

MONTSERRAT PUGÈS DORCA

SHORT BIO

I graduated from *Universitat de Barcelona* in Fine Arts and also Archaeological Materials Conservation, and I have taught conservation of archaeological materials in two archaeological work schools. Since 1993 I've been in charge of the *Area d'intervencions en el Patrimoni* within the Archaeological Service of Barcelona's Council, where I manage and coordinate the different working teams. Conserving the archaeological heritage of a city such as Barcelona is a really interesting and wonderful task that requires method, criteria, rigor and team-work. From the project redaction to the coordination of work-teams, I take part in the restoration of a great diversity of archaeological and historical materials – stone, glass, metals, ceramics, mortars, mural paintings or organic materials- which, at the same time, belong to a really varied spectrum of time; from Neolithic sites or the roman walls of Barcelona to Spain's Civil War graffiti or the Sagrada Familia.

I'm also a founding member of *Saxum –Diagnosi i tractament de la pedra* and also a coordinator of the Master's degree in restoration of historical buildings. In addition, I'm a founding member of an interdisciplinary research group in heritage materials associated with two universities (UAB and URL-IQS). I deeply believe that teaching is not only necessary, but complementary to our regular job, as a way to contribute to the education of the new professionals, benefiting heritage conservation as a consequence.

This is not my first rodeo, as they say, having participated in several international conferences and published papers in a great number of scientific journals. My research activity has been mainly directed towards providing guidance on managing heritage in urban environments and applying conservation terminology in aim of helping the maintenance and improvement of the minority languages.

MY ROLE AT ICCM

I've been a member of the ICCM's board since 2017. Honestly, this was really never in my plans, but organizing the Barcelona Congress meant opening aspects in the world of mosaics that had never been revealed before. The pavement production of the 19th and 20th centuries, usually with modern materials, allowed us to enter a new mosaic and conservation realm.

One of the conclusions reached at the Barcelona Congress was the need to actively work on the defense and assessment of those "other" mosaics, because their conservation is necessary, while also raising a bunch of questions that need answers. Do you remember one of the issues to discuss was establishing a specific vocabulary with correspondence to other languages? Or investigating how the venezian terrazzo got to India?

The hardships we have endured over the last few years have prevented us from making the progress we wanted on the ideas we came up with in Barcelona. Alas, Plovdiv can be a second chance.

This is the kind of job I would like to do at ICCM, drinking from the experience we got from carrying out the Mosaic project in my neighborhood. The ICCM can be a hub where we can share the knowledge and challenges around these productions and, who knows, perhaps work on organizing more long-lasting projects.