Heritage and Innovation
Art Nouveau: a laboratory for past, present, and future challenges

CIVIS Summer School
29.06 – 08.07.2022
Programme
Faculty of Architecture La Cambre Horta,
Place Flagey 19, 1050 Brussels (auditoire Victor Bourgeois)
Presentation

The Faculty of Architecture La Cambre Horta at Université libre de Bruxelles (Belgium) – in partnership with the Université d’Aix-Marseille (France) and the University of Bucharest (Romania) – invites you to dive into Art Nouveau and explore how this revolution in Art and Architecture is still very relevant today. From the beginnings of Art Nouveau to its peak, from private mansion to public building, from furniture to ornamentation, from destruction to preservation, you will undertake a journey through European culture and history and examine the relationship between heritage and innovation through the lens of Art Nouveau. This interdisciplinary summer school combines lectures and roundtables with academics and practitioners as well as exceptional visits and group work.

The program will shed lights on how Art Nouveau blossomed in Brussels and will allow you to discover the city on the footsteps of pioneers such as Victor Horta, Paul Hankar and Henry van de Velde. Participants will also address how the movement spread across Europe and infused society well beyond architecture. They will examine how Art Nouveau can act as a laboratory to tackle current and future challenges related to preservation and renovation, cultural heritage and tourism, as well as the role of heritage as an economic resource. With a view to foster transdisciplinary, participants will also broaden their perspectives by reflecting on the link between Art Nouveau shapes and recent outreaches in metamaterial physics, selfstable structures, and deployable structures.

Bringing together a transnational and transdisciplinary team of lecturers, this summer school offers a unique opportunity for a dialogue between students, academics, and experts such as curators, architects and practitioners involved in heritage and urban policies. This program is offered within the framework of the European Civic University “CIVIS”.

Format

The summer school combines various types of learning activities:

- Lectures and public conferences including Q&A sessions where renowned experts will explain and discuss Art Nouveau from a historical and challenge-based perspective;
- Roundtable session with professionals;
- Visits in Brussels to illustrate issues discussed during lectures and to guide participants through the extensive Art Nouveau heritage in Brussels;
- Teamwork in interdisciplinary and transnational teams: students will be invited to address a challenge connected to Art Nouveau.

Organisers

Coordinator: Marcelle Rabinowicz, Faculty of Architecture La Cambre Horta, Université libre de Bruxelles
CIVIS partners: Aix-Marseille Université, University of Bucharest
Assessment
Detailed information about the group assessment will be provided on the first day of the summer school.

Practical information

Contact
If you have an urgent request during the summer school, you can reach us at +32 (0)484 64 02 77.

Welcome pack
You will receive a welcome pack upon registration including a detailed programme, a city map, public transport tickets and a name badge.

Lectures and conferences
Unless specified otherwise in the programme, lectures and conferences will take place at the Faculty of Architecture La Cambre Horta, located Place Flagey 19, 1050 Brussels, in the Auditoire Bourgeois (at the entrance).
Visits
Several visits will take place throughout the programme. Transfers to the museums and houses will be organised either by foot or by public transport from the Faculty of Architecture La Cambre Horta. The meeting point will be outside the entrance, in front of the door. To ensure a smooth organisation of these visits, we kindly ask you:

- to be on time at the meeting point;
- to make sure that you stick with the group to avoid delays in the programme;
- to wear your name badge;
- to wear comfortable shoes (some visits include walking tours and sites where restoration is ongoing);
- to carefully follow any instructions given by our guides during visits;
- to not take any photo nor video unless you have been explicitly authorized to do so;
- to not change groups during visits;
- to make sure that you bring and validate your STIB tickets when using public transportation.

Catering
A welcome drink (29 June) and a farewell drink (8 July) will be organised. Coffee breaks will be offered when lectures take place at the Faculty of Architecture. Lunches and dinners are not provided (except a sandwich lunch on Wednesday 29 June). You can find plenty of sandwich shops, restaurants and supermarkets around the Flagey square and visits sites.

Wifi
Wifi is available in the Faculty premises. You can connect to the ULB_Guest network. You will be asked to register with your first name, last name and email address. If your home institution is part of the Eduroam network, you will be able to use this network with your usual login and password.
**WEEK 1**

**DAY 1**

**Wednesday 29 June**

**The beginnings of Art Nouveau**

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<th>Time</th>
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<tr>
<td>09:30 - 10:00</td>
<td>Registration and welcome breakfast</td>
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<td></td>
<td><em>Faculty of Architecture, Flagey – Entrance Hall</em></td>
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<tr>
<td>10:00 - 10:30</td>
<td>Welcome remarks &amp; program presentation</td>
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<tr>
<td></td>
<td>Marcelle Rabinowicz, ULB</td>
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<td>Erika Giuliani, Art Nouveau Network</td>
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<td><em>Faculty of Architecture, Flagey - Auditoire Bourgeois</em></td>
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<tr>
<td>10:30 - 11:45</td>
<td>Brussels, a short overview of urban history</td>
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<td>Art Nouveau: more than a style, a societal movement</td>
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<td>Jean-Marc Basyn, URBAN, Brussels Region</td>
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<td><em>Faculty of Architecture, Flagey - Auditoire Bourgeois</em></td>
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<td>12:00 - 13:00</td>
<td>Management of the artistic heritage: who are the actors in the Brussels region?</td>
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<td>Pascale Ingelaere, URBAN, Brussels Region</td>
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<td>Victor Horta, contextualization of past and future restorations</td>
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<td>Guy Conde-Reis, URBAN, Brussels Region</td>
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<td><em>Faculty of Architecture, Flagey - Auditoire Bourgeois</em></td>
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<td>13:00 - 13:30</td>
<td>Lunch break</td>
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<td>13:30</td>
<td>Departure from Flagey (meeting point: Faculty of Architecture)</td>
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<td>14:30 - 17:30</td>
<td>Visit of the Autrique House and Guided walking tour in Schaarbeek</td>
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<td>Anne-Cécile Maréchal, La Maison des Arts</td>
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<td><em>Autrique House, Chaussée de Haecht 266, 1030 Schaarbeek</em></td>
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<tr>
<td>17:30 - 18:30</td>
<td>Welcome drinks</td>
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<td>Maison des Arts, Chaussée de Haecht 147, 1030 Schaarbeek</td>
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<td>Time</td>
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<tr>
<td>09:30 - 10:15</td>
<td>Brussels: birth of Art Nouveau?</td>
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<td>Benjamin Zurstrassen, Horta Museum</td>
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<td>10:15 - 11:00</td>
<td>Victor Horta in America</td>
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<td>Tom Packet, Vrije Universiteit Brussel</td>
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<td>11:00</td>
<td>Departure from Flagey (meeting point: Faculty of Architecture)</td>
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<td>Benjamin Zurstrassen, Horta Museum</td>
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<td>12:30 - 14:00</td>
<td>Lunch break</td>
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<tr>
<td>14:00 - 15:00</td>
<td>Ixelles Walking Tour</td>
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<td></td>
<td>Benjamin Zurstrassen, Horta Museum &amp; Marleen Cappellmans</td>
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<tr>
<td>15:00 - 16:00</td>
<td>Visit of Hotel Hannon</td>
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<td>Grégory Van Aelbrouck, Hotel Hannon</td>
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<td>16:00 – 18:00</td>
<td>Teamwork or freetime</td>
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<td>18:00 - 19:00</td>
<td>Public conference: Victor Horta and contemporary architects</td>
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<td>Francis Metzger, MA²</td>
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<td>DAY 3</td>
<td>Friday 1 July</td>
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<td>08:45</td>
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|       | 09:30 - 11:00 | ▷ Visit of the Reconstitution of Magasins Wolfers at the Royal Museums of Art & History  
Werner Adriaenssens, Royal Museums of Art and History, Brussels  
Royal Museums of Art and History, Parc du Cinquantenaire, 1000 Brussels |
|       | 11:15 - 11:45 | Transfer from Parc du Cinquantenaire to Belgian Comic Strip Center |
|       | 11:45 - 13:00 | ▷ Visit of the Belgian Comic Strip Center, former Magasins Waucquez  
Maurizio Cohen, ULB  
Daniel Couvreur, journalist  
Belgian Comic Strip Center, Rue des Sables 20, 1000 Brussels |
|       | 13:00 - 15:00 | Lunch break |
| Politics and urbanism | 15:00 – 16:00 | ▷ Art Nouveau and Socialism, the heritage of the Socialist Cooperative La Maison du Peuple  
Jos Vandenbreeden, CIVA  
CIVA, Rue de l’Ermitage 55, 1050 Ixelles |
|       | 16:00 – 17:00 (or 17:30 tbc) | ▷ Visit of the CIVA Archives  
Sophie Gentens, CIVA  
CIVA, Rue de l’Ermitage 55, 1050 Ixelles |
|       | 18:00 - 19:00 | ▷ Victor Horta’s Maison du Peuple. Methodology for a 3D restitution  
Denis Derycke, ULB  
CIVA, rue de l’Ermitage 27, 1050 Ixelles |
<p>| DAY 4 | Saturday 2 July | Vertex of the Maison Losseau (Mons) - optional |
| DAY 5 | Sunday 3 July | Free |</p>
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<tr>
<th>Time</th>
<th>Event</th>
<th>Speaker(s)</th>
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<tbody>
<tr>
<td>09:00</td>
<td>Departure from Flagey (meeting point: Faculty of Architecture)</td>
<td>Kévin Saladé, ENSAV La Cambre</td>
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<tr>
<td>09:30 - 10:15</td>
<td>Henry van de Velde, pioneer of the Bauhaus and founder of La Cambre</td>
<td>Kévin Saladé, ENSAV La Cambre</td>
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<td>10:15 - 11:00</td>
<td>Henry van de Velde's conception of private housing</td>
<td>Priska Schmückle von Minckwitz</td>
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<td>11:30 - 12:30</td>
<td>Visit of the Henry van de Velde archives and workshop</td>
<td>Kévin Saladé, ENSAV La Cambre</td>
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<td>12:30 - 14:00</td>
<td>Lunch break</td>
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<tr>
<td>14:00</td>
<td>Departure from ENSAV La Cambre</td>
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<tr>
<td>15:00 - 17:30</td>
<td>Visit of the Bloemenwerf</td>
<td>Priska Schmückle von Minckwitz &amp; Kévin Saladé</td>
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**Bloemenwerf, Avenue Vanderaey 102, 1180 Uccle**
DAY 7
Tuesday 5 July
Art Nouveau across Europe: case studies

