhanyagolt állapotba került, később pedig fák nőtték be és tették tönkre a nevezetes tetőket. Mindezek ellenére az épület külseje és általános szerkezeti részei megmaradtak, csak a díszítőelemek – mint például a kerámiák – veszték el. Az épületet falát kívülről szennyréteg borította, a belső rész festményei és mozaikjai szinte teljesen megsemmisültek.

A pavilon helyreállítása érdekében szükséges lépésekre csak 1990-ben került sor, amikor az eredeti elemek közül néhány előkerült. Az Elefántház helyreállítása 1997-ben kezdődött meg, és 1999 tavaszára fejeződött be. A munka igen összetett feladat volt, és számos különböző lépésből állt:

- az épület tisztítása
- a hiányzó elemek, mint például a torony, rekonstrukciója
- a hiányzó díszítőelemek pontos másolatokkal való helyettesítése, amelyeket a ma is működő Zsolnay cég készített el
- festmények és mozaikok elhelyezése az épület belsejében a század elején készült fotók alapján.

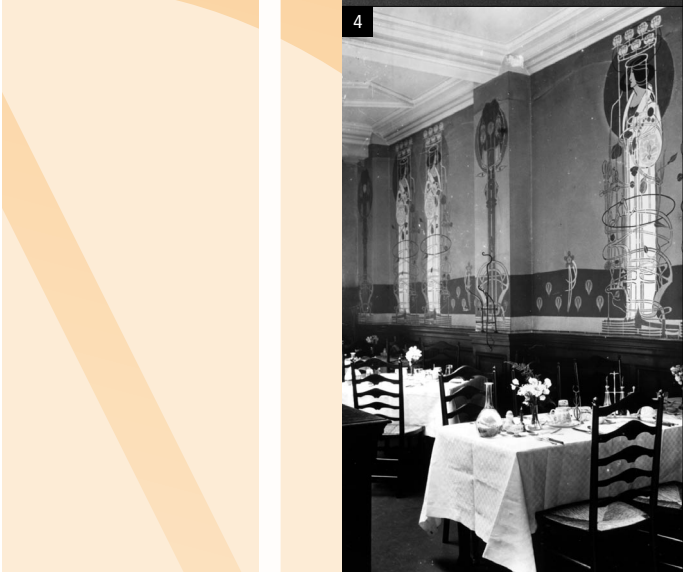
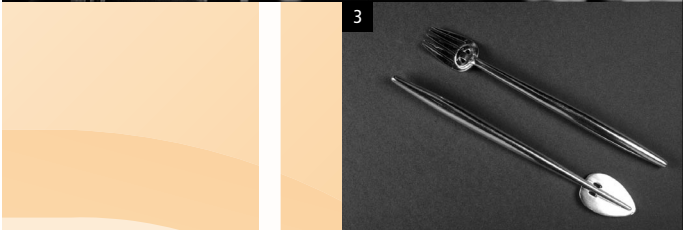
Ez a szakasz különösen nehéz volt az épület nedves levegője miatt, ami a melegvíz, medencék és az állati ürülékből származó pára jelenlétéből adódott.

Ma az Elefántház műemlék.

Restoration the architectural heritage

When speaking about the protection of architectural heritage two of the words you often hear are renovation and restoration. Renovation can repair or renew a building but it is not concerned with the exact conservation of architectural features. Restoration, on the other hand, intends to take a building that may have been abandoned or damaged back to its original state. To do this highly skilled craftsmen will try and use the building techniques and materials that were from the time used. In Budapest for the restoration of the Elephant House, a person with a scientific role checked that the work was carried out in the correct way and that no parts of the building were damaged.

Glasgow, Scotland UK



1 Charles Rennie Mackintosh, high-backed chair, Argyle Street Tea Rooms, 1897

2 Charles Rennie Mackintosh, chairs of The Willow Tea Rooms, 1903

3 Charles Rennie Mackintosh, Fish knife and fork, environ 1903

4 Charles Rennie Mackintosh, Buchanan Street tea rooms, Mackintosh's frieze of with ladies, 1896-1897

La naissance de l'Art nouveau à Glasgow

À la fin du XIX^e siècle, l'Écosse est touchée par la Révolution industrielle. La ville de Glasgow connaît un intense développement industriel et commercial. La ville s'agrandit et les constructions se multiplient. C'est durant cette période que se développe l'Art nouveau à Glasgow, connu sous le terme de Glasgow Style. L'École d'Art de Glasgow joue un rôle important dans la diffusion de ce nouveau style. Elle obtient une reconnaissance internationale, le travail des étudiants (peinture, design et décoration) étant connu partout en Europe.

Charles Rennie Mackintosh est le plus célèbre des architectes et designers du Glasgow Style. Il participe entre autres à l'aménagement de salons de thé à Glasgow.

Les salons de thé à Glasgow

La création des salons de thé à Glasgow s'inscrit dans le contexte particulier de la lutte contre l'alcoolisme, fléau qui touche gravement l'ouest de l'Écosse à l'époque. Pour remédier au problème, la bourgeoisie crée des établissements où l'on ne sert pas d'alcool, en particulier des salons de thé. C'est aussi grâce à l'institution du salon de thé que les femmes des classes moyennes et de la bourgeoisie acquièrent plus d'indépendance : elles peuvent se retrouver entre elles librement. Il arrive que certaines possèdent des salons et en assurent la gestion.

Kate Cranston ouvre son premier salon de thé en 1878 sur Argyle Street. Puis, elle fait construire une chaîne de salons de thé le long de Buchanan Street, la rue principale de Glasgow. Elle confie ce travail à Georges Walton et à Charles Rennie Mackintosh. Walton conçoit tous les éclairages, les meubles et la salle de billard, alors que Mackintosh crée les peintures murales. Les créations de ces deux artistes, bien que différentes, s'harmonisent parfaitement. Dans la salle à manger des dames, Mackintosh utilise une technique de peinture au pochoir pour réaliser une frise représentant des femmes en blanc entourées de tiges de rosier. Leur composition verticale s'accorde parfaitement avec les chaises à haut dossier de Walton.

L'art décoratif et l'art total

En 1897, les deux artistes travaillent à nouveau ensemble pour le réaménagement du salon de thé d'Argyle Street. Pour la première fois, Mackintosh réalise dans la salle de restaurant des chaises caractéristiques à dossier très haut composé de lattes.

Par la suite, Mackintosh conçoit entièrement d'autres salons de thé (Ingram Street et Willow Tea Rooms), de la décoration jusqu'aux couverts en passant par le mobilier. Il conçoit donc tous les éléments d'un même ensemble dans un but d'harmonie : c'est ce que l'on appelle l'art total. Cette préoccupation est partagée par de nombreux artistes du mouvement Art nouveau en Europe.

The birth of Art Nouveau in Glasgow

At the end of the 19th century Scotland was touched by the industrial revolution. The city of Glasgow experienced big industrial and commercial development, which resulted in rapid growth and a wave of new buildings. It was during this period that the Art Nouveau of Glasgow evolved and became known by the name 'Glasgow Style'. The Glasgow School of Art played an important role in the development of this style. It gained international recognition and the work of its students in painting, design and decoration was to become known throughout Europe.

Charles Rennie Mackintosh was the most celebrated architect and designer of the Glasgow Style. He participated in the design of many of the renowned tea rooms of Glasgow.

The tea rooms of Glasgow

The tea rooms of Glasgow were created because of what was happening in the area. During this time the West of Scotland was a place affected by the problems of alcohol dependency. To rid themselves of this 'curse' the bourgeoisie created places where alcohol was not served, in particular tea rooms. It was within such elegant surroundings that women of the middle classes and bourgeoisie were able to gain more independence, they were places where they could meet each other. Sometimes women were the owners or managers of the tea rooms.

