LISBON, 12-15 JULY 2023

HERITAGE FOR A COMMON FUTURE
FUTURES FOR A COMMON HERITAGE

VI CHAM INTERNATIONAL CONFERENCE

BOOK OF ABSTRACTS

HERITAGE FOR A COMMON FUTURE
FUTURES FOR A COMMON HERITAGE

CHAM CENTRO DE HUMANIDADES

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VI CHAM International Conference: Heritage for a Common Future / Futures for a Common Heritage. **Book of Abstracts**

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The content of the abstracts and biographies is the sole responsibility of its **authors**.

The information on this book of abstracts is that available to the editors at the time of publication.

There are several drinking fountains at the conference venue, Colégio Almada Negreiros. We thus encourage our colleagues to bring their reusable bottles and make use of these fountains.

All this information, including interactive maps, is also available online, on the conference website.

CONTENTS

CHAM – Centre for the Humanities

CHAM – Centre for the Humanities is an inter-university unit belonging to NOVA University Lisbon – School of Social Sciences and Humanities (NOVA FCSH) and to the University of the Azores. CHAM is an international reference in the Humanities and one of the main centres in this research area in Portugal, conducting ground-breaking research in the field of the Humanities and deeply involved in advanced professional training, developing a broad range of knowledge transfer activities. The Centre's research is currently focused on the strategic project 'Rethinking Borders' in which borders are conceptualized as an interstitial zone of entities, defined in historical, physical, and ontological terms. We also invest in internal and international dynamics of research, innovation, and scientific communication. With the aim of contributing to a more collaborative scientific environment, CHAM promotes research cooperation at a regional, national, and international level. We do not only give scientific and academic support and advanced training, but are also committed to outreach activities, public awareness, and stakeholder involvement.

CHAM is hosts several international projects, including the first ERC Synergy Grant in the Humanities in Portugal: 4-Oceans: The Human History of Marine Life (ERC Grant Agreement 951649); three MSCA Staff Exchange (FAILURE: Reversing the Genealogies of Unsuccess, 16th-19th Centuries, H2020-MSCA-RISE-2018; CONCHA: The Construction of Early Modern Global Cities and Oceanic Networks in the Atlantic: An approach via Ocean's Cultural Heritage, H2020-MSCA-RISE-2017; RESISTANCE: Rebellion and Resistance in Early Modern History, H2020-MSCA-RISE-2017); one COST Action (Islamic Legacy: Narratives East, West, South, North of the Mediterranean (1350-1750), COST Action-CA18129); and two EEA Grants (H-WHALE. A Chronology of Change: An Heritage Network of Historical WHALing in Europe, Bilateral Fund, 2020, and Marine Lexicon: Bilateral Construction of a Cross-European Thesaurus about Early Modern Marine Mammals, Bilateral Fund, 2019).

The Centre also edits four international scientific journals and is responsible for publishing four different book series, with the aim of disseminating the results of scientific research and research projects. In addition to these editorial initiatives, CHAM also co-edits and supports publications from other scientific institutions, within the scope of its Extra Collection.

INTRODUCTION

The Covid-19 pandemic and the political and social events that marked the past few years have prompted new epistemological debates and questions about heritage and current strategies and policies, which aim to achieve a shared global heritage imaginary aligned with the sustainable development goals of the 2030 agenda.

The **VI CHAM International Conference** wants to provide the space for scholars to reflect together, to contribute to the creation of proposals that invite us to consider alternative scenarios, and to create new visions and futures for a common heritage.

We welcomed contributions for panels and papers on ongoing academic research, fieldwork, and community-based projects, related, but not limited, to the following themes:

❖ Patrimonialization/Heritagization; Challenges, Discourses and Heritage Policies

❖ Heritage practices; Heritage management; Conservation, restoration and sustainability

❖ Destroyed heritage and vulnerable heritage; Heritage actors and stakeholders

❖ Mediation and management of publics; Heritage communication

❖ Accessibility (marginalized publics, subordination of heritage; heritage in the diaspora)

❖ Heritage and identities; Re-signification, revisionism and postcolonial discourses; Banalization of heritage

❖ Epistemological and research challenges in heritage; Networks of heritage researchers and research; citizen science

❖ Heritage training/skills profile; interdisciplinarities and challenges to academic and vocational education

❖ New heritage and new forms of curatorship

❖ Cultural tourism and heritage

❖ National and international strategic challenges to the UN SDG; Digital transition; Citizen participation