09:30 - 13:00 (including break)
◨ Mapping European Mentalities and Values that Made Possible the History of Art Nouveau. Philosophical Approaches of Emplacement and Decorative Art
Oana Serban, University of Bucharest

◨ Case-study: the Neoromanian style - a local, Romanian variant of Art Nouveau?
Vladimir Crețulescu, University of Bucharest

◨ Art Nouveau and the Romanian cultural life at the beginning of the 20th century
Mihaela Pop, University of Bucharest

◨ “The 1900 Art” in Transylvania (Romania): Secession, Jugendstill, Art Nouveau
Ecaterina Lung, University of Bucharest

Faculty of Architecture, Flagey - Auditoire Bourgeois

13:00 - 14:00
Lunch break

14:00 - 16:30 (including break)
● Roundtable - Comparative approach: Art Nouveau heritage in Europe
Breda Mihelic, Urban Planning Institute, Ljubljana
Julia Katona, Museum of Applied Arts, Budapest
Signe Elvik Svoen, Viti Msuseum, Alesund
Moderated by Erika Giuliani, Réseau Art Nouveau Network (speakers will be online)
Faculty of Architecture, Flagey - Auditoire Bourgeois

DAY 8
Wednesday 6 July
Art Nouveau across Europe: case studies

09:30 -10:15
◨ Charles Rennie Mackintosh and the Glasgow School of Art
Peter Trowles, Cultural Perspectives
Faculty of Architecture, Flagey - Auditoire Bourgeois

10:15 -11:00
L'Ecole de Nancy. Artists at the service of a new way of life
Valérie Thomas, Musée de l'Ecole de Nancy
Faculty of Architecture, Flagey - Auditoire Bourgeois

11:00 - 12:30
✳ Teamwork or freetime
Faculty of Architecture, Flagey - Auditoire Bourgeois

12:30 - 14:00
Lunch break
14:00 - 14:45
◨ Patrimonial journey in an art with identity. Art Nouveau azulejo
Ernestine Carreira, Aix Marseille University
*Faculty of Architecture, Flagey - Auditoire Bourgeois*

14:45 - 15:30
◨ Art Nouveau Ceramic tiles in Asia through the examples of Taiwan, India (Chettinad) and Singapore
Chantal Zheng, Aix Marseille University
*Faculty of Architecture, Flagey - Auditoire Bourgeois*

15:45 - 16:30
◨ Art Nouveau in Aveiro. Nature made in stonework, ironwork and tiles
Andreia Vale Lourenco, Aveiro City Museum
*Faculty of Architecture, Flagey - Auditoire Bourgeois*

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**DAY 9**

Thursday 7 July

**Ornament and Structure**

09:30 - 11:00
◨ The renewal of ornament (1861-1920): Victor Horta, Paul Hankar, Henry van de Velde and Gustave Serrurier-Bovy
Benjamin Zurstrassen, Horta Museum
*Faculty of Architecture, Flagey - Auditoire Bourgeois*

11:001
Departure from Flagey (meeting point: Faculty of Architecture)

11:30 - 12:30
◨ Visit of the Hotel Solvay
*Hotel Solvay, Avenue Louise 224, 1050 Ixelles*

12:30 - 14:00
Lunch break

14:00 - 15:00
◨ Victor Horta: the fake structural engineer?!
Ine Wouters, Vrije Universiteit Brussel
Michel Provost
*Faculty of Architecture, Flagey - Auditoire Bourgeois*

15:30 - 17:30
◨ Art Nouveau: an underestimated link to bio-inspired structures and architecture
Maxime Nicolas, Aix-Marseille Université
Victor Charpentier, Aix-Marseille Université
Joël Marthelot, Aix-Marseille Université
*Faculty of Architecture, Flagey - Auditoire Bourgeois*
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<tr>
<td>09:30 - 10:30</td>
<td><strong>History of several renovations of Victor Horta’s buildings</strong></td>
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<td>Barbara Van der Wee</td>
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<td><em>Faculty of Architecture, Flagey - Auditoire Bourgeois</em></td>
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<td>10:45 - 12:00</td>
<td><strong>Roundtable - Art Nouveau as a laboratory to tackle challenges related to:</strong></td>
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<td>- links between cultural heritage and tourism</td>
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<td>- the role of heritage as an economic resource</td>
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<td>- comparison of different approaches in Europe</td>
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<td>Peter Trowles, Cultural Perspectives, Glasgow</td>
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<td>Valérie Thomas, Musée de l’Ecole de Nancy</td>
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<td>Nathalie Filser, Ecole supérieure d’Art de Lorraine</td>
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<td>Moderated by Erika Giuliani, Réseau Art Nouveau Network</td>
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<td>12:00 - 13:30</td>
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<td>13:30</td>
<td>Departure from Flagey (meeting point: Faculty of Architecture)</td>
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<td>14:30 - 15:30</td>
<td><strong>Visits in parallel: Saint-Cyr House &amp; Hotel Van Eetvelde</strong></td>
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<td><em>Square Ambiorix, 1000 Brussels</em></td>
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<td>15:30 - 18:00</td>
<td><strong>Teamwork or freetime</strong></td>
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<td><em>Faculty of Architecture, Flagey – Room Be.2.3 (2nd floor)</em></td>
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<td>18:00 - 19:00</td>
<td>Farewell drinks</td>
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<td><em>Faculty of Architecture, Flagey – Entrance Hall</em></td>
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Detailed programme

WEEK 1

Day 1 – Wednesday 29 June
The beginnings of Art Nouveau

Registration and welcome breakfast

Time: 09:30 – 10:00
Location: Faculty of Architecture, Flagey - Auditoire Bourgeois

Welcome remarks

Time: 10:00 – 10:30
Location: Faculty of Architecture, Flagey – Auditoire Bourgeois
Marcelle Rabinowicz is Vice-Dean of the Faculté d’Architecture La Cambre Horta at ULB since May 2018. She is a graduate architect of the Victor Horta Institute, which integrated ULB to create the Faculté d’Architecture La Cambre Horta in 2010. She is also a drawing professor since 1990 and President of the Culture Commission of the Faculty. She began her career at the Hergé Foundation as head of coordination of exhibitions and their scenographic adaptations. From 1998 to 2015 she was in charge of programming and producing the exhibitions at the CIVA (International Centre for the City, Architecture and Landscape in Brussels) where she supported and developed many activities around architecture, art and landscape. She had also been drawn by the internationalism in her field and has contributed to several initiatives, both national and international, at prestigious places including the international arts festival Europalia established in Brussels, UM (University of Miami), UQAM (Montréal), MOMA (New York), MAXXI (Rome), Vitra design Museum, AZW (Vienna)… Her atypical profile as a generalist architect enables her to represent the practical dimensions of the profession as well as those related to research and to be fully involved in the cultural policy of the Faculty as well as of ULB.