One of the most famous pioneers of tea room culture was Kate Cranston, who opened her first tea room in 1878 on Argyle Street. She then went about establishing a series of tea rooms along Buchanan Street, the busiest street in Glasgow. She commissioned both George Walton and Charles Rennie Mackintosh for the design work. Walton created the lighting, furniture and the billiards room, while Mackintosh was responsible for painting the wall murals. The creative style of the two artists was quite different, but results were totally harmonious. In the Ladies Dining Room, Mackintosh used the painting technique of stenciling to create a frieze depicting women in white surrounded by the stems of rosebushes. Its vertical composition was a perfect complement to the high-backed chairs of Walton.

The decorative arts and total art

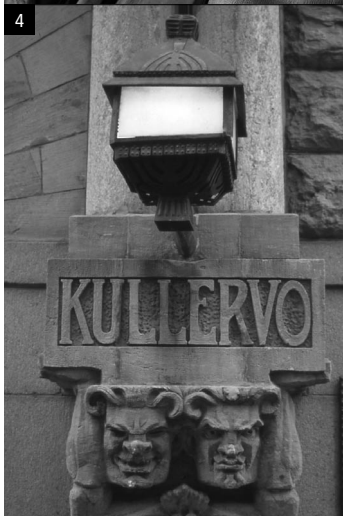
In 1897 the two artists worked together on the redesign of the tearoom on Argyle Street. It was in the restaurant that Mackintosh, for the first time, displayed his trademark high-back chairs.

Afterwards Mackintosh became responsible for the entire design of the tea rooms (Ingram Street and Willow Tea Rooms), where he worked on everything from place settings to furniture. By creating all the elements Mackintosh sought to achieve his goal of a completely environment: what is meant by total art. This was shared by a number of the European Art Nouveau artists.

Restoration of decorative art objects

The term decorative art applies to everyday objects and covers a wide range of design disciplines that includes jewellery, ceramics, textiles, glassware and bookbinding amongst many others. Because these objects are delicate or used often, they need to be restored by highly skilled craftsmen. Because of the materials that were used and the methods of production, a very detailed analysis of the object has to be made before it can be restored. In Glasgow, fabric used in chairs by Mackintosh was made with horse hair, which is not currently produced, so had to be specially woven to respect the original beauty of the object.

Helsinki, Suomi



- 1 Eliel Saarinen, Helsinki Railway Station, 1904 -1919
- 2 Herman Gesellius, Armas Lindgren et Eliel Saarinen, National Museum of Finland, 1902-1910
- 3 Lars Sonck, The Stock Exchange, 1910 -1912
- 4 Herman Gesellius, Armas Lindgren et Eliel Saarinen, Pohjola insurance company building, 1899 -1901

Helsinki at the end of the 19th century

At the end of the 19th century Helsinki was still a small city with wooden houses. However industrialisation saw a new city emerging. The population doubled, reaching 100,000 at the beginning of the 20th century, which naturally led to a problem in housing. Construction then boomed (shops, offices, stations etc) right up to the coastal areas that previously had been unoccupied before.

The National Museum of Finland

Many of the new buildings that were constructed came about through competitions. This was the case with the National Museum of Finland. The competition finished in 1902 and was won by the architects Herman Gesellius, Armas Lindgren and Eliel Saarinen. The objective of the building was to bring together historic collections – which had previously been dispersed in a number of locations – and present them in one museum that would give the full story of the Finnish cultural identity. The main idea was to adapt the architecture to the themes and objects on display in the museum. In this way, objects of medieval religious art were shown in a space which resembled a medieval church, with a cross motif decorating the exterior wall. In another part weapons were shown in a space that looked like a tower of a castle. The internal layout of the museum is circular, arranged around two internal courtyards off which the gallery spaces. The building is in grey granite and decorated in sculptural motifs that are inspired by the nature and folklore of Finland.

Folklore

At this time Finland was an autonomous province of the Russian Empire and ruled by a Grand Duke. It looked to reaffirm its cultural identity through literature, music and architecture. It was in this way that artists referred to Kalevala, an epic poem that reflected many of the traditions of Finnish folklore.

A range of Finnish traditions appeared on the facades of new buildings: wild animals, squirrels, bears or foxes (all associated with the pine forests of Finland), and other recognisable figures from folklore such as grinning sorcerers. But Finnish architecture was equally influenced by international design. The Finnish architects had read artistic and architectural journals from overseas and travelled across the world. They were familiar with the latest international styles and adapted them as their own. In this way the traditions of Finland were reinterpreted and modernised.

Helsinki 1800-luvun lopussa

Helsinki oli 1800-luvun lopulla vielä pikkukaupunki, jossa oli laajoja puutaloalueita. Noihin aikoihin Helsinki kuitenkin teollistui ja kasvoi nopeasti. Asukasluku kaksinkertaistui ja 1900-luvun alkuvuosina rikottiin 100 000 asukkaan raja. Asuntopula oli huutava. Rakentamisen määrä oli suunnaton (asuinalueita, liike- ja kulttuurirakennuksia, rautatieasema) ja se ulottui aiemmin autioille merenrannoille asti.

Suomen kansallismuseo

Monista tärkeistä uusista rakennushankkeista järjestettiin arkkitehdeille suunnittelukilpailu. Kansallismuseon suunnittelukilpailun voittivat nuoret arkkitehdit Herman Gesellius, Armas Lindgren ja Eliel Saarinen vuonna 1902. Kansallismuseoon haluttiin sijoittaa hajallaan sijainnut historiallinen esineistö. Myös museorakennuksen haluttiin olevan Suomen historian rakennettu kuva. Museon eri osastoille annettiin muoto, jonka avulla osaston sisällön voisi tunnistaa – myös rakennuksen ulkopuolelta. Niinpä keskiaikaiset kirkkoesineet sijoitettiin keskiaikaista kirkkosalia muistuttavaan tilaan, jonka julkisivupäätyä koristaa ristikuvio. Aseet taas asetettiin Turun linnan pyöreää puolustustornia muistuttavaan huoneeseen. Rakennusosat kiertävät kahden sisäpihan ympärille joustavaa kiertokäyntiä ajatellen. Julkisivuja leimaa harmaa graniitti ja rakennusta on koristeltu myös Suomen luontoa ja Kalevalaa kuvaavilla aiheilla.

Uusi tyyli ja kansanperinne

Suomi oli 1900-luvun alkaessa Venäjän keisarikuntaan kuuluva autonominen suuriruhtinaskunta, jonka itsenäisyyttä Venäjä uhkasi. Tämä voimisti halua kehittää kansallista kulttuuria mm. kirjallisuuden, musiikin ja arkkitehtuurin keinoin. Monien uusien rakennusten julkisivuihin ilmestyi perisuomalaisia symboleja: luonnoneläimiä – oravia, karhuja, kettuja – ja havumetsää käpyineen sekä kansanrunoudesta tuttuja hahmoja.

Suomalaiseen arkkitehtuuriin vaikuttivat myös ulkomaiset vaikutteet: suomalaiset arkkitehdit lukivat tarkasti ulkomaisia arkkitehtuuria – ja taidelehtiä, he matkustelivat eri puolille maailmaa. Näin he olivat hyvin selvillä uusista kansainvälisistä virtauksista ja omaksuivat niitä omiin töihinsä kotimaassa. Nämä usealta taholta tulleet erilaiset virkkeet ja modernit pyrkimykset sulautuivat Suomessa hyvin monimuotoiseksi tyyliksi, jota kutsutaan nimellä art nouveau – uusi tyyli, sen rinnalla käytetään myös termejä Jugend ja kansallisromantiikka.

Listing a building

The process of listing buildings is one of the important methods of preserving a country's cultural heritage. A building can be listed for many reasons including artistic, aesthetic, historic, archaeological, scientific value or even local mythology; it is not just about the style of a building. The main purpose of listing a building is to protect it from damage or destruction, and is a way of highlighting that it requires restoration not renovation. The process of listing alters with the changing tastes and priorities of society. In Helsinki, the railway station built by Eliel Saarinen between 1904 and 1919 has been protected as a valuable monument since 1980.