❖ Debates in heritage-related research: Concepts in transformation (museums, archives, libraries); Climate and environmental challenges

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ORCID

12 JULY
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9H30 – 10H30

Opening Session **(Lecture Hall 224)**

10H30 – 12H00

P02. Artists as Heritage Makers and Shapers **(Lecture Hall 209)**

P21. The Visualization of Uncertainty as an Essential Bridge Between the Past and the Future **(Lecture Hall 217)**

P10. Oceans' Heritage: Knowing the Natural, Safeguarding the Cultural **(Lecture Hall 219)**

P07. Challenges on Heritage Conservation **(Lecture Hall 117)**

14H00 – 15H30

P02. Artists as Heritage Makers and Shapers **(Lecture Hall 209)**

P21. The Visualization of Uncertainty as an Essential Bridge Between the Past and the Future **(Lecture Hall 217)**

P05. Digitization of Cultural Heritage and Heritagisation of the Digital: Practices, Concerns, and Potentialities **(Lecture Hall 219)**

P08. Localization, Politics, and the Writing of Art History **(Lecture Hall 117)**

16H00 – 17H30

P02. Artists as Heritage Makers and Shapers **(Lecture Hall 209)**

P20. The Slow Reversal of the Future. Heritage Practices of Care, Solidarity and Commons **(Lecture Hall 217)**

P08. Localization, Politics, and the Writing of Art History **(Lecture Hall 117)**

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18H00 – 19H30

Opening Keynote Lecture **(Lecture Hall A224)**

19H30

Welcome Drinks

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10H30 – 12H00

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P17. Textiles: A Cultural Heritage to Preserve **(Lecture Hall 217)**

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P15. Rethinking 20th Century Built Heritage in Conflict Zones and Contested Territories **(Salão Nobre)**

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P18. The Challenges of Collaborative Practices in Cultural Heritage Management: Inspiring Cases to Share **(Lecture Hall 209)**

P06. "Here's Looking at You, Kid" – Practices of Observation in the Documentation and Recording of Cultural Heritage **(Lecture Hall 217)**

P04. Contested Heritages: Transcultural Values, Ideological Threats and Preservation Challenges **(Lecture Hall 219)**

P12. Queering Heritage: Performing Soft Politics of Multiple Pasts and Presents **(Salão Nobre)**

16H00 – 17H30

P18. The Challenges of Collaborative Practices in Cultural Heritage Management: Inspiring Cases to Share **(Lecture Hall 209)**

P06. "Here's Looking at You, Kid" – Practices of Observation in the Documentation and Recording of Cultural Heritage **(Lecture Hall 217)**

P04. Contested Heritages: Transcultural Values, Ideological Threats and Preservation Challenges **(Lecture Hall 219)**

P12. Queering Heritage: Performing Soft Politics of Multiple Pasts and Presents **(Salão Nobre)**

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10H30 – 12H00

P10. Oceans' Heritage: Knowing the Natural, Safeguarding the Cultural **(Lecture Hall 209)**

P13. (Re)Envisioning the Vernacular Built Heritage **(Lecture Hall 217)**

P01. Archaeological Heritage Seen from the Point of View of Its Material Reality but Also of the Theories Used for Its Interpretation **(Lecture Hall 219)**

14H00 – 15H30

P14. Rethinking Heritage Landscapes for the Future: Narratives and Experiences from "Authorised Heritage Discourses" to Heritage "from Below" **(Lecture Hall 229)**

P09. Manor House: a Heritage from the Past to Be Preserved for the Future **(Lecture Hall 217)**

P11. Pre- and Protohistoric Research, Heritage Management and Communication: Engaging Our Distant Past into a Common Future **(Lecture Hall 219)**

16H00 – 17H30

P19. The Future of the Past: Archives and the Digital Revolution **(Lecture Hall 209)**

P16. SOS Heritage: Legislation, Preservation, Sustainability and Rescue **(Lecture Hall 217)**

P11. Pre- and Protohistoric Research, Heritage Management and Communication: Engaging Our Distant Past into a Common Future **(Lecture Hall 219)**

18H00 – 19H30

Closing Keynote Lecture **(Lecture Hall A224)**

15 JULY

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08H00 – 12H00

Social Program: Visit to the 16th Century Búgio Lighthouse
(Oeiras, Lisbon)

MIKE ROBINSON

De-carbonising Heritage: A Future for Pasts without Fossil Fuels

Heritage is one of the great projects of modernity and as such has developed within a world dependent upon the use of fossil fuels. The production of heritage continues apace, as does its consumption through that other modernist phenomena of tourism; also, very much reliant upon fossil fuel use. Now, as the developed world pushes toward decarbonisation, challenging questions arise regarding how we manage those remains of the past that we value as heritage. In this presentation I problematise the embedded co-dependencies of heritage and fossil fuels. I argue that this not merely about switching to net zero carbon energy in the management and consumption of heritage but is about how we begin to re-interpret the past centuries of fossil fuel production and usage that is also our common heritage.