Erika Giuliani is an art historian with a PhD in modern art history and a specialisation in Museology and Museography from the University of Bologna. She has been working with the Réseau Art Nouveau Network since 2019 and became its coordinator in 2021.
Lecture – Brussels, a short overview of urban history & Art Nouveau: more than a style, a societal movement

Time: 10:30 – 11:45
Location: Faculty of Architecture, Flagey – Auditoire Bourgeois
The objective is to analyze the general historic context in Belgium and Europe and to outline the cultural premises of the particularly rich intellectual and artistic scene of Brussels in the years that preceded and lead to the emergence of a radically new architectural and decorative language in the early 1890’s: the Art Nouveau.

Jean-Marc Basyn (1968) studied art history (UCL) and conservation of architectural and urban heritage (KUL), specialized in preservation policies of 20th century modern movement (IAUG). Author of many articles and conferences about heritage issues of the end of the 19th and the 20th century, he works currently at urban.brussels and teaches history of urbanism at ISURU (Saint-Luc) and conservation of modern architecture at La Cambre Horta (ULB).

11:45 – 12:00: Break

Lecture – Management of the artistic heritage: who are the actors in the Brussels Region?

Time: 12:00 – 13:00
Location: Faculty of Architecture, Flagey – Auditoire Bourgeois
Pascale Ingelaere Art Historian; Head of the Furniture Department of the Directorate of Cultural Heritage - Urban.brussels; Art Nouveau strategy focal point within the DPC; Representative of the DPC within the Art Nouveau Network; Director of the non-profit organization Musée Horta; Director of the non-profit organizations Patrimoine & Culture, Prométhéa and Palais de Charles-Quint

Lecture – Victor Horta, contextualization of past and future restorations

Time: 12:00 – 13:00
Location: Faculty of Architecture, Flagey – Auditoire Bourgeois
Guy Condé Reis Architect (ULB) specialized in history of architecture (UCL); Professor at ULB in the field of conservation-restoration; In charge of cultural development within Urban.brussels; Accompanied (for Urban.brussels) the restoration of major works of Art Nouveau in Brussels, including those of Victor Horta, Paul Hankar and Gustave Strauven; Member of the Scientific Council of the Horta Museum; Member of the Scientific Council of the Art Nouveau Network

13:00 – 13:30: Lunch break
13:30: Departure from Flagey (meeting point: Faculty of Architecture)
Visit – Maison Autrique and guided walking tour in Schaerbeek

Time: 14:30 – 17:30
Location: Maison Autrique, Chaussée de Haecht 266, 1030 Schaerbeek

Maison Autrique is the very first striking building Victor Horta designed. It was built in 1893 and it is a major part of Brussels’ architectural patrimonium. It underwent an exemplary restoration and is now open to the public. This house is an important Art Nouveau touchstone: we can already see elements that form a part of the continual explorations of the architect. Its interior division is full of surprises: François Schuiten and Benoît Peeters have staged an original scenography, from the cellar to the attic. The house has thus become a sort of tribute to Brussels’ private architecture, while at the same time tickling the imagination. The visit will be followed by a guided walking tour in Schaerbeek.

Anne-Cécile Maréchal works at the Heritage Department of the Schaerbeek Municipality.

Bénédicte Parmentier is architect at the Schaerbeek Municipality.

Welcome drinks

Time: 17:30
Location: Maison des Arts, Chaussée de Haecht 147, 1030 Schaerbeek

Day 2 – Thursday 30 June

Victor Horta, a pioneer

Lecture – Brussels: birth of Art Nouveau?

Time: 09:30 – 10:15
Location: Faculty of Architecture, Flagey – Auditoire Bourgeois

The aim of this lecture is to question the very reasons for the birth of Art Nouveau in Brussels, while confronting and illuminating the strong individualities of the architects and creators at the origin of this movement.

Benjamin Zurstrassen is Curator at the Horta Museum in Brussels. He has a degree in History and Art History from the Université libre de Bruxelles. His master thesis was on the topic ‘Henry van de Velde’s Furniture: Between Practice and Theory (1893 – 1902)’ and he has published numerous articles most of which address Henry van de Velde works and writings. In addition, he lectures at the U.D.A., focusing mainly on decorative arts and architecture.
Lecture – Victor Horta in America

Time: 10:15 – 11:00
Location: Faculty of Architecture, Flagey – Auditoire Bourgeois

Just like for many other Belgians, the First World War had far-reaching consequences for architect Victor Horta (1861-1947). He lived in exile from 1915 onwards, first in London and then in the United States. For three years Horta gave countless lectures in all corners of the country. At the same time, he explored how American skyscrapers, standardised housing and urban planning could serve as models for a modern, post-war Belgium. This lecture focuses extensively on this unknown period in Victor Horta’s life. We follow his route from New York to San Francisco and finally end up in the interwar years. What impact did Horta’s American journey have on his work in the 1920s and 1930s? And did he indeed see American architecture as a model for a more modern Belgium?

Tom Packet studied art history and archaeology at the Vrije Universiteit Brussel (VUB). His Master’s thesis on the Belgian architect Victor Horta’s stay in the United States during WWI was awarded the De Bock-Doehaerd Prize (2019) for best historical research. Currently, he is working on a PhD thesis on Belgian-American architectural exchange in the interwar period.

11:00: Departure from Flagey (meeting point: Faculty of Architecture)

Visit – Horta Museum

Time: 11:30 – 12:30
Location: Horta Museum, Rue Américaine 27, 1060 Saint-Gilles

The Horta Museum is located in the private house and studio of Victor Horta (1861-1947). Built between 1898 and 1901 at 23-25, rue Américaine in Saint-Gilles, Brussels, the two buildings are typical of Art Nouveau at its height. The interior decoration has largely been retained, the mosaics, stained glass, and wall decorations forming a harmonious and elegant whole, down to the last detail.

12:30 – 14:00: lunch break

Guided walking tour in Ixelles

Time: 14:00 – 15:00
Location: Horta Museum, Rue Américaine 27, 1060 Saint-Gilles

Benjamin Zurstrassen and Marleen Cappellmans will guide the tour.

Visit – Hotel Hannon

Time: 15:00 – 16:00
Location: Hotel Hannon, Avenue de la Jonction 1, 1060 Saint-Gilles

The Hannon Hotel (1903) is a symbolist work of Jules Brunfaut, realizing the synthesis of the tastes of its owner, Edouard Hannon. He created a total work
of art in the French taste where objects, furniture and works of art are echoed in architecture. He brings together works of the greatest: Gallé, Majorelle, Lalique; Ensor, Claus or Rousseau; Tiffany, Daum... This place is being restored and will soon become a museum. Grégory Van Aelbrouck, curator of the Hannon Hotel will guide the visit.

Grégory Van Aelbrouck, curator of the Hannon Hotel, will guide the visit.

* Teamwork or freetime

Time: 16:00 – 18:00
Location: Faculty of Architecture, Flagey – Room Be.2.3 (2nd floor)

Public conference – Victor Horta and contemporary architects

Time: 18:00 – 19:00
Location: Faculty of Architecture, Flagey – Auditoire Bourgeois
Whether it is a question of restoration, rehabilitation or creation, Francis Metzger is driven by a desire is driven by a desire to (re)constitute a coherent whole coherent whole, to (re)invent a homogeneous history. Within Ma2, his architectural studio, he worked on Victor Horta’s first building, the Maison Autrique building, the Autrique house, as well as on his last last work, the Central Station of Brussels. Undisputed leader of Art Nouveau in Belgium in Belgium, Horta marked a whole generation of architects. The Saint-Cyr House of recently restored by Ma2, is one of the Ma2, is one of the examples. Francis Metzger will take advantage of this conference to come back on the philosophy and techniques which are convened by the fine renovation of the heritage of this generation.