Ljubljana, Slovenija



1 Maks Fabiani, Krisper's House, 1901

2 Slovene square, view from the South-East, postcard from the beginning of 20th century

3 Fran Bernekar, Regalli's House, 1906

4 Ciril Metod Koch, cuden house at the corner of Miklošič park, 1902

The reconstruction of a capital

In the 19th century Ljubljana was the main city of Carniole, one of the provinces of the Austro-Hungarian Empire. In 1918 the Austro-Hungarian Empire disintegrated and Ljubljana became the capital of Slovenia, which was part of the new kingdom of Yugoslavia. Today Slovenia is an independent state with Ljubljana as its capital.

The city underwent a profound transformation at the turn of the 19th century. In 1895 it had suffered a severe earthquake and several projects to reconstruct the city were presented. The design by Maks Fabiani, a young Viennese architect originally from Slovenia, was used as the base for the official masterplan.

The Slovène Place or Miklošič Park

The Miklošič Park first took the name the Slovène Place, which symbolized the aspirations of the population to change the city that was previously Germanic into a national capital. Planning started at the beginning of the 20th century, after the new Justice Palace was built. The city and the mayor, who was a fervent Slovenian nationalist, wanted to modernize Ljubljana by designing squares like those in Vienna, Budapest or Zagreb and accepted the proposals of Maks Fabiani for the project.

He wanted to create an architecturally harmonious environment: the square was covered in an asphalt and white stone surface, with two types of trees planted at the sides and the remains from Roman times placed in a line along the Justice Palace. He fixed a maximum height for the houses surrounding the square and also designed plans for the first house (Maison Krisper) as a blueprint for all the others. The park was created later on by the Czech landscaper Vaclav Heinic, while the constructions surrounding the park were built by different architects, sympathetic to Fabiani's plan and inspired by the Viennese Secession. The square became the most important Art Nouveau urban site in Ljubljana.

The park was redesigned on the eve of World War II. The new plan, still visible today, is composed of two diagonal pathways that cross in the centre of the park.

The town planning of Ljubljana

The urban landscape of Ljubljana changed at the turn of the 19th century. The new modern districts first developed around the medieval city and its castle and were characterized by long and large avenues that were lined by trees and walkways and light by gas and electricity, another common feature was buildings with large shop windows. The new buildings constructed reflected the needs of a modern society: a Justice Palace, banks, shops, a prestigious hotel, houses, schools, offices and apartment blocks all connected to gas, running water and a sewerage system. A new electric power station allowed a tram system to connect the new district to the centre of the city in 1901.

Obnova prestolnice

V 19. st. je bila Ljubljana središče Kranjske, ene izmed provinc avstro-ogrskega cesarstva. Ko je l. 1918 avstro-ogrska monarhija razpadla, je Ljubljana postala glavno mesto Slovenije, sestavnega dela nove države, Kraljevine Jugoslavije. Danes je Slovenija neodvisna država in Ljubljana je njena prestolnica.

Na prelomu 19. st. je mesto doživelo globoke spremembe. Potem ko ga je l. 1895 razdejal uničevalen potres, je nastalo več obnovitvenih načrtov, med njimi tudi regulacijska načrta, ki sta ju vsak zase izdelala ugledni dunajski urbanist Camillo Sitte in mladi dunajski arhitekt slovenskega rodu Maks Fabiani – prav Fabianijeva zasnova je pozneje služila za osnovo uradnemu načrtu.

Slovenski trg ali Miklošičev park

Prvotno ime današnjega Miklošičevega parka, Slovenski trg, je simboliziralo želje slovenskega ljudstva, da bi Ljubljano, ki je kazala dotlej močno ponemčeno podobo, spremenilo v nacionalno prestolnico. Trg je bil urejen v začetku 20. stoletja pred leta 1897 zgrajeno sodno palačo. Mestna uprava pod vodstvom župana, ki je bil velik slovenski domo-ljub, si je prizadevala spremeniti Ljubljano v moderno mesto in med drugim naj bi jo krasil tudi veličasten trg po vzoru slovitih trgov na Dunaju, v Budimpešti in Zagrebu. Projekt je zaupala Maksu Fabianiju.

Fabiani je zasnoval ubrano arhitektonsko celoto; trg si je zamislil kot površino, prekrito z asfaltom in belim kamnom in ob straneh obdano z dvema vrstama dreves. Vzdolž sodne palače je nanizal ostaline iz rimskega časa. Določil je maksimalno višino zgradb, ki obrobajo trg, in predpisal, da morajo imeti vogalne stavbe stolpiče; narisal je tudi načrte za prvo (Krisperjevo) hišo na trgu, ki je služila za zgled vsem drugim. Pozneje je češki vrtnar Vaclav Heinic s svojo zasnovo spremenil prvotno zasnovo parka, medtem ko so različni arhitekti, ki so se pri risanju načrtov za hiše okrog njega navdihovali pri slogu dunajske secesije, spoštovali Fabianijev celostni načrt. Trg je tako postal najiminentnejši secesijski mestni ambient Ljubljani.

Pred drugo svetovno vojno je bila parkovna površina preurejena. Po novem načrtu, ki se je ohranil do danes, prečkata park diagonalni, z drevjem obrobjeni pešpoti, ki se na sredini križata.

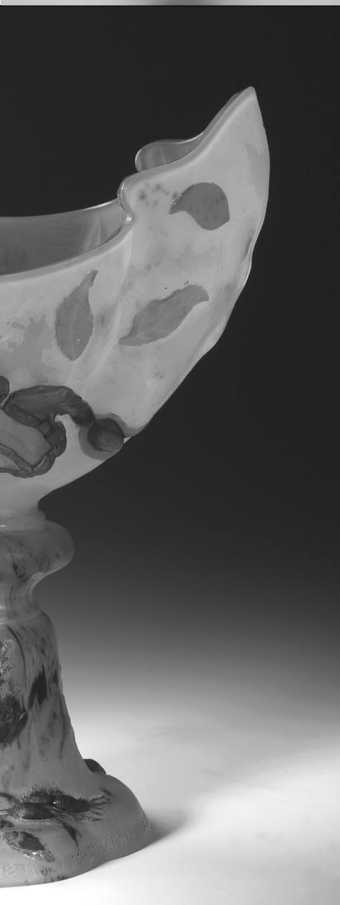
Urbanizem v Ljubljani

Na prelomu 19. stoletja je dobila Ljubljana popolnoma novo podobo. Okrog srednjeveškega mesta, ki se je razvilo ob vznožju grajskega hriba, začnejo rasti moderne četrti; preprežajo jih široke ulice s pločniki za pešce, obsenčene z drevjem, osvetljene s plinskimi svetilkami in obdane s stavbami, katerih velike izložbe ponujajo na ogled najrazličnejše industrijske izdelke; za potrebe modernega življenja se zidajo številna nova poslopja: sodna palača, banke, veleblagovnice, imeniten hotel, šole, uradi in stanovanjske hiše. Mesto dobi vodovodni, plinski in kanalizacijski sistem, električna centrala razvetljuje hiše in poganja tramvaj, potem ko so l. 1901 odprli prvo progo, ki je povezala nove mestne četrti z mestnim središčem.

Listing a site

It is not only buildings or urban areas that have to be protected but also landscapes, natural sites such as lakes and forests, parks and gardens and in certain cases individual plants or trees. By listing such areas – which can include elements such as the architecture, sculptures, fountains, pavilions and vegetation – there are a series of regulations that maintain the integrity of the site. The Miklošič Park in Ljubljana is an example of a protected site: its architecture and monuments are protected and study of restoration is trying to reveal the original form of the park. In this aim, listing procedures are already in progress.

Nancy, France



1 Émile Gallé,
Vase "la Berce des prés", 1900

2 Émile Gallé,
bowl "France's rose", 1901

3 Émile Gallé,
Vase "Irisbud", 1900

4 Émile Gallé,
Table "Sagittaire d'eau", 1901

Nancy at the turn of the 20th century

At the end of the 19th century Art Nouveau was gathering strength in Nancy. More than thirty artists and industrialists such as Emile Galle, Louis Majorelle and Eugène Vallin, came together to form an association: The Provincial Alliance of Industrial Arts, also known as l'École de Nancy (The School of Nancy).