Short Bio

Mike is Emeritus Professor of Cultural Heritage and former Director of the Ironbridge International Institute for Cultural Heritage at the University of Birmingham, UK. He is now Professor of Cultural Heritage at Nottingham Trent University and an independent consultant working on heritage and enterprise projects. He is an advisor to the UNESCO World Heritage Programme in Sustainable Tourism and principal consultant to the UNESCO World Heritage European Journeys Project. Mike is an expert in World Heritage and has worked with UNESCO offices in China, South East Asia, Central Asia, the Middle East and in various parts of Europe. He is also an advisor to the Council of Europe's Cultural Routes Programme and has worked on heritage and tourism related projects in nearly 40 countries His current work is on the fishing heritage of the former Aral Sea area.

ESTHER BREITHOFF
Common futures? Rethinking heritage in times of social and ecological crisis

We tend to associate both cultural and natural heritage with aesthetically pleasing objects and landscapes, which - by virtue of this positive association - are deemed worthy of preservation for the benefit of future generations. Heritage, however, also includes ugly, violent and painful things, places and practices that are often consciously or unconsciously excluded from official heritage discourses. This type of heritage, which comprises nuclear waste, conflict landscapes and the traces of natural disasters, for example, is amassing everywhere around us, creating social and environmental inequalities, and posing huge challenges to how we live with the inescapable legacies of our own making. Heritage, as conventionally understood, also relies, to a large extent, on notions of endangerment, which bring with them a fear of loss and change. Indeed, when we think about places and things that we traditionally consider heritage, we seem to be always worried about them getting somehow damaged or irreversibly lost. This idea that heritage is irreplaceable has resulted in a commitment to protect heritage from damage, decay and destruction. But what about the kind of heritage that people might not necessarily want to keep, but that is nevertheless here to stay? In this paper I will argue that in the face of climate, economic, social and political crisis, the sector needs to rethink the very concept of heritage and its linked ideas of shared values, collective responsibilities and common futures. In doing so, I will consider how heritage might be done differently in the future, beyond an assumption that all heritage must be conserved and "saved" in the same way.

Short Bio

Dr Esther Breithoff is Senior Lecturer in Contemporary Archaeology and Heritage and UKRI Future Leaders Fellow in the Department of History, Classics and Archaeology at Birkbeck, University of London. She previously held postdoctoral positions at UiT The Arctic University of Norway and the UCL Institute of Archaeology. Dr Breithoff's research has ranged across a number of different topics—including war, natural and cultural heritage, nuclear and petroleum industries, dictatorships and biobanking—but traces a common set of interests in the relationships between conflicts, resources, recycling and rights across more-than-human worlds in the Anthropocene. She is currently PI on two UKRI-funded projects, Material Memories: Archaeology, Heritage and Human Rights Violations in South America and Southeast Asia (2019-23) and Ecologies of Violence: Heritage and Conflict in More-Than-Human Worlds (2023-26).

PANEL 1. ARCHAEOLOGICAL HERITAGE SEEN FROM THE POINT OF VIEW OF ITS MATERIAL REALITY BUT ALSO OF THE THEORIES USED FOR ITS INTERPRETATION

Chair: Vítor Oliveira Jorge (IHC - Universidade NOVA de Lisboa - ORCID)

The heritage of a discipline is not only made up of the set of objects specific to it, but also of the diversity of optics used to constitute and interpret these objects. This panel aims to observe contemporary archaeological heritage from this double point of view, in which the two aspects, what archaeology materially deals with and what constitutes its interpretation are fully interconnected, from the constitution of the research project to its final interpretation. It is thus a matter of seeing the heritage created by a specific science, in its interdisciplinary relations, in an integrated way, both practical (producing materially visible historical heritage) and theoretical (producing interpretative discourses that give meaning to that heritage and are themselves heritage for the future of research and for the future of humanity in general).