Day 3 – Friday 1 July
From private houses to public buildings
& Politics and urbanism

08:45: Departure from Flagey (meeting point: Faculty of Architecture)

Visit – Reconstitution of Magasins Wolfers at the Royal Museums of Art & History

Time: 09:30 – 11:00
Location: Royal Museums of Art and History, Parc du Cinquantenaire, 1000 Brussels
Since 2016, the Wolfers Frères jewellery store –inaugurated in 1912- can be admired in its original form. To do this, the Art & History Museum has cleared a room of approximately the same shape and area as that originally foreseen by the Belgian Art Nouveau Architect Victor Horta in the building in rue d’Arenberg in Brussels. On the basis of a thorough historical study, the showcases and the counters were
reinstalled as Horta designed them in his time and even the original entrance doors were reintegrated. Visitors will be able to walk around an identical reconstruction of the room, like elite customers of the past. The lecture, followed by a visit at the shop focuses on the history, restauration and reintegration in a museum context.

**Werner Adriaenssens** holds a PhD in Archaeology and Art Sciences (Vrije Universiteit Brussel, VUB). In 2000 he was appointed curator of the 20th century Decorative Arts and Art Industries section at the Museum of Art & History (MRAH, Brussels). Since 2016 he manages the entire 20th century collections of the same museum and since 2021 he is head of the Department of Decorative Arts. Werner Adriaenssens is the author of several books, including the monograph The Wolfers Dynasty (2006), and he regularly publishes innovative scientific articles on the Belgian art nouveau and art deco periods. Since 2009, he has been appointed professor of Decorative Arts at the VUB. Werner Adriaenssens has curated several exhibitions including The Wolfers Dynasty (Design museum Gent, 2006-2007), 10 years of acquisitions of the Art Nouveau collection at the MRAH (MRAH, 2008), Tables en majesté (Brussels, BEL-Vue, 2012), Henry van de Velde Passion Fonction Beauté (MRAH, 2013-2014) and Horta Wolfers Reopening of the Wolfers Frères 1912 Store (MRAH, 2017-2018). He is preparing the permanent presentation of the Art Nouveau and Art Deco collections at the Art & History Museum (2023).

11:00 – 11:45: Transfer from Parc du Cinquantenaire to the Belgian Comic Strip Center

- **Visit – Belgian Comic Strip Center, former Magasins Waucquez**

**Time: 11:45 – 13:00**

**Location:** Belgian Comic Strip Center, Rue des Sables 20, 1000 Brussels

With the “Magasins Wolfers”, the former “Waucquez Department stores” are the only surviving commercial architecture of Victor Horta. They are located in the centre of Brussels and were built between 1903 and 1906. The owner, Charles Waucquez, was a fabric wholesaler who wanted to develop his activity in this popular neighbourhood nearby the future “Jonction Nord-Midi” – the railway junction – planned by King Leopold II to create a Central Station in the heart of the city. The architecture follows the typology of the department store of the time: sales spaces with central void under a glass roof and monumental staircase. The store closed in 1970, and thereafter experienced its most difficult years. In 1984, the building was bought by the federal State, with the aim of establishing a museum devoted to Belgian comic strips which opened in 1989.

**Maurizio Cohen** (Milano, 1964) is an architect graduate of the Politecnico di Milano. Practitioner, critic, journalist and exhibition organizer, he teaches at the Faculty of Architecture La Cambre Horta at Université libre de Bruxelles (ULB) and at the Faculty of Architecture at the University of Liège (ULiège). He is the author of several books on contemporary and modern architecture in Belgium and regularly
writes in the Belgian and international architectural press. He is member of the board of DOCOMOMO Belgium.

Daniel Couvreur has been a journalist at “Le Soir” for more than twenty years and is a specialist of Belgian comic strip. Since 2013, he is in charge of the culture department at “Le Soir”.

13:00 – 15:00: Lunch break and transfer back to CIVA

Lecture – Art Nouveau and Socialism, the heritage of the Socialist Cooperative La Maison du Peuple

Time: 15:00 – 17:00
Location: CIIVA, Rue de l’Ermitage 55, 1050 Ixelles

Meat, bread and coal were the basic products that socialist cooperatives provided to workers in the late 19th century. The socialist cooperative “La Maison du Peuple”, created by the Belgian Labour Party in Brussels in 1882 is an association of persons, such as Jean Volders and Emile Vandervelde they meet their common economic, social, and cultural needs and aspirations through a jointly-owned and democratically controlled enterprise. The first bakeries, coal warehouses and food stores in Brussels were designed by architect Victor Horta, at the same time as the Maison du Peuple (1895-1899). A café, a bakery, a butchers store, a clothing store, the offices of the socialist party and a large auditorium for 2000 persons, were also located in the Maison du Peuple. The socialist cooperatives invested at the end of the 19th century in progressive architecture, applied arts and culture: the Art nouveau.

Jos Vandenbreeden, architect and professor emeritus at the Department of Architecture Sint-Lucas Brussels and Ghent, now Catholic University of Louvain (Belgium). He restored for instance the Solvay house (1894-1902, Unesco World Heritage since 2000) in Brussels, designed by Victor Horta, the Art Deco Basilica Koekelberg (Brussels), three villas in Blankenberge reconverted as Belle-Epoque Centre. He is head of the research centre and the archives “Foundation Civa - Sint-Lukasarchief” in Brussels. Many publications on Belgian Art Nouveau architecture, the 19th Century, Art Deco and Modernism.

Visit – Collections of the CIVA Archives

Time: 15:00 – 17:00
Location: CIVA, Rue de l’Ermitage 55, 1050 Ixelles

CIVA holds archives and collections stemming from Belgian protagonists in the realm of architecture and landscape architecture in Belgium and abroad, such as Victor Bourgeois, René Pechère, Huib Hoste, Renaat Braem, Jules Buyssens, Victor Horta, Robert Puttemans, Paul Duvigneaud, Gaston, Maxime and Fernand Brunfaut. Our archives comprise architectural plans, maps, models, ancient photographs, written archives, pieces of furniture, textiles, costumes, stage sets, audio and
audio-visual archives. The collection encompasses Modern Architecture, Garden, Landscape and Urban Ecosystem archives.

Sophie Gentens, collaborator at the CIVA Archives, will guide the visit.

DIV Public conference – Victor Horta’s Maison du Peuple. Methodology for a 3D restitution

Time: 18:00 – 19:00
Location: CIVA, Rue de l’Ermitage 55, 1050 Ixelles
Within the framework of a scientific collaboration that began 5 years ago, the AlICe laboratory of the Faculty of Architecture La Cambre Horta (ULB) and the Horta Museum have undertaken to develop hypotheses for the restitution in 3D of the spaces and remarkable elements of Victor Horta’s House of the People, as it was in its original state in 1899. Relying on new technologies and university know-how, this collaboration between the students, their professors (Denis Derycke and Michel Provost) and the Museum’s curators led, after several years of meticulous work, to a 3D reconstruction of the exterior façades and various interior spaces such as the stairwells, the top floor auditorium, the Matteoti Hall and the large brewery of the Maison du Peuple.

Denis Derycke qualified as an architect at ISACF La Cambre and gained his Ph.D from the Université libre de Bruxelles (ULB). He is currently an associate professor at the Faculty of Architecture La Cambre-Horta, ULB. Since 2008, he has been the head of the AlICe lab research unit where his work focuses on the formal analysis and graphic representation of architecture, both traditional and digital, historical and contemporary. The specificity of his approach is the use of graphic representation as a concrete tool for research and knowledge production. He has carried out an analysis of a number of complex theoretical projects by the Californian group Morphosis, producing drawings and models to function as the principal tools of investigation. He has also overseen several 3D reconstructions of historical buildings, including Victor Horta’s Maison du Peuple.
This project is the result of a 5-year collaboration between the Horta Museum and the AlICe laboratory of the Faculty of Architecture La Cambre Horta of the ULB. This research was made possible thanks to the Baillet-Latour Fund, and has received the support of the Fonds d’Encouragement de la Recherche (FER) of ULB.