The movement can be seen in the particular political context of the time. Effectively the issues at stake were a result of the war of 1870, when the German Empire had annexed the Alsace and the north of Lorraine – two regions in the north east of France. However, large parts of the population in the occupied territories refused German domination and emigrated towards the part of Lorraine that still remained French. As a result the city of Nancy experienced one of its most brilliant periods in history: industry and commerce expanded, highlighting the power of the local bourgeoisie. This part of society adopted a luxurious lifestyle, particularly regarding the decoration of their houses. The artists of the time benefited from this important demand for furniture and 'arts for the house', that was commonly known as decorative arts.

The vase 'la Berce des prés'

For the World Exposition held in Paris in 1900, Emile Galle created a tubular crystal vase. It took its name and form from the stalk of the flower, Berce des Prés. Bringing together the style of decoration and the function of an object was one of the biggest principles claimed by the artists of l'École de Nancy.

The reoccurring motif used on the vase was the umbrella-shaped flower of the Berce des Prés. To produce the motif in relief (so it stands out), the glassmaker used a technique that allowed acid to attack parts of the glass, while in the lower parts the stalks wrap around the vase. At this level two lines of a poem in French were engraved: 'Our arts breathe the scents of the meadow. Altruism and beauty perfume our lives.'

The botanical role of l'École de Nancy

The city of Nancy was an important centre of botanical research, and has been home to a botanical garden since 1756. The Central Society of Horticulture in Nancy was established in 1877 and has organised many exhibitions to highlight the work of the city's horticulturists.

It was no accident that nature was to be an infinite source of inspiration for artists of l'École de Nancy, in particular Emile Galle. His motto stated: 'My roots are deep inside the woods, amongst the moss, around the spring water,' an indication of his commitment to nature. From very early on he was involved with botany, belonging to The Central Society of Horticulture in Nancy, where he was the secretary. This experience allowed him to look at nature both artistically and scientifically.

Nancy au tournant du XX^e siècle

À la fin du XIX^e siècle, l'Art nouveau se développe à Nancy. Plus d'une trentaine d'artistes et des industriels, tels Émile Gallé, Louis Majorelle, Eugène Vallin, se regroupent dans une association : l'Alliance Provinciale des Industries d'Art, appelée aussi l'École de Nancy.

Ce mouvement voit le jour dans un contexte politique particulier. En effet, à l'issue de la guerre de 1870, l'Alsace et le nord de la Lorraine (deux régions du nord-est de la France) sont annexés par l'Empire allemand. Aussi, une grande partie de la population des territoires occupés, refusant la domination allemande, émigre vers la France, notamment vers la partie de la Lorraine restée française. La ville de Nancy connaît alors l'une des périodes les plus brillantes de son histoire : l'industrie et le commerce se développent, ce qui accentue le pouvoir de la bourgeoisie locale. Celle-ci adopte un mode de vie luxueux, en particulier dans la décoration de ses maisons. Les artistes bénéficient alors d'une demande plus importante de mobilier et d'objets liés aux "arts du foyer" : ce que l'on appelle les arts décoratifs.

Le vase "la Berce des prés"

Ce vase en cristal est conçu par Émile Gallé à l'occasion de l'Exposition Universelle de Paris en 1900. C'est un vase tubulaire : il se présente sous la forme d'un tube. Il doit son nom et sa forme à la tige de la berce des prés. L'unité entre le décor et la forme d'un objet est l'un des grands principes revendiqués par les artistes de l'École de Nancy.

Le décor est constitué d'une ombelle (fleur de la berce). Le verrier utilise une technique à l'acide : certaines parties du verre sont attaquées par de l'acide, ce qui donne du relief au motif. Dans la partie inférieure, la tige s'enroule autour du vase. À ce niveau, deux vers d'un poème sont gravés : "Nos Arts exhaleront des senteurs de prairies. Altruisme et beauté parfumeront nos vies."

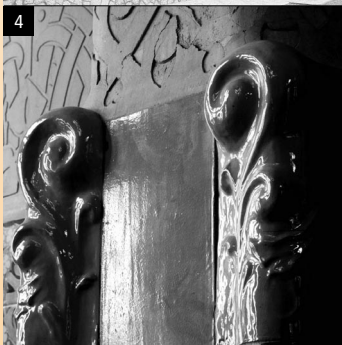
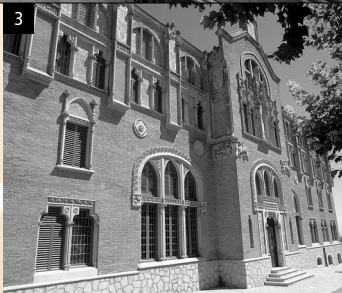
La botanique au service de l'École de Nancy

La ville de Nancy est un foyer important de recherche botanique : un jardin botanique y est installé depuis 1756 ; la Société centrale d'horticulture de Nancy, créée en 1877, organise des expositions qui mettent en valeur le travail des horticulteurs nancéiens.

Ce n'est donc pas un hasard si la nature a été une source d'inspiration infinie pour les artistes de l'École de Nancy, et plus particulièrement pour Émile Gallé. Sa devise : "Ma racine est au fond des bois, parmi les mousses, autour des sources" témoigne de cet intérêt porté à la nature. Très tôt, il est initié à la botanique ; il appartient à la Société centrale d'horticulture, dont il est le secrétaire. Cette formation lui permet d'avoir un double regard sur la nature : à la fois artistique et scientifique.

Protection of decorative objects

When it comes to furniture or objects, protection procedures are carried out in a different way. It is not the same system of classification that monuments and sites use, but an inventory like those used by works of art. The decorative arts are inventoried in a museum in the same manner as a painting or sculpture. This involves classifying the furniture or object, recording information and details such as the name of the designer, the materials used, production techniques and the place of manufacture. The goal of these inventories is not only to protect the object but also to possess a complete reference in order to allow researchers and art historians to work with exact and precise information.



1 Luís Domènech i Montaner, institut Pere Mata, pavilion n°6, dining room, 1906

2 Luís Domènech i Montaner, institut Pere Mata, pavilion n°6, billiard room, 1906

3 Luís Domènech i Montaner, institut Pere Mata, brick wall of the back of the pavilion n°6, 1906

4 Luís Domènech i Montaner, institut Pere Mata, pavilion n°6, detail of ceramic, 1906

A favourable commercial context

Since the 18th century the city of Reus had been an important commercial centre (especially for walnuts and alcohol such as brandy). In the 19th century it had become a real city with the construction of public buildings (banks, theatres, abattoirs etc) and the arrival of a rail network, connecting the city with other centres of production.

This commercial activity was important in attracting a number of families involved in commerce and industry, which in turn led to the urban transformation of Reus. The members of the bourgeoisie made buildings that reflected their influential place in society. They used the most recent technologies and inventions such as electric lighting. Some chose to commission architects working in the Art Nouveau style: known as 'Moderniste Style' in Catalonia.

The Pere Mata Institute

The Pere Mata Institute was a psychiatric hospital situated at the top of a small hill near the city of Reus. It was built at the beginning of 1879 and designed by the architect Lluís Domènech i Montaner. The hospital complex was created in the manner of a village and consisted of a number of different pavilions around a garden. The social origin, sex and type of illness suffered, determined which pavilion the patients were allocated to. All the buildings were made in the same materials: facades in brick, ceramic panels decorated with blue motifs on a white background and decorative motifs in stone around the door and window frames.

The sixth pavilion was distinguished from the rest of the complex. Known as the pavilion for 'distinguished people' it was created to accommodate the wealthiest patients with maximum comfort: electric lighting, running water, a living room and a billiard room. The board paid by the patients helped to finance the running of the establishment.

After 1986 Pavilion No.6 was no longer used to house patients but to hold cultural and tourist events and exhibitions. Today the pavilion is in the course of being restored with work set to continue until 2010.

The use of ceramic and brick

Brick was traditionally used in Catalonia particularly when factories were built. However the modern architects chose brick not only for industrial buildings but also for housing and public establishments. On the facades this cheap material was often decorated with ceramics, which because of the colours gave an impression of richness. Frequently the interiors were heavily decorated with ceramics (walls and ceilings), mosaics (flooring) and painted murals.