We thus count on the contribution of colleagues who can show the interrelation of these two aspects, that is, how facts or observed data are themselves already the product of a theory that filters and institutes them as such, and how the final conclusive result is in complete articulation with the whole process of disciplinary creation of archaeology and its repercussions for the understanding of human history, and of human beings and society in general.

Keywords: Archaeology; Heritage; Archaeological heritage as an articulation of practice and theory.

Short bio: Vítor Oliveira Jorge graduated in History at FLUL in 1972, and got his Ph.D. in Prehistory and Archeology at FLUP in 1982. Having passed his aggregation exams, he has been a full professor at the Faculty of Arts of Porto since 1990 and has been connected to this department since the creation of the Department of Heritage Sciences and Techniques in 1997. More recently, since 2015, he has been an integrated researcher at the Institute of Contemporary History of the FCSH of UNL. He directs, as president of the board, two associations based in Porto: the Portuguese Society of Anthropology and Ethnology, which publishes an annual journal in line of which he is director, and ADECAP - Association for the Development of Cooperation in Peninsular Archaeology.

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ARCHAEOLOGY, WHAT DO WE WANT YOU FOR?

Vítor Manuel de Oliveira Jorge

Vítor Manuel de Oliveira Jorge (IHC - Universidade NOVA de Lisboa - ORCID)

Abstract

Starting from the tradition of antiquaries from the Renaissance onwards, and coming to the present day, in which it uses increasingly sophisticated technologies and interferes with society in a global manner, from preventive excavations required by law to the final

product of museum sites for tourism, what is the balance of what archaeology has contributed in a new way to society, to knowledge, and finally to our well-being? In what way does it reflect a new conception of the relationship of human beings with the world, with history, with the enjoyment of life? After centuries of studies, amateur or academic, what "accountability" can we make concerning archaeology, both in the field of knowledge and of public utility? It is this balance that, in general, of course, a senior archaeologist proposes to do in his communication.

Keywords

Short bio

Vítor Oliveira Jorge graduated in History at FLUL (Lisbon) in 1972, and got his Ph.D. in Prehistory and Archaeology at FLUP in 1982. After his aggregation in 1989, he became a full professor at the Faculty of Arts of Porto (FLUP) since 1990 until his retirement in 2011. He is an integrated researcher at the Institute of Contemporary History of the FCSH of UNL since 2015.

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PREHISTORY MATTERS, BUT TO WHO AND WHY? SOME REFLECTIONS REGARDING PREHISTORY RELATION WITH SOCIETY

Sara Cura

(Universidade NOVA de Lisboa / Escola Superior de Comunicação Social - ORCID)

Abstract

Prehistory matters to prehistorians, but as with any other scientific endeavour that's not the end of it. It matters the most when it enriches people's lives, whether by intellectual pleasure or by enabling them with knowledge and tools to critically face the challenges and dilemmas humanity presently deals with. By studying our common deep past, Prehistory holds key to theories and practices to better understand human adaptations in face of, quite often, dramatic climate and environmental changes and challenges, unquestionably one of the most serious and urgent issues of the 21st century. Also, Prehistory, and archaeology in a more comprehensive way, show us, for example, how technology, many times, failed to keep up with environmental and social changes, being unable to prevent the collapse of societies. Ultimately, by looking at our deep roots and evolution, Prehistory throws light on our accomplishments and failures in the past, hence showing the ampleness and diversity of the human experience.

Thus, the broader relevance of our work lies in the possibility of social involvement or engagement with the problems facing the modern world through Prehistory. Better said than done, how we accomplish this fulfilling relationship with contemporary society remains a dare.

Keywords

Prehistory; Research and Society; Climate and environmental challenges; Technology.

Short bio

Sara Cura is an archaeologist with research activity and academic production in Prehistory, Cultural Heritage and Science Communication. Graduated in Archaeology and History in 2000 at the University of Lisbon, she holds a PhD (University of Trás-os-Montes e Alto Douro in 214) and a Master's degree in Prehistory (Université Paris I Panthéon Sorbonne in 2003) and is currently is doing a Master in Science Communication. From 2003 to 2019, as an invited teacher at the Polytechnic Institute of Tomar taught undergraduate and master's courses. Published nationally and internationally on themes related to Prehistory, lithic technology, experimental archaeology and society engagement with research in archaeology.