Day 4 – Saturday 2 July

DIV Optional visit to Maison Losseau in Mons
The Maison Losseau presents a neo-classical white façade with a relatively austere appearance. As regards the architecture and decoration, only its metal doors, richly
adorned with fuchsia flowers and leaves betray the former owner, Léon Losseau’s taste.

It is at the dawn of the 20th century that Léon Losseau developed an ambitious programme to transform this dwelling that his parents had previously acquired in 1873. In 1899, he approached Paul Saintenoy, who would create the “reappropriation” plans. A patient and devoted friend, the architect would be sure to respect his sponsor’s meticulous choices. The house would be fitted with electricity, a coal operated water vapour central heating system, electrical double hung sash windows, a private elevator, panel radiators, glass floor tiling, etc.

The renovation would last more than 10 years, and numerous decorators, suppliers, artists are associated with the project. A number of unique constructions would emerge from the plans drawn by Henri Sauvage, Charles Sarazin, then followed by Louis Sauvage; work we can still admire today – marble floors and mosaics with exclusive patterns, panelling and precious wooden furnishings adorned with bronze, gold enhanced stucco walls and patterns, multicolour stained and kiln worked glass windows. This exquisite décor was designed and realised by the best artists and artisans – the workshops of Emille Galle, Daum Manufacturing, or even Amalric Walter have all contributed to the project.

Practical details will be provided on the first day.

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**WEEK 2**

**Day 6 – Monday 4 July**

**From Horta to van de Velde**

- **Lecture – Henry van de Velde, pioneer of the Bauhaus and founder of La Cambre**

Time: 09:30 – 10:15  
Location: ENSAV La Cambre, 21 Abbaye de la Cambre

Henry van de Velde (1863–1957) is an important figure in the history of modern design. He was equally at ease designing furniture and objects as entire buildings – he paved the way for the transition from Art Nouveau to Modernism, and proposed a model for design education that inspired the Bauhaus. The link between the school that van de Velde himself led in Weimar and the Bauhaus remains controversial. What are the links between the Bauhaus and Henry van de Velde? Would the Bauhaus have been created without the precursory commitment of Henry van de Velde? Is there a link between the pedagogy of the Bauhaus of Gropius and that of La Cambre, founded by van de Velde a few years later?
Kevin Saladé studied Art history and Classical philology at the Université Libre de Bruxelles (ULB). He is a lecturer at the same university and teaches art history at La Cambre, of which he is also the Deputy Director. He is a member of the scientific committee of the « Fonds Henry van de Velde ».

Lecture – Henry van de Velde’s conception of private housing

Time: 10:15 – 11:00
Location: ENSAV La Cambre, 21 Abbaye de la Cambre
Architecture as a place of beauty and happiness, was essential to Henry van de Velde and his oeuvre. The self-taught architect designed his first own house “Bloemenwerf” on the outskirts of Brussels in 1895 and soon after received a great number of commissions for private houses. Beyond their great differences, examples like the “Bloemenwerf”, the quite experimental 1906 villa built for Herbert Esche in Chemnitz and the 1908 Gesamtkunstwerk “Hohenhof” erected in Hagen, are all expressing a constant search for harmony and modernity, beyond the Art Nouveau ornament. A comparison with the 1931 Maison Wolfers built in Brussels even shows a surprising projectual linearity from the Art Nouveau period to the modernist one.

Priska Schmückle von Minckwitz, architectural historian, studied law in Paris/France and Munich/Germany, as well as art history at the Ecole du Louvre and the Sorbonne in Paris. From 1999 to 2001 she coordinated the advisory council for the restauration of the Villa Esche in Chemnitz, the first German commission of the Belgian Art nouveau architect Henry van de Velde. She has been successively executive director of the “Henry van de Velde Society” in Chemnitz, member of the board of the “Henry van de Velde Society” in Hagen and founding member of the “Fonds Henry van de Velde” in Brussels. She is a freelance preservation consultant and writer on architectural history, while pursuing her doctorate in art history with a study of van de Velde’s theory of the ornament. She is living in Paris since 2010 and actually advising the restauration and opening to the public of the “Bloemenwerf”, Henry van de Velde’s first house in Brussels.

11:00 – 11:30: Break

Visit – Henry van de Velde archives and workshop

Time: 11:30 – 12:30
Location: ENSAV La Cambre (adresse à préciser)
The Henry van de Velde archives at La Cambre School in Brussels were bequeathed in 1947 by van de Velde himself and then, in 1960, by his son Thyl. It consists of about 3,000 drawings and 1,000 photographic documents on various media, 800 books from his personal library, objects, writings and manuscripts. The fields covered include architecture, decorative arts (furniture, ceramics, jewellery, textiles), graphic design, typography, bookbinding. Recently, donations from Herman Daled and Pierre Puttemans have completed this ensemble. The van de Velde archives are unique in their importance and richness. They constitute one of the finest archives collections relating to aesthetics, decorative arts and architecture for the period
from the end of the 19th century to the first half of the 20th century. In 2010, an important part of the collection is classified as an ensemble, with the qualification of Treasure, by the Belgian Government of the French Community.

Kevin Saladé and Priska Schmückle von Minckwitz will guide the tour.

14:00: Departure from ENSAV La Cambre

Visit – Bloemenwerf

Time: 15:00 – 17:30
Location: Bloemenwerf, Avenue Vanderaey, 1180 Uccle
This villa, which is named Bloemenwerf, meaning courtyard of flowers, was Henry van de Velde’s first creation as an architect. He designed it in close collaboration with his wife Maria Sèthe. Van de Velde, who wanted the house to be functional and rational, drew inspiration from the architecture of English cottages. It was to be his private residence and studio, as well as a meeting place for all the European intellectual and artistic elite of the time. La villa is included in the Tentative List of the l’UNESCO, a precondition for its inscription on the World Hertitage List.

Priska Schmückle von Minckwitz will guide the tour.

Day 7 – Thursday 5 July
Art Nouveau across Europe – Study cases

Time: 09:30 - 13:00
Location: Faculty of Architecture, Flagey – Auditoire Bourgeois

Lecture – Mapping European Mentalities and Values that Made Possible the History of Art Nouveau. Philosophical Approaches of Emplacement and Decorative Art

This class tackles the genealogy of Art Nouveau as a puzzle of philosophical beliefs and values, highlighting the modern division of arts, the role of decorative objects on depicting tastes specific to social classes and lifestyles, the clash of rationalist and anti-rationalist tendencies of Modernist Art, as well as the categorial implications of a so-called “new” art. These elements will provide the historical, aesthetic and political coordinates that frame the raise of Art Nouveau, emerging from different European mentalities that map the ideology and propagation of such artistic paradigm across the continent between the 19th and 20th century: the French new art, the German youth style, the Austrian secession and the Italian Style Liberty alongside the Romanian Art Nouveau paradigm will be addressed as artistic discourses belonging to transitive, transgressive modernities that capitalize emplacement as new expression of the being-in-the-world. The last part of the class will be devoted to the philosophical approaches of emplacement and decorative
art, by engaging a Heideggerian perspective on the ontology of the work of art, the function of emplacement to perform space and time as particular coordinates of a world grounded on the phenomenon of inhabiting, mainly reflected by architecture, and the role of symbols to enframe idealized expressions of reality. At the end of the class students will get familiar with a focused, philosophical reading of emplacement as it was designed by the principles of Art Nouveau, which has at its heart the constitution of a European modern individual, with a particular aesthetic and social education.