Un context comercial favorable

Des del segle XVIII la ciutat de Reus havia estat un important centre comercial (especialment pel que fa a les avellanes i l'alcohol, com ara l'aiguardent). Al segle XIX s'havia convertit en una autèntica ciutat amb la construcció d'edificis públics (bancs, teatres, escorxadors, etc.) i l'arribada de la xarxa de tren que connectava la ciutat amb altres centres productius.

L'activitat comercial va ser determinant per atreure un gran nombre de famílies dedicades al comerç i la indústria, que a canvi van ajudar en la transformació urbanística de Reus. Els membres de la burgesia van construir edificis que reflectien la seva posició influent en la societat, utilitzant les tècniques i les invencions més recents, com per exemple la llum elèctrica. Alguns d'ells van decidir confiar aquests edificis als arquitectes que seguien l'Art Nouveau, que a Catalunya es coneix com Modernisme.

L'Institut Pere Mata

L'Institut Pere Mata era un hospital psiquiàtric situat a sobre d'un petit turó proper a la ciutat de Reus. Va ser construït a principis del 1879 i dissenyat per l'arquitecte Lluís Domènech i Montaner. El complex hospitalari va ser creat com si fos un poble i estava format per diferents pavellons al voltant d'un jardí. L'origen social, el sexe i el tipus de malaltia soferta, determinaven el pavelló al qual anirien els pacients. Tots els edificis es van construir amb els mateixos materials: façanes de totxos, panells de ceràmica decorats amb motius blaus sobre un fons blanc, i motius decoratius de pedra al voltant dels marcs de les portes i finestres.

El pavelló sisè es distingia de la resta del complex. Conegut com el pavelló per a "gent distingida", va ésser creat per allotjar els pacients més rics amb el màxim confort: llum elèctrica, aigua corrent, una sala d'estar i una sala de bitlles. Les pensions abonades pels pacients van ajudar a pagar el funcionament de l'establiment.

Des del 1986 el Pavelló 6 ja no s'utilitza per allotjar els pacients, sinó per celebrar actes culturals i turístics. Actualment s'està restaurant aquest pavelló i els treballs continuaran fins l'any 2010.

L'ús de la ceràmica i els totxos

Els totxos s'utilitzaven tradicionalment a Catalunya, en especial en la construcció de les fàbriques. Però els arquitectes moderns van escollir els totxos no només per a les construccions industrials, sinó també pels edificis d'habitatges i els establiments públics. A les façanes, aquest material barat s'associava sovint amb la ceràmica (parets i sostres), els mosaics (terra) i els murals pintats.

Building with the original function

If a building has been restored to its original purpose there are still many features that have to be incorporated to allow it to function in the modern world. There are numerous standards and regulations regarding buildings – especially those where people work – and even restored buildings have to take into account elements such as fire safety, lighting, heating, air conditioning, communications and security. The skill of the architects and restorers is to provide these modern systems while protecting the form and function of the building. In Reus, the school Prat de la Riba built in 1911 modernised all the technical parts of the buildings while respecting the original architecture and decoration.

Rīga, Latvija



1 Postcard from the exhibition of the 700th anniversary of Rīga

2 & 3 Wilhem Bockslaff, project for the new St. Martin Church, 1910

4 Konstantins Pekšens et Arthur Moedlinger, bank in the centre of the town

5 Apartment blocks, one of the most impressive ensembles of National Romanticism trend of Art Nouveau in Rīga

A dynamic city on the banks of the Baltic

Rīga is the capital of Latvia. At the beginning of the 20th century the city was one of the major centres of trade, industry, commerce and culture in the Baltic. At that time Rīga experienced extraordinary development, with the population growing from 280,000 inhabitants in 1897 to more than 500,000 in 1914. The period was a real building boom: between 1910 and 1913 three to five hundred new buildings were constructed each year. Half of these structures were residential properties with five or six floors, situated mainly in the centre of the city. Wooden houses were forbidden so the architects used masonry.

A local expression of international inspiration

The Art Nouveau of Rīga was nurtured by national elements as well as different tendencies of European Art Nouveau. In this way National Romanticism drew inspiration from folklore and traditional wooden architecture. A number of buildings were characterised by high-angled turrets that resembled ancient Latvian castles.

The Latvian architects and certain German architects started to develop a perpendicular trend of Art Nouveau which was recognizable by the vertical composition of the facades and complemented by the rich forms of the windows and ornamental elements.

The St Martin's church project, Rīga

This church – which was never built – was meant to be located on the left banks of the Daugava River, for the new Lutheran parish of St Martin. The old St Martin's church, built in 1851, couldn't cope with the needs of a population that was increasing more and more. The architect Wilhelm Bockslaff created the plans for the new building. Of German origin, he was inspired by German architecture – as were many of the Latvian architects – however, elements of Latvian national heritage were also used.

The church was to have reflected the National Romantic trend in the Art Nouveau architecture of Latvia: geometric and simple in décor, with a steeply sloping roof and elegant lines.

Dinamiska pilsēta Baltijas jūras krastā

Rīga ir Latvijas galvaspilsēta. 20. gadsimta sākumā tā bija viens no galvenajiem Baltijas tirdzniecības, rūpniecības un kultūras centriem. Tolaik Rīga pieredzēja neparasti strauju attīstību, tās iedzīvotāju skaits pieauga no 280 tūkstošiem 1897. gadā līdz vairāk nekā 500 tūkstošiem 1914. gadā. Tas bija plašas būvniecības periods, piemēram, laika posmā no 1910. līdz 1913. katru gadu tika uzbūvētas 300 – 500 jaunas ēkas. Puse no šīm ēkām bija piecu vai sešu stāvu daudzdzīvokļu mūra nami pilsētas centrā, kur jaunu koka ēku būvniecība nebija atļauta.

Starptautiskās iedvesmas vietējā izpausme

Rīgas jūgendstilu bāze bija gan nacionālās tradīcijas, gan Eiropas jūgendstila pieredze. Nacionālā romantisma novirzienu iedvesmoja folkloras motīvi un tradicionālā koka arhitektūra. Vairākām ēkām bija raksturīgi stāvi tornīši, atsaucot atminā senlatviešu pilis.

Latviešu un vācu arhitekti attīstīja tā dēvēto statenisko jūgendstilu, kam raksturīga vertikāla fasāžu kompozīcija, nereti ar grezniem ornamentiem starp ailām.

Sv. Mārtiņa baznīcas projekts Rīga

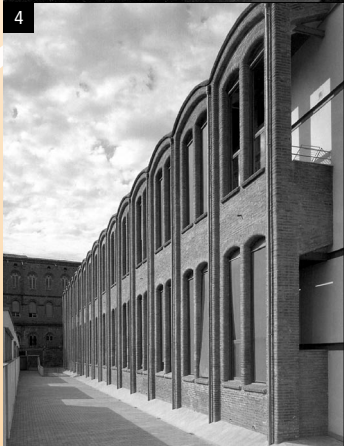
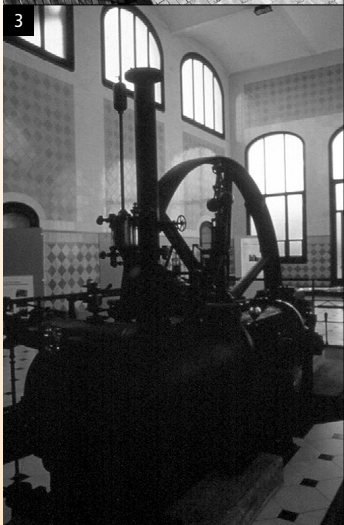
Šī baznīca, kas tomēr netika uzbūvēta, bija paredzēta Daugavas kreisajā krastā jaunās Svētā Mārtiņa luterāņu draudzes vajadzībām. 1851. gadā uzbūvētā sv. Mārtiņa baznīca bija kļuvusi par šauru pieaugošajam iedzīvotāju skaitam. Jauno celtni projektēja vācu arhitekts Vilhelms Bockslafs. Viņu, tāpat kā daudzus Latvijas arhitektus, iedvesmoja vācu arhitektūra, taču izmantoti ir arī latviešu arhitektūras elementi.