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REFLECTIONS ON THE PORTUGUESE ARCHAEOLOGICAL AND MUSEOLOGICAL HERITAGE FROM A LOCAL SCALE EXPERIENCE

Florbela Maria Beco Estêvão Oliveira Jorge
(IHC - Universidade NOVA de Lisboa)

Abstract

The author, as a member of a municipal technical staff, in the area of archaeology/museology in which she is specialized, carries out a mediation work necessarily of generalist scope, to the extent that she has to approach diversified subjects for different types of auditors, in a logic of public service. As a researcher, her position is conditioned by two vectors, as happens with many archaeologists in her country. One, the weak coordination of the central services of the Portuguese State regarding archaeology, within the framework of a Ministry of Culture with a deficit of means of support for research and for the valorisation of heritage, at all scales. On the other hand, the lack of systematic institutionalization of a network of relations between municipalities and universities, the latter conceived as the main producers of knowledge, in order to better articulate, practically and theoretically, the local work with the national one. We find ourselves in a loose and not very stimulating system, in which casuistic procedures, individual effort and the emergency excavations required by law predominate. Despite this, the author gives examples of concrete cases that have allowed her to reflect on the various aspects exposed.

Keywords

Archaeology; Museology; Heritage mediation; Research examples.

Short bio

Florbela Estêvão graduated in History at FLUL (Lisbon) in 1989, and got her Master in Museology at FLUP in 2013. She started her professional work in the cultural department of the municipality of Loures in 1990. She remains in that job to the present day, mainly connected with archaeological and museum activity. She is an integrated researcher at the Institute of Contemporary History of the FCSH of UNL since 2015.

PANEL 2. ARTISTS AS HERITAGE MAKERS AND SHAPERS

Chair: Ana Gago (CITAR - Universidade Católica Portuguesa - ORCID) and Pohanna Pyne Feinberg (Dawson College)

This panel aims to discuss ephemeral artistic interventions that respond to heritage sites and public monuments to contest colonial narratives. Contemporary artists are employing various approaches and art forms to reframe, re-signify, reclaim, and 're-story' collective memory. Re-storying is a concept inspired by Potawatomi botanist, Robin Kimmerer, which is both generative and hopeful in its meaning. By explicitly raising awareness about the oppressive messaging that is expressed through these heritage sites and monuments, artists are challenging dominant historical narratives that romanticize and even endorse colonial violence. How artists are attempting to honor ancestral perspectives, reveal lived experiences that have historically been silenced, and/or amplify the continued presence and perseverance of communities who have been excluded from, or co-opted by, dominant historical narratives? Various artistic approaches and artists from diverse regions are welcome. Presented mediums and formats may include, for example: Performance art; furtive actions; in-situ mapping; guided tours; projections; and sound art. Presentations that include visual and audio documentation to illustrate and enliven aspects of the artworks are particularly encouraged.

In consideration of the ephemerality of these works, this panel explores the pace and resonant impact of impermanent artistic interventions. Are these interventions sparking or contributing to a shift in local awareness? Are the artists achieving their aspirations and initiating meaningful reconsiderations of who has the right to frame and narrate collective memory? Or rather, is the work of shifting colonial mnemonic imperatives proving to be staggered and sluggish? Given the increasing imperative to contest the colonial biases of public memory sites, should future policies related to conserving and curating heritage sites and monuments integrate funding and logistical support for artists to offer experiential, affective, and somatic interventions that allow for ongoing community participation and dialogue?

In "Ten Principles of Values-Based Heritage Practice" (2019), Kate Clark highlighted the increasing number of voices and practices around Heritage Studies, coming from diversified backgrounds, including "architects and surveyors, curators, planners, archivists, ecologists" (2019: 151), among others. Countless international symposiums, research and/or artistic projects have already been devoted to exploring the potentialities, for instance, in the cross-fertilization between artistic creation and heritage education, demonstrating that artists could also undeniably be added to this ever-expanding list of heritage practitioners. Following the development of participatory and socially engaged approaches, since the 1970s to the present day, contemporary artists are often proposed as mediators, engaging with local communities, and, thus, contributing to multiple (political) agendas; from the promotion of cultural participation to cultural placemaking.

In this regard, artist-in-residence programs seem to provide an opportunity to call upon artists to (re)interpret heritage, encouraging interdisciplinary and participatory approaches. Heritage-based artistic residencies are, in fact, a growing trend, at the international level (see, for instance, Newcastle University's project "Mapping Contemporary Art in the Heritage Experience": https://research.ncl.ac.uk/mcahe/), and particularly considering Portuguese reality, placing intangible heritