Abstract:
Aveiro’s Art Nouveau Heritage comprises of a set of façades which form the basis of a guided tour, starting in the local Art Nouveau Museum. This poses a challenge... in a city where the number of visitors is rising, how can we balance the needs of these visitors with the conditions of Art Nouveau Museum buildings?

This presentation focuses on the organization of the circuit, which is both a tool to convey information about the Art Nouveau heritage, and also a strategy to preserve the museum building by managing the number of visitors inside the original building at one given time.

Introduction
In general, local cultural heritage has been managed with a strong emphasis on research and conservation, with economic benefits as a lower priority. This philosophy is slowly being substituted by new management trends that consider the attraction of visitors to be a priority, and the gaining of economic benefits from local heritage to be a necessity, thus contributing to its preservation and maintenance.

We have, however, to highlight the importance of two key concepts:
- Integrity: cultural products need to be managed under the principle of integrity, so that the public understands them as a unity;
- Sustainability: cultural resources must be protected and preserved so that we do not lose the capacity of transmitting them to future generations.

In this context, museums and municipalities are trying to apply new cultural heritage management techniques, trying to balance the objectives of preserving cultural heritage and developing educational activities with the ability to generate income in order to obtain long term sustainability. In this regard, cultural heritage administrators must do more than control “supply”; they must also stimulate demand through promotion, information and access control.

Nowadays we are witnessing the exponential growth of supply and demand in the sphere of cultural activities, which is being translated into the recuperation and evaluation of a certain number of cultural legacies through the impulse of the public in seeing and consuming culture. In this perspective, culture is combining its traditional symbolic function with a new, more tangible role, acting as a generating source for wealth and activity. This is currently giving rise to enormous political and institutional interest, the aim being to seek new ways of balancing the relationship between culture and economics, and trying to calculate the potential of a new productive branch and its coordination with other economic sectors.
The economics of Art and Culture is fast becoming a flourishing discipline in the field of economic studies. This is due to several factors, but the growth of financial resources being applied in this field is especially relevant. In this context, one can argue that if the functioning of systems of economic nature acts in a determined cultural context, the contrary also happens, and if cultural relations and processes take place in an economic environment, they can be studied in economic terms (Throsby, 2001, p. 10).

The consumption of cultural activities as a way of occupying free time is increasingly in evidence and follows rules determined through individual preferences, therefore this kind of consumerism can be promoted and structured, and its commercial uses participate in economic fluxes (Sanz Lara, 2004, 18). To understand this dynamic, the concept of “value” is a key element, especially if perceived as the source and the motivation for all economic behavior. Although in a slightly different guise the concept of value is present within the notion of cultural heritage, and the idea of “important / valuable” is intrinsic to the whole cultural sphere, although not in directly measurable form.

With regard to cultural heritage, its open definition makes it more difficult to access it in economic terms, as we are dealing with a product that is not traded in organized markets. The other problem emerges when we evaluate the economic potential of cultural heritage, as there are several value components to be measured. The clearest value component is related to the fruition of the cultural heritage in itself, or in its direct use, which can be translated as “use value”. However, another component, known as “non-use value” or “passive use value” is also present and refers to the values connected with the existence of cultural heritage, with its importance in terms of prestige or of its ability to create a feeling of identity within a society, as well as with the possibility of maintaining a legacy for future generations and the possibility of future exploitation. These ramifications of the “passive use value” are called “existence value”, “legacy value” and “option value”. The fundamental problem is that these components do not translate into actual figures within markets, because they possess a quality, referring to cultural heritage as an intangible asset and as an element of identification (Sanz Lara: 2004, p. 27).

In this context, and analyzing the concrete case of an art museum, we have to consider that these institutions produce a certain number of goods (publications…) and services (guided tours…) destined for consumption by individuals. Taking this into account, the considerable value to the interface between museum and public is the direct value of the experiences that the museum offers to its audience. Systematically, it is possible to evaluate the income provided by entrance fees as well as the extras consumed by the visitors. If entrance to the museological space is free, the direct value is measured only through the extras bought by the visitors.

Besides this fact, a museum, typically, produces services that are valued by individuals. For example, the educational service activities developed by the institutions present public and private benefits. Among the benefits obtained through the existence of the museum, the most
obvious relates to the development of the local community, independently of the size of the museum and of the population. The main advantages of the existence of an art museum in a community are therefore:
- The museum contributes to the public debate on art, culture and society;
- It contributes to the strengthening of cultural identity;
- It stimulates the creative work of professionals and amateurs;
- It organizes activities which attract visitors and offer them the possibility to visit the museum and use its services;
- The museum gives the community a feeling of high value of its collection and the assurance that they are well preserved for future generations;
- The museum gives the local population different educational services;
- It makes local population appreciate the existence of the museum in their cultural landscape (Throsby; 2001: 37).