Oana Şerban teaches Modern Philosophy and Aesthetics at the University of Bucharest, as titular professor of the Department of Practical Philosophy and History of Philosophy and of UNESCO Chair in Interculturality, Good Governance and Sustainable Development. She is the Executive Director of CCIIF – The Research Center for the History and Circulation of Philosophical Ideas (University of Bucharest) and recently she has been involved in different CIVIS projects and applications (including summer schools, seminars, classes and research activities). She has authored different volumes, from which Artistic Capitalism (Paralela 45, 2016) and After Thomas Kuhn. The Structure of Aesthetic Revolutions (De Gruyter, 2022, forthcoming) are the most important. She has co-edited different volumes of philosophy, culture and aesthetics. Around 30 academic articles and studies reflect her interest in the following main areas of expertise: Aesthetics, Modern and Political Philosophy, History of Philosophy, Biopolitics, History of Art, Cultural Heritage. Recently, she became interested in the biopolitical potential of modern art, a topic explored in her latest study, published in the volume Philosophy and Film: Bridging Divides, eds. Christina Rawls, Diana Neiva, Steven Gouveia, at Routledge (2019).

Lecture – Case-study: the Neoromanian style – a local, Romanian variant of Art Nouveau?

The Neoromanian style, also known in Romania as the 1900 style, is widely regarded as a local, Romanian version of the international Art Nouveau phenomenon. However, this Romanian architectural movement is more complex and multifaceted than its Art Nouveau “label”, might suggest. It is also heavily influenced by the tradition of 19th century historicism, which, in Central Europe, takes the form of national romanticism.

In this vein, the Neoromanian architectural style seeks to embody the spirit of the Romanian nation, by eclectically blending elements of the medieval, late Renaissance and peasant-vernacular architectural vocabularies, to produce a host of composite, highly subjective interpretations of the Romanian architectural tradition.

As the Neoromanian style seeks to reconcile the Art Nouveau vision of modernity, fashionable at the time, with an ambition to reclaim and express the very spirit of
the Romanian architectural tradition, this unresolved inner tension of opposites gives rise to paradoxical (and sometimes, kitsch) architectural syntheses.

Herein lies the draw of the Romanian 1900 style: an eclecticism drawing inspiration from East and West, from the modern and the tried-and-true, this whimsical blend of Art Nouveau and “art ancien” teaches the onlooker to always expect the unexpected.

Vladimir Crețulescu holds a joint-supervision Ph.D. – in history from the University of Bucharest, and in political science from the University of Bordeaux. He is a junior lecturer at the University of Bucharest – Faculty of History, where he teaches the history of modern Romanian art (19th and early-to-mid 20th centuries). He has published papers on various art historical topics, as well as in the fields of nationalism studies and modern South-East European history.

- Lecture – Art Nouveau and the Romanian cultural life at the beginning of the 20th century

This class explores three main topics:
1. The role of leading cultural personalities: Queen Mary of Romania (1875 UK -1938 Romania) as an artist and a cultural protector of Romanian artistic life.
2. Social responsibility of the artist: education of the public through artistic events or how to generate an artistic and cultural inciting atmosphere favourable for new and further artistic developments:
   - the organization of the first artistic societies - The Artistic Youth Society under the Queen Mary’s patronage; (artists, works and national and international exhibitions, catalogues of exhibitions)
   - “Ileana” - the first artistic magazine for painters - 1900

Mihaela Pop is Prof. Dr., Coordinator of PhD theses – University of Bucharest, Faculty of Philosophy. She holds a PhD. thesis in philosophy at the University of Bucharest (1998) and PhD. thesis in comparative literature at the University Lyon III, France (2008). Teaching: aesthetics, philosophy of art, philosophy of culture. Publications: articles and books on aesthetics and philosophical ideas in art.

- Lecture - “The 1900 Art” in Transylvania (Romania): Secession, Jugendstill, Art Nouveau

At the beginning of the 20th century, the Western and Central areas of present day Romania were part of the Austro-Hungarian Empire, so they took part in the broader Central-European artistic movement, more influenced by Austrian and German models than by French or Belgian ones. The architecture promoted in the
major, multicultural and multi-ethnic towns of Transylvania, was characterized by contrasting tendencies, as elsewhere in the world. On the one hand, there was a reaction to the 19th century historicism and a desire to promote a new kind of art. On the other hand, the innovation was rooted in the local, peasant traditions, especially those of the Szekely population, thought to be the guardian of the most genuine and unadulterated Magyar heritage. The architectural style which was used was inspired mostly by the Austrian Secession, via the Hungarian school, and partly by some Jugendstil and Art Nouveau influences. What was truly specific consisted in the decorative motifs originating in the folk culture of Magyar and Szekely peasants from Transylvania, especially in their embroidered textiles. The floral decoration evoked tulips, considered the Hungarian “national” symbol, and other local flowers and greeneries. Ceramic plates were used on the exteriors and inside the buildings, in shades of green and red, in combination with white, in order to celebrate the Hungarian flag colours. Transylvania, then a periphery of the Empire, was thus promoted, through architecture and the decorative arts, as the central core of Hungarian identity.

Ecaterina Lung is Professor at the Faculty of History, Department of Ancient History, Archaeology, and Art History, and Director of the Centre for Medieval Studies of the University of Bucharest. She graduated History and Philosophy at the University of Bucharest and has an MA (Diplôme d’Etudes et de Recherches Approfondies) at Université Libre de Bruxelles. She was a visiting researcher at the Centre d’Histoire du Christianisme, Université Jean Moulin – Lyon 3 (2001-2002). One of the founding members of the International Society for Cultural History (ISCH), she became Chair of the Committee of the ISCH in 2021. Her main research interests are related to medieval history, Early Byzantium, Barbarian Kingdoms, cultural history and art history. She published monographs, edited volumes and articles in Romania, Hungary, France, Italy, Spain, Georgia, Morocco and USA.

12:30 – 14:00: Lunch break

Roundtable – Comparative approach: Art Nouveau heritage in Europe

Time: 14:00 – 16:30
Location: Faculty of Architecture, Flagey – Auditoire Bourgeois

Breda Mihelic is the Director of the Urban Planning Institute, Ljubljana.

Júlia Katona is art historian, researcher, curator. She studied history of art at Eötvös Loránd University (Budapest) and got her Ph.D. degree in the field of art history in the Doctoral School of Philosophy, Art History Doctoral Programme of Eötvös Loránd University (Budapest) in 2017. Currently, she is working as the scientific secretary of the Museum of Applied Arts (Budapest) and the head of collection and curator at the Schola Graphidis Art Collection of the Hungarian University of Fine Arts – High School of Visual Arts (Budapest). Her fields of interests span across (i) research: ornamental art, theory of ornament, pattern books, rare book collections, plaster cast collections, history of architecture in the 19th–20th centuries, history
Signe Elvik Svoen has a Master’s Degree in Architecture from the Norwegian University of Science and Technology, with a special emphasis on conservation and transformation of historical architecture. She works as an advisor on Art Nouveau architecture at Jugendstilsenteret in Ålesund, Norway.

Moderated by Erika Giuliani, Réseau Art Nouveau Network (speakers online).

Day 8 – Wednesday 6 July
Art Nouveau across Europe – case studies

◨ Lecture – Charles Rennie Mackintosh and the Glasgow School of Art

Time: 09:30 – 10:15
Location: Faculty of Architecture, Flagey – Auditoire Bourgeois
Charles Rennie Mackintosh is widely regarded as one of Europe’s most influential designer-architects at the very beginning of the 20th century, creating designs in a distinctive ‘Glasgow Style’ for buildings, commercial and domestic interiors, furniture and other decorative pieces. He was also an accomplished painter. Although most of his key works were created for his home city of Glasgow, he achieved an growing reputation in the early 1900s by showcasing his designs at a number of international exhibitions including Vienna, Turin and Moscow.

A graduate of the University of St Andrews, Peter Trowles was Curator at Glasgow School of Art for 30 years, overseeing the heritage of the renowned Charles Rennie Mackintosh building and its important collections. During that time he curated art and design exhibitions worldwide, contributed to multiple books and journals, and has been a speaker at numerous international conferences.
Peter was involved in the formation of the Brussels-based Réseau Art Nouveau Network back in 1999 and is interested in issues relating to architectural heritage and the effects of cultural tourism on the built environment. More recently he launched his own company, Cultural Perspectives Limited, which provides a variety of arts and heritage related services in the UK and on the Continent.

◨ Lecture – L’Ecole de Nancy. Artists at the service of a new way of life

Time: 10:15 – 11:00
Location: Faculty of Architecture, Flagey – Auditoire Bourgeois
At the end of the 19th century, Art Nouveau became an important style in Nancy, in architecture but above all, in decorative art. Transforming the living environment, improving it by taking inspiration from forms drawn from nature, was the
main ambition of the École de Nancy. Artists and architects like Emile Gallé, Louis Majorelle, Emile André... who participated to this association affirmed their role as broadcasters of a new aesthetic inseparable from a new way of life.

Valérie Thomas is the curator of the Musée de l’École de Nancy and the Villa Majorelle in Nancy. She is an art historian, specialised in decorative arts and Art nouveau from Nancy. She organized several exhibitions about the actors of Ecole de Nancy : Emile Gallé (2004), Victor Prouvé (2008), Louis Majorelle (2009) and Jacques Gruber (2011). She published different books about the collections of the museum: Emile Gallé et le verre (2004), Le Musée de l’École de Nancy. Oeuvres choisies (2009), Emile Gallé au Musée de l’École de Nancy (2014). In 2019-2020, she took care of the interior restoration and the opening of the Villa Majorelle to the public. She is a member of the Réseau Art nouveau Network for the City of Nancy.

Teamwork or freetime

Time: 11:00 – 12:30
Location: Faculty of Architecture, Flagey – Room Be.2.3 (2nd floor)
12:30 – 14:00: Lunch break

Lecture – Patrimonial journey in an art with identity. Art Nouveau azulejo

Time: 14:00 – 14:45
Location: Faculty of Architecture, Flagey – Auditoire Bourgeois

The Portuguese Azulejo is certainly the most mediatized form of Art and Heritage at the present time. Spectacular in its colors and representations, present everywhere, it is the object of innumerable editions, often limited to albums of images. However, the Art Nouveau azulejo, a Lusitanian adaptation of this art form born in Northern Europe, remains little known to the general public and scientific research. In Lisbon, it was grafted onto the vogue for eclecticism until the First World War, and then continued until the 1920s on the bangs of revivalism, those large panels of historicizing ceramics or ethnic character. This study examines the conditions of industrial production of Arte Nova azulejo, particularly in the large factory in Sacavém (owned by British industrialists), just outside Lisbon, which is now a museum. The Portuguese factories adapted the ornamental motifs of European Art Nouveau to the tastes of Portuguese or Brazilian buyers and sponsors. They brought together the greatest architects, painters and ceramic manufacturers. The greatest artists signed (this tradition continues) motifs and wall panels, like the very famous Rafael Bordalo Pinheiro, who eventually set up his own factory in Caldas da Rainha. With very few exceptions, the architectural model of reference was therefore, in the first two decades of the 20th century, that of the bourgeois home of traditional structure with exterior ornamentation in azulejos (friezes, pediments...) and wrought iron of Art Nouveau influence. Lisbon remains on this point one of the most beautiful open-air museums of the West. As elsewhere in Europe, businesses were also the main customers of Art Nouveau ceramics, which quickly acquired, by the attractive-
ness of its colors, an advertising character. In the heritage of the azulejo, the general public of today recognizes only the models of Bordalo Pinheiro, some of which are still reproduced for tourist sale. But they attribute this production, colorful and fun, to a simple national (or even regional) artistic identity, without reference to the distant influences of Art Nouveau. The development of comparative studies with other forms of Art Nouveau in Asia and Europe could lead to the highlighting of global or specific similarities. Visibility would certainly help to save this very threatened heritage.

**Ernestine Carreira** is graduated by Ecole Normal Supérieure with Degree and Master in Portuguese Studies by University of Paris IV – Sorbonne (1987), PhD by École des Hautes Etudes en Sciences Sociales (1993). Since 1993 she teaches at University of Aix-Marseille, where she is, currently, the Director of Portuguese and Brazilian Studies Department. Since 2017 she is the Chairman of the Board of the Chair Eduardo Lourenço (AMU/Instituto Camões/M.A.E. Portugal). Since 2009 she is Appointed Member of Consultative Council of the Consulate General of Portugal in Marseille. Besides, she has a great experience with international research projects and lectures, dozens of academic publications, including books chapters, collective publications, scientific journals, communications, and exhibitions.

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**Lecture – Art Nouveau Ceramic tiles in Asia through the examples of Taiwan, India (Chettinad) and Singapore**

Time: 14:45 – 15:30  
Location: Faculty of Architecture, Flagey – Auditoire Bourgeois  

At the end of the 19th century and beginning of the 20th, Western cultural traditions were introduced in many Asian countries while colourful ceramic tiles started appearing in public as well as in private buildings. In fact, eager to imitate European interiors and exterior architectures and deeply influenced by Art nouveau movement developing in Europe, Asian colonial cities were enthusiastic about European architecture and decorative arts and made spectacular efforts to apply it locally. While many famous European ceramic companies registered a big success during that time in exporting tiles, Japan began producing in mass its own tiles according to Western standards and techniques. This fruitful encounter in the artistic field between East and West thus generated a very original, hybrid product still visible nowadays in many Asian cities.

**Chantal Zheng** is Professor Emeritus at Université Aix Marseille.Professor at the University of Provence (Department of Asian Studies), Ethnohistorian, specialist of Taiwan. Since 1993, is a statutory member of the IRSEA. Has been deputy director of this institute (1999-2004) and several times director of the Chinese Studies Department of the University. Co-directed (with F. Marsaudon and A. Guillemin) the transversal research program on “Missionaries in Asia and the Pacific”. Co-director of the international research federation on colonial-style architecture in East and Southeast Asia FEDERPAC. Her research interests include:
History of Taiwan Austronesian groups, material cultures, mythology Introduction of Christianity in Austronesian societies, Taiwan’s colonial architectural heritage and Art Nouveau in East and Southeast Asia.

15:30 – 15:45: Break

Lecture – Art Nouveau in Aveiro. Nature made in stonework, ironwork and tiles

Time: 15:45 – 16:30
Location: Faculty of Architecture, Flagey – Auditoire Bourgeois

Art Nouveau in Aveiro is associated with a specific context of development of the tile and ceramic industry in the city. On one hand the local tile production assumed specific characteristics in the framework of the Art Nouveau movement and, on the other hand, the industry created the affluent and modern bourgeoisie that found Art Nouveau appealing and that built their houses following this artistic movement. In Aveiro, the Art Nouveau tiles embellish the façades and combine with iron and stone work, always inspired by Nature, sinuous and floral, creating visual vertical gardens, built in ceramic, stone and iron. We will also explore the local artists responsible for the Art Nouveau creations in Aveiro.

Andreia Vale Lourenco works at the Aveiro City Museum.

Day 9 – Thursday 7 July
Ornament and Structure

Lecture – The renewal of ornament (1861–1920) : Victor Horta, Paul Hankar, Henry van de Velde and Gustave Serrurier-Bovy

Time: 09:30 – 11:00
Location: Faculty of Architecture, Flagey – Auditoire Bourgeois

Ornament is one of the essential issues of the end of the 19th century. Each architect or designer appropriated it in a different way even if they often shared the same concerns: the importance of movement and nature. This prism allows us to situate the sources of Art Nouveau (neo-Gothic and even neo-classical) as well as to consider the posterity of this movement (abstract and stylized ornaments).

Benjamin Zurstrassen is Curator at the Horta Museum in Brussels. He has a degree in History and Art History from the Université libre de Bruxelles. His master thesis was on the topic ‘Henry van de Velde’s Furniture: Between Practice and Theory (1893 – 1902)’ and he has published numerous articles most of which address Henry
van de Velde works and writings. In addition, he lectures at the U.D.A., focusing mainly on decorative arts and architecture.

11:00: Departure from Flagey (meeting point: Faculty of Architecture)

Visit – Hotel Solvay

Time: 11:30 – 12:30
Location: Hotel Solvay, Avenue Louise 224, 1050 Ixelles
Listed as a UNESCO World Heritage Monument, the Solvay House is a part of the major Town Houses of the Architect Victor Horta. In 1894, Armand Solvay, the chemistry magnate, engaged his services, granting him unlimited freedom of creation and unrestricted funding to bring to fruition the project of a home for his bride.

The Solvay House greatly contributed to Victor Horta’s rising reputation as a world-class architect. His new focus on the innate vitality of people led him to change many accepted practices. He adapted and altered metal frame used in industrial structures to bring radically new qualities to the inner space of a home.