Ēkai vajadzēja atspoguļot jūgendstila nacionālā romantisma novirzienu. Tai bija paredzēts geometrisks un vienkāršs dekors, stāvs divslīpju jumts un elegantas līnijas.

UNESCO and the protection of world heritage

Since 1972 an agreement was passed between 175 countries and United Nations Educational Scientific and Cultural Organization (UNESCO) for the protection of world cultural heritage, in an attempt to raise the awareness of the whole world. The mission of UNESCO was to create a list of monuments, groups of buildings and sites, which are of outstanding universal value from the point of view of history, art and science and represent a masterpiece of human creative genius. Today there are 754 sites on the list and as part of the agreement with UNESCO the countries involved are obliged to preserve these places.

Cultural heritage can also be natural features and sites such as the national park of the Grand Canyon in the United States of America. The whole historic centre of Rīga is classified as cultural property. According to the description of UNESCO, it is generally recognized that Rīga contains the finest concentration of Art Nouveau buildings in Europe. Several separate monuments of Art Nouveau are also on the list, for example, the major buildings of the architect Victor Horta in Brussels and the works of Antonio Gaudí and Lluís Domènech i Montaner in Barcelona.



- 1 Lluís Muncunill i Parellada, Aymerich Amat i Jover factory, 1907
- 2 Lluís Muncunill i Parellada, Aymerich Amat i Jover factory, detail of the roof, 1907
- 3 Lluís Muncunill i Parellada, Aymerich Amat i Jover factory, Steam machine room, 1907
- 4 Lluís Muncunill i Parellada, Pere Font i Batallé factory, 1916, after its refurbishment

Terrassa: in the heart of industry

The origins of the industrial transformation of Terrassa go back to the first part of the 19th century and were largely due to the expansion of the wool industry. The arrival of the knitting machine (1832) and the steam engine (1833) allowed innovative techniques to development.

This expansion was equally matched by the improvements in the transportation systems: roads and railways. As such, with an increasing population the city outgrew the confines of its original medieval structure.

Lluís Muncunill i Parellada and industrial architecture

Lluís Muncunill i Parellada was one of the rare Art Nouveau architects working in an industrial city and he built many factories (both on a large and small scale) and shops. The architect realized a number of factories with a similar structure, using brick, a Catalan traditional material.

The Aymerich, Amat i Jover textile factory was the most spectacular industrial building that Lluís Muncunill designed. The building was composed of: a 12,000 m² room for machines. A building, divided into three spaces, to accommodate the team engines, the boilers and the coal store, administration offices, and a chimney. All these buildings were linked together: the energy from the steam machines to work the weaving equipment was supplied by mean of large metal rods (called a propeller shaft).

The structure of the building rested on cast iron pillars that served three functions. They held the building together, supported the propeller shafts and served as drainage pipes for the roof water.

The roof of the machine room was covered in arches resembling waves. The incline of the arches allowed sunlight to flood through the windows. As such the machine room was particularly light.

Restoration and rehabilitation

A number of Art Nouveau factories are still present in Terrassa. In 1984 a plan to protect its industrial heritage was put in place by the city. As a result the factories underwent a process of restoration and rehabilitation.

During a restoration the aim is to regain the artistic value of the structure. The step is necessary for rehabilitating the building so that it will find a new function. For instance, after the factory Aymerich, Amat i Jover had been restored, it was transformed into a science and technical museum. While the Pere Font i Batallé factory was converted into family homes and offices. Architects carry out such operations with the upmost respect for the work of their predecessors.

Terrassa : al cor de la indústria

Els inicis de la transformació industrial de Terrassa es remunten a la primera meitat del segle XIX i es deuen en gran part a l'expansió de la indústria de la llana. L'arribada de la màquina de teixir (1832) i la màquina de vapor (1833) van permetre el desenvolupament de tècniques innovadores.

Aquesta expansió va anar acompanyada de millores en els sistemes de transport : carreteres i ferrocarrils. Així, amb una població que anava augmentant, la ciutat va excedir els límits inicials de la trama urbana medieval.

Lluís Muncunill i Parellada i l'arquitectura industrial

Lluís Muncunill i Parellada va ser un dels arquitectes Art Nouveau que treballava a Terrassa, una ciutat industrial important. Va construir nombroses fàbriques (tant de grans com de petites), cases i botigues. Lluís Muncunill és el responsable de la construcció de diverses fàbriques amb una estructura similar, en les quals va utilitzar els totxos, un element constructiu tradicional a Catalunya.

La fàbrica tèxtil Aymerich, Amat i Jover va ser l'edifici industrial més espectacular dissenyat per Lluís Muncunill. L'edifici es componia d'un espai de 12000 m² per a les màquines ; d'un edifici, dividit en tres sales, per allotjar les màquines de vapor, les calderes i les carboneres ; d'oficines administratives i d'una xemeneia. Tots aquests edificis estaven units : l'energia de les màquines de vapor necessària per fer funcionar els equipaments per teixir era subministrada mitjançant grans barres metàl·liques (anomenades arbres de transmissió).

L'estructura de l'edifici es sostenia sobre unes columnes de ferro colat que tenien tres funcions : mantenir unit l'edifici, sostenir els arbres de transmissió i fer de canonades de drenatge de l'aigua del teulat.

El teulat de la sala de màquines estava cobert per arcs que semblaven onades. La inclinació d'aquests arcs permetia que entrés molta llum a través de les finestres, orientades al nord. D'aquesta manera, la sala on hi havia les màquines gaudia d'una especial lluminositat.

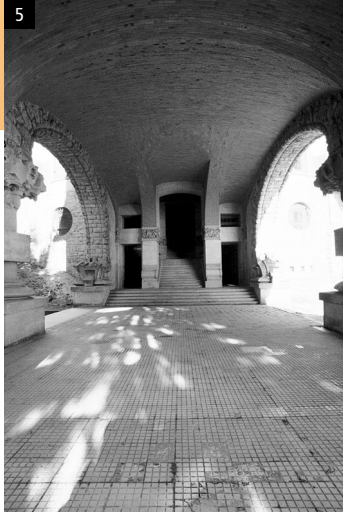
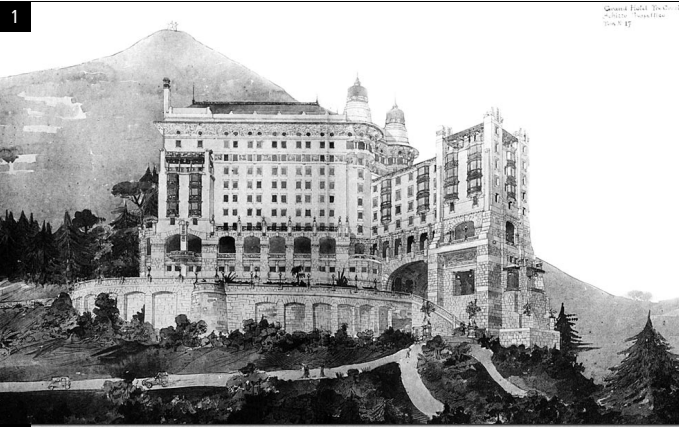
Restauració i rehabilitació

Actualment encara es poden trobar a Terrassa nombroses fàbriques Art Nouveau. El 1984 el municipi va elaborar un pla per protegir el patrimoni industrial de la ciutat, gràcies al qual les fàbriques s'han rehabilitat i restaurat.

Durant la restauració, l'objectiu és recuperar el valor artístic de l'estructura. Aquest pas és necessari per rehabilitar l'edifici i destinar-lo a una nova funció. Així, per exemple, un cop restaurada la fàbrica Aymerich, Amat i Jover, es va transformar en un museu de la ciència i la tècnica, mentre que la fàbrica Pere Font i Batallé es va convertir en habitatges familiars i oficines. Els arquitectes porten a terme aquestes operacions amb el màxim respecte per l'obra dels seus predecessors.