**The Art Nouveau Museum in Aveiro**
The municipality of Aveiro has been investing in the development of an Art Nouveau Museum, taking into consideration that the set of Art Nouveau buildings dispersed among the various streets of the city is without doubt an important aspect of the city’s heritage that attracts the largest number of visitors. The Art Nouveau Museum, in itself, is a thematic branch of the Aveiro City Museum, a decentralized territory museum. The museum is housed in one of the most emblematic buildings of the city, the former Mário Pessoa residence.

The new space is going to feature a tea-room, a music room, an auditorium, a temporary exhibition room, a research room and a multimedia room. There are still questions to answer: What about a permanent exhibition? Where is the actual collection? To understand the concept behind the creation of the museum, we have to take into consideration that the Art Nouveau in Aveiro is expressed mainly in the decoration of the façades of middle-class family homes, and the creation of tiles. With this in mind, the Museum has its Art Nouveau collection spread through the streets of the city, and the Museum building functions as a starting point to the city’s Art Nouveau route, as well as an interpretation center. The objective of the development of the route is also to control the number of visitors inside the museum building, which has limited space.

**The creation of the Art Nouveau Route**
There were several stages in the creation of the Art Nouveau Route.
First it was necessary to identify the Art Nouveau buildings and to create an inventory, which includes photograph and geo-references of buildings, as well as the basic information on particular building concerning the dates, designers and original owners.

The second step was to analyze the buildings’ contemporary context, which focused on the buildings’ location within the city. A questionary was created to assess information about the surroundings, accessibility, traffic conditions, proximity to other points of interest and conservation.
Example of a questionary

Analysis of questionaries gave results about the conservation state of buildings, traffic flow, implantation of important art nouveau buildings etc..

In addition the SWAT analysis was made, which examined the strengths, weaknesses, opportunities and threats of the creation of art nouveau route.

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<tr>
<th>Positive Points</th>
<th>Negative Points</th>
<th>Threats</th>
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<td>- General good conservation of the majority of the buildings, despite the fact that most are privately owned;</td>
<td>- Intense traffic in many areas of the route, specially considering that we are referring to a walking route;</td>
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<td>- Buildings situated in areas with local commerce and place for activities;</td>
<td>- Narrow sidewalks and roads (related to the location of the buildings in the historical centre area);</td>
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<td>- Good percentage of buildings in the historical centre in connection or proximity to other points of interest;</td>
<td>- Private owners have some difficulties in maintaining the buildings; some of the buildings are for sale (3).</td>
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<td>- Proximity of half of the buildings with the route starting point (Art Nouveau Museum), which means that the shorter route takes about 50 minutes to complete.</td>
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On the bases of the results of analyses a multidisciplinary team designed two art nouveau circuits. The first circuit includes around 10 art nouveau buildings and the second 27. Both were conceived to suit different types of public and later also tested.

The museum organizes guided tours along these two routes as part of the museum visiting experience. It also developed the audio-guide system, which gives information in Portuguese, Spanish and English. The contents is adapted to adults, children, audio-impaired and visually impaired audiences.

Conclusion
The concept of the museum, in some aspects, is closer to the definition of an eco-museum. Its collection is representative and connected to the local territory. Also the action plan was prepared in conjunction with the local community and other local institutions. Most visitors of the museum are local inhabitants.

The Art Nouveau Museum pursues different objectives:
- To understand the time of art nouveau in its different context;
- To expand the museum in the outdoors and on the other hand to draw the city indoors to the museum, enabling the visitors to visit the Art Nouveau heritage in its real context;
- To enable local population to participate in research and preservation initiatives;
- To show not only real objects but also ideas behind;
- To generate employment in cultural tourism;
- To contribute to the cultural and touristic development of the city;
- To allow the local people to understand cultural heritage;
- To open the museum to the local community.

Selected bibliography
ART NOUVEAU & ECOLOGY: Historical lab 2_Tourism and the preservation of Art nouveau
ART NOUVEAU & ECOLOGIE: Laboratoire historique 2_Le tourisme et la préservation de l'Art nouveau

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