These innovations are all directed toward enhancing the life of those who dwell in the house. What strikes the visitor to this wonderful building is its luminous space, in which light filters through from everywhere, softened by the carefully arranged coloration of the walls, the floor coverings, and the glasswork.

Albert Dewalque will guide the visit.
12:30 – 14:00: Lunch break

Lecture – The relationship between architecture and structure in the work of Victor Horta

Time: 14:00 – 15:00
Location: Faculty of Architecture, Flagey – Auditoire Bourgeois
This lecture analyses the relationship between structure and architecture in the work of the architect Victor Horta. Through the use of metal structures, this architect gives a structural expression to his architecture. The speakers analyse this through examples in order to determine whether this structural expression reflects a structural capacity or is merely decorative. Similar reflections are presented on other Art-Nouveau examples and on contemporary architecture.

Michel Provost (°1951) holds a Master’s degree in Civil Engineering (ULB, 1974). He is a founding partner of the design offices beco, bGroup and ORIGIN Architecture & Engineering. He has taught at ULB since 1980. He is currently a guest professor at the ULB Faculty of Architecture and the Ecole Polytechnique and teaches in the Advanced Master in Conservation and Restoration of Immovable Cultural Heritage. He has published numerous contributions relating to structures, History of Construction and the promotion of the engineering-construction heritage,
particularly in Belgium in Brussels. He is a member of the Joint Research Group ULB-VUB Construction Histories Brussels (CHsB). He is a member of the board of directors of ICOMOS Wallonia-Brussels and Chairman of the Heritage and History Committee of FABI, the Federation of Associations of Engineering Alumni.

**Dr. Ir. Arch. Ine Wouters** is professor at the department of Architectural Engineering at Vrije Universiteit Brussel. Her research focuses on building techniques and construction materials in the nineteenth and twentieth centuries. She is interested in the evolution of the production process, the changing motivations to apply certain materials and the actors involved. Next to archive and literature study, the buildings and structures itself are an important object in her research. She aims to deliver new insights in the history of construction and the built heritage which can be applied when determining the historical value of a building. The historical insights often serve as inspiration to tackle current issues.

15:00 – 15:30: Break

- **Lecture – The relationship between architecture and structure in the work of Victor Horta**

  **Time:** 15:30 – 17:30  
  **Location:** Faculty of Architecture, Flagey – Auditoire Bourgeois

  Through a short series of lectures, we propose an insight on the link between Art Nouveau shapes and recent outreaches in metamaterial physics, self-stable structures, deployable structures. A first part presents hidden scientific aspects in Art nouveau, and a second part will focus on bio-inspired and bio-mimetics structures. See annex for more details on these lectures.

  **Maxime Nicolas** is Professor at the Civil engineering department, Polytech Marseille, Aix-Marseille University, Laboratoire IUSTI, Aix-Marseille Université. Short CV: PhD in 1997, Professor since 2008 (Civil engineering department, Polytech graduate school of engineering, Aix-Marseille University). Research: physics and mechanics of granular materials, powders rheology, complex fluids flows (concrete, suspensions) and properties. 25 publications. Teaching: general physics, fluid and solid mechanics for civil engineers and architects, vibrations of structures, building acoustics.

Victor Charpentier is Post-doctoral researcher at the Laboratoire IUSTI, Marseille. Short CV: PhD in 2019 (Princeton University). Postdoc at Princeton University (2019-2020) and IUSTI Aix-Marseille University (2020-ongoing). Research: mechanics of shell and slender structures, typology of structural mechanism, deployable structures, numerical simulations, soft robotics, bioinspiration for the design of structures. 6 publications.

Day 10 – Friday 8 July
Renovation, mediation, valorization

Lecture – History of several renovations of Victor Horta’s buildings

Time: 09:30 – 10:30
Location: Faculty of Architecture, Flagey – Auditoire Bourgeois

Barbara Van der Wee is manager of the team Barbara Van der Wee Architects - studio for architecture & conservation, based in Brussels, Belgium. The office focuses on the restoration, conversion and updating of 19th and 20th century monuments, including a large number of art nouveau buildings: the conservation and restoration of the Hôtel Van Eetvelde and of the former home and studio of Victor Horta (today Hortamuseum), the modernisation of Horta’s Children’s Garden, of Hôtel Winssinger, Hôtel Frison, Hôtel Max Hallet and Villa Carpentier in Ronse. Characteristic for her team is the integrated approach, in which the preservation of the authenticity of the building and the well-considered integration of contemporary interventions and techniques are part of the design process, in order to make new destinations possible. Barbara Van der Wee teaches at the Raymond Lemaire International Centre for Conservation (RLICC) of the KU Leuven and she also lectures internationally.

10:30 – 10:45: Break

Roundtable – Art Nouveau as a laboratory to tackle challenges related to links between cultural heritage and tourism and the role of heritage as an economic resource

Time: 10:45 – 12:00
Location: Faculty of Architecture, Flagey – Auditoire Bourgeois

An economist and art historian by training, Nathalie Filser has worked in European artistic and cultural institutions and structures: museums, foundations, the European Commission, a local authority mission, and a higher education institution for the arts. Her dual training is the common thread of a professional career that places art and the context in which it evolves at the heart of her concerns for transversality and multidisciplinarity. From the Centre Pompidou – Paris to the Ecole supérieure d’art de Lorraine which she currently heads, she has nurtured an experience in contact with art and artists, with a particular interest for the creative process in the contemporary field.
A graduate of the University of St Andrews, Peter Trowles was Curator at Glasgow School of Art for 30 years, overseeing the heritage of the renowned Charles Rennie Mackintosh building and its important collections. During that time he curated art and design exhibitions worldwide, contributed to multiple books and journals, and has been a speaker at numerous international conferences. Peter was involved in the formation of the Brussels-based Réseau Art Nouveau Network back in 1999 and is interested in issues relating to architectural heritage and the effects of cultural tourism on the built environment. More recently he launched his own company, Cultural Perspectives Limited, which provides a variety of arts and heritage related services in the UK and on the Continent.

Valérie Thomas is the curator of the Musée de l’Ecole de Nancy and the Villa Majorelle in Nancy. She is an art historian, specialised in decorative arts and Art nouveau from Nancy. She organized several exhibitions about the actors of Ecole de Nancy: Emile Gallé (2004), Victor Prouvé (2008), Louis Majorelle (2009) and Jacques Gruber (2011). She published different books about the collections of the museum: Emile Gallé et le verre (2004), Le Musée de l’Ecole de Nancy. Oeuvres choisies (2009), Emile Gallé au Musée de l’Ecole de Nancy (2014). In 2019-2020, she took care of the interior restoration and the opening of the Villa Majorelle to the public. She is a member of the Réseau Art nouveau Network for the City of Nancy.

Moderated by Erika Giuliani, Réseau Art Nouveau Network.

12:00 – 13:30: Lunch break
13:30: Departure from Flagey (meeting point: Faculty of Architecture)

Visits – Saint-Cyr House & Hotel Van Eetvelde

Time: 09:30 – 10:30
Location: Square Ambiorix, 1000 Brussels

At number 11 of the Ambiorix Square, the personal house of the painter Leonard de Saint-Cyr is perhaps the most famous or at least the most extravagant of the Art Nouveau in our city of Brussels. The facade has been restored recently, but time and the different occupations of the place have considerably affected the interior as well. The new owner was determined to give this masterpiece a new life. While keeping the spirit of the house and its history, the restorers applied themselves to give back a coherence based on a most complete study of the building.

Albert Dewalque will guide the visit.

The Hotel van Eetvelde is a remarkable Art Nouveau building penned by Victor Horta and built in 1895-1898 by order of diplomat Edmond Van Eetvelde. The building is a UNESCO World Heritage Site. The building was commissioned in 1895 by Edmond Van Eetvelde, at the time a diplomat and Secretary General in the Congo. Worth seeing are the iron girders
Notes

made of flat iron (as in the industrial sector) instead of wrought iron, the mosaics, the glass-roofed courtyard and the floral motifs of the dining room.

Barbara Van der Wee will guide the visit.
15:30 – 18:00: Transfer back to Flagey and teamwork/free time

Farewell drinks

Time: 18:00
Location: Faculty of Architecture