Presentation of the restoration skills (architecture)

To achieve a successful restoration of a building one of the most important factors is the skills of the craftsmen working on the project. For instance when restoring an Art Nouveau factory in Terrassa, you would typically need carpenters and stonemasons, along with craftsmen working with mosaics and stained glass. Because of the specialised restoration techniques and the type of materials that are used, these professionals have to have skills that their colleagues working on new buildings wouldn't normally possess.



1 Giuseppe Sommaruga, Hotel Campo dei Fiori, 1908-1912

2 Panoramic view of the Campo dei Fiori, with the Hotel complex, 1908 - 1912

3 Alfred and Richard Bihl, Brasserie Poretti, detail of a decorative frieze, 1901-1912

4 & 5 Giuseppe Sommaruga, Hotel Campo dei Fiori, detail of the entrance, 1908-1912

Varèse: at the heart of the touristic region

Varèse is one of the nine provinces of Lombardy, a region in the north of Italy. In this wealthy region, industry (metals, textiles and chemicals) mixed with agriculture dominated by intensive farming.

The city is situated at the feet of the Alps, in between Lake Maggiore and Lake Como, while to the north, the mountains of Campo dei Fiori surround the town. This extraordinary natural setting was very favourable to develop tourism and entice a well-to-do population, consisting of the old nobility and the new bourgeoisie. The hotel complexes and the majestic villas were scattered throughout the landscape but in a uniform style. A dynamic middle class – with an eye to the heritage of future generations – was largely responsible for the construction in the city. The railway and tram networks allowed the construction of factories on the outskirts of the city, while grand hotels and small and large houses were also built. Together all these initiatives had the objective of making tourism more accessible to a greater number of people.

The Liberty Style

Giuseppe Sommaruga was part of a group of architects who adopted a modern style called 'Liberty'. At the same time as using traditional elements they also applied new technologies. In the same way Giovanni Chini, sculptor and engineer, invented a new man-made stone to use for decoration, ornaments, chimneys, door and window frames and entrance porches, which were previously made in marble or stone. The use of this material meant that construction costs were reduced. However the architects didn't neglect traditional methods and also used materials such as brick or the local stone.

As well as architecture, Liberty Style also focused on decorative arts. Up until this point everyday objects were fairly anonymous and mediocre in quality. However Liberty Style changed this, bringing a new elegance and refinement to the designs. The main manufacturer of such Italian ceramics was Laveno.

The company Molino Marzoli Massari à Busto Arsizio

In the Province of Varese there are a number of important industrial buildings undergoing conversion projects. A Busto Arsizio, the flourmill constructed by the architect Silvio Gambini, is an excellent example of a building finding a new function. Between 1906 and 1927, this massive factory combined the manufacture of flour with the image of a company working with an architect of status and quality. In the next 60 years the company decentralized and progressively slowed down the activities of in the Gambini mills until it was finally abandoned. The local authorities sensitive and conscious of the exceptional value of this example of Liberty Style, set up a project to rehabilitate, restore and promote the building in the creation of a new complex, Tecnocity, which opened in 2002.

Varese : nel cuore della regione turistica

Varese è una delle undici province della Lombardia, una regione nel nord dell'Italia. In questa ricca regione, l'industria (metallurgica, tessile e chimica) si mescola ad un'intensa agricoltura produttiva.

La città è situata ai piedi delle Alpi, tra il lago Maggiore e il lago di Como. A nord, le montagne del Campo dei Fiori circondano la città. Questo straordinario paesaggio naturale favorì il turismo e attirò una popolazione agiata, costituita dall'antica nobiltà e dalla nuova borghesia. I complessi alberghieri e le ville maestose disseminate nel paesaggio sono stati costruiti con uno stile uniforme. Una classe media dinamica e proiettata verso il futuro realizza dei progetti edilizi nella città. Le ferrovie e le reti tranviarie permisero la costruzione di industrie alla periferia della città, oltreché grandi hotel, piccole e grandi ville. Tutte queste iniziative hanno l'obiettivo di promuovere e rendere più accessibili le bellezze naturali del territorio ad un numero maggiore di persone.

Lo stile liberty

Giuseppe Sommaruga fece parte di un gruppo di architetti che adottarono uno stile moderno chiamato "Il liberty". Allo stesso tempo questo stile utilizza contemporaneamente elementi tradizionali e nuove tecnologie. Così l'artista Giovanni Chini, scultore e ingegnere, inventò la pietra artificiale e l'utilizzò per ornamenti, decorazioni, camini, porte e serramenti di finestre, che un tempo erano fatti in marmo o pietra. L'uso di questi materiali fece sì che i costi di produzione diminuissero. Ciò nonostante gli architetti non rinunciarono ai materiali tradizionali, la pietra locale e i mattoni.

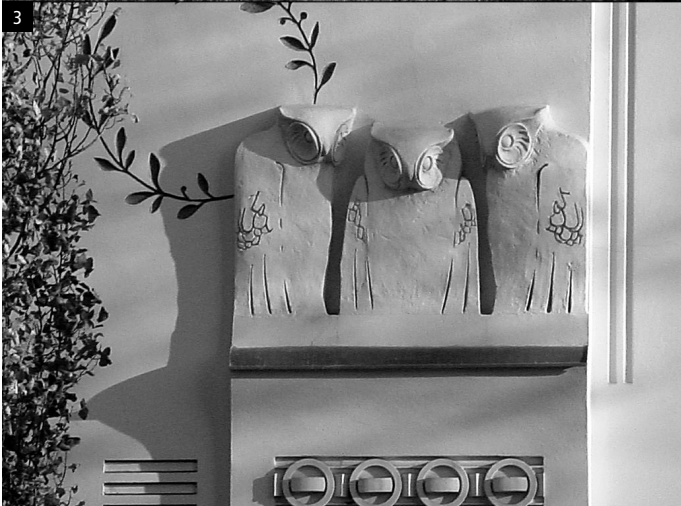
Parallelamente all'architettura, lo stile liberty si focalizzò sulle arti decorative. Fino a quel momento gli oggetti d'uso comune erano abbastanza anonimi e di mediocre qualità, tuttavia lo stile liberty li cambiò portando una nuova eleganza e rifinitura al disegno. Il principale produttore di ceramiche italiane era a Laveno.

La società Molini Marzoli Massari a Busto Arsizio

Il territorio della provincia di Varese presenta una quantità di edifici industriali recuperati. A Busto Arsizio l'edificio dei Molini Marzoli Massari, progettato dall'architetto Silvio Gambini, è un eccellente esempio di adeguamento ad una nuova funzione. Tra il 1906 e il 1927, la fabbrica unì la produzione di farina all'immagine di qualità, anche grazie alla ricercatezza del progetto architettonico. Nei successivi sessanta anni, la società decentralizzò e progressivamente rallentò le attività dei mulini Gambini, fino al loro totale abbandono. Nell'anno 2000 le autorità locali, sensibili e coscienti dell'eccezionale valore dello stile liberty, progettarono la ristrutturazione dell'edificio in un nuovo complesso denominato Tecnocity che si inaugurò nel 2002.

Rehabilitation of a building

Sometimes when a building has been abandoned its purpose becomes obsolete, so if the building is to be used in the future it has to have a new function. It is called rehabilitation and gives new life to a forgotten or underused site. For example, an old factory could be turned into offices or a private house become a museum. In the Province of Varese, the magnificent Grand Hotel Campo dei Fiori, built in the mountains at a height of 1200m, was abandoned for several years and is awaiting a development project to reassert its architectural value with a new function.



- 1 Josef Maria Olbrich, poster for the second exhibition of the Secession in 1898
- 2 Markus Geiger, the Secession building painted in red, 1998
- 3 Josef Maria Olbrich, the Secession building, detail, 1897-1898
- 4 Josef Maria Olbrich, the Secession building, detail, 1897-1898
- 5 Josef Maria Olbrich, the Secession building, detail, 1897-1898

The Secession Movement

The city of Vienna experienced the same economic vitality as other European capitals of the time. The construction of a circular boulevard – the 'ring' – made Vienna a real European metropolis. However, with a massive influx of new arrivals the city faced the problems of overpopulation, especially regarding the shortage of housing. Two distinct strands in society were also emerging: while one part of the population was becoming poorer and poorer, the bourgeoisie were strengthening their dominant position.

In the final years of the 19th century nineteen young artists – painters, sculptors, designers and architects – decided that it was time to create something very new. Gustav Klimt, Koloman Moser, Joseph Hoffmann, and Joseph Maria Olbrich were all frustrated by the lack of modernity of their clients.

For them art had to be new, different and modern. These artists looked for and found their inspiration in nature, the world of myths, art from foreign cultures, popular art and the work of young colleagues from other European capitals. Thus, they founded their own association, the Secession which became the Viennese form of the international Art Nouveau movement.

The Secession Pavilion

In 1898 the architect Olbrich created a revolutionary construction for the exhibitions of the Secession movement: The Secession Pavilion.

The form of the building does not seem to correspond to its function. The building consisted of a single white block crowned by a glittering golden dome. It was practically without windows, which gave it the appearance of a mausoleum.

The structure consisted of an entrance area, a space reserved for the offices (under the dome) and a large rectangular room that served as the exhibition hall. The roof in this last room was entirely covered in glass (situated behind the dome) that gave it direct light.

The decorative motifs were essentially inspired by the world of plants and animals. A laurel tree seems as though climbing up the façade: branches reach up either side of the doors, with the tree ending at the dome which is covered with the golden leaves of the laurel. Two lizards come down the length of the entrance door while small tortoises support the monumental vases both sides of the stairs. Finally, above the door three heads of Medusa (a female figure from Greek mythology whose hair is made of snakes) welcome the visitor, representing architecture, sculpture and painting.

The future of the Secession

The glories of the Viennese Secession came to an end in 1905 when a group led by Klimt left the movement. But the building and the association with the movement were preserved. From 1915 to 1917 it served as a hospital. Having been badly damaged in World War II, the Secession Pavilion was restored after 1945 and was once again taken over by the Association of Artists of the Secession who used the space to organise exhibitions of contemporary art. It is now classed as a listed monument by the Austrian authorities.

Die Wiener Secession

Ebenso wie andere europäische Hauptstädte erlebte auch Wien zu jener Zeit eine Periode des wirtschaftlichen Aufschwungs. Durch die Erbauung der Ringstraße war Wien tatsächlich zu einer europäischen Großstadt geworden. Der massive Zustrom von Menschen aus anderen Regionen bedeutete jedoch für die Stadt eine Vielzahl von Problemen, zu denen nicht zuletzt eine große Wohnungsnot zählte. Immer deutlicher zeichnete sich in der Gesellschaft die Kluft zwischen arm und reich ab: die Armen wurden immer ärmer, während das Bürgertum seine Vormachtstellung ausbauen konnte.

Ende des 19. Jahrhunderts fanden neunzehn junge Künstler – Maler, Bildhauer, Grafiker und Architekten – dass es an der Zeit wäre, etwas wirklich Neues zu schaffen. Gustav Klimt, Koloman Moser, Joseph Hoffmann und Joseph Maria Olbrich – sie alle hatten genug vom konservativen Geschmack ihrer Auftraggeber.

Für sie musste die Kunst vor allem neu, anders und modern sein. Die Künstler suchten und fanden ihre Inspiration in der Natur, in der Welt der Mythen, der Kunst fremder Länder, in der Volkskunst und in den Arbeiten junger Kollegen in den anderen europäischen Hauptstädten. So gründeten sie ihren eigenen Verein, die Secession, die zur Wiener Variante des internationalen Art Nouveau wurde.

Der Pavillon der Secession

Für die Ausstellungen der Secession schuf der Architekt Olbrich 1898 einen Bau wie man ihn zuvor noch nie gesehen hatte: das Gebäude der Secession.

Von der Form des Gebäudes lässt sich nicht unbedingt auf seine Funktion schließen. Ein einziger weißer Block von einer goldenen Kuppel gekrönt, fast fensterlos, mutet es eher wie ein Mausoleum an. Der Bau ist unterteilt in einen Eingangsbereich, eine Verwaltungsebene (direkt unter der Kuppel) und einen großen rechteckigen Raum, welcher zunächst als Ausstellungsraum diente. Das Dach in diesem letzten Raum (hinter der Kuppel) bestand zur Gänze aus Glas und machte sich den Einfall von natürlichem Tageslicht zunutze.

Die schmückenden Elemente sind durchwegs der Pflanzen- und Tierwelt entnommen. Die Fassade ziert ein emporstrebender Lorbeerbaum, dessen Äste sich beiderseits der Eingangstüren empor ranken und dessen Krone aus goldenen Lorbeerblättern besteht. Zwei Echsen schlängeln sich die Eingangstüren herab und kleine Schildkröten tragen die monumentalen Vasen am Stiegenabsatz. Oberhalb der Türen befinden sich drei Köpfe der Medusa (eine weiblichen Figur aus der griechischen Mythologie, deren Haare aus Schlangen bestehen). Sie verkörpern Architektur, Bildhauerei und Malerei und heißen den Besucher willkommen.

Die Zukunft der Secession

Der Höhenflug der Wiener Secession endete 1905 als die Gruppe um Klimt die Bewegung verließ. Das Gebäude und die Künstlervereinigung jedoch blieben bestehen. Zwischen 1915 und 1917 diente der Pavillon als Spital. Nach schweren Kriegsschäden wurde das Gebäude nach 1945 wiederhergestellt und von der "Vereinigung bildender KünstlerInnen Secession" zur Präsentation von Ausstellungen wieder bezogen. Es steht heute unter Denkmalschutz.

Presentation of restoration skills (decorative arts)

When working on the restoration of the decorative arts, restorers often have to work like detectives. If a piece of fabric, leather or jewellery has been damaged, the job will be to discover how the original piece was produced and whether the materials are still available, as some exotic woods and stone have now disappeared. The restorer could have a network of specialists working with them, for example to define the precise metal in an alloy or to pinpoint the original colour of a fabric that has faded with light. In Vienna several museums have tremendous collections of decorative arts, and there are a lot of craftsmen, scientists and manufacturers who are involved in the multiple phases of the restoration process.

Practical information

Art Nouveau in Progress, a travelling exhibition

The Art Nouveau heritage, as we know it today, is the result of a considerable number of developments. Besides all the great examples of architecture or the applied arts dating from this period, now preserved in cities and museums, there are many unfulfilled or short-lived projects, demolished buildings or forgotten constructions. Some of these have now been put to good new use. The exhibition "Art Nouveau in Progress – Art nouveau en projet" is dedicated to this original theme.

Exhibition's tour

Terassa	3.5.2003	>	22.6.2003
Bruxelles	10.7.2003	>	12.10.2003
Provincia di Varese	6.11.2003	>	4.1.2004
Barcelona	29.1.2004	>	28.3.2004
Nancy	22.4.2004	>	20.6.2004
Glasgow	4.11.2004	>	23.1.2005
Ålesund	15.7.2004	>	10.10.2004
Helsinki	17.2.2005	>	17.4.2005
Riga	12.5.2005	>	10.7.2005
Wien	4.8.2005	>	2.10.2005
Budapest	21.10.2005	>	18.12.2005
Ljubljana	19.1.2006	>	19.3.2006
Avignon	13.4.2006	>	25.6.2006

Réseau Art Nouveau Network Publications

Art Nouveau in Europe Today. A general appraisal – 2000

This publication, illustrated with original photographs, provides a critical analysis of the situation concerning the Art Nouveau heritage in the cities within the Network. It also offers a series of recommendations designed to improve methods of preserving and presenting this heritage in Europe. This book has been published in both English and French.

Colloquium proceedings:

"Art Nouveau in Progress", Vienna, October 2002

This publication includes all the lectures of the colloquium, presenting unfulfilled projects, demolished buildings or forgotten constructions from each partner city. The texts are been published in a single, bilingual version in English and French.

Art Nouveau in Progress – 2003

This publication accompanies the exhibition and presents several case studies shown in the exhibition. The book is published in a single bilingual version in English and French.

A poster-book presenting the playful elements of the exhibition is also available for young visitors.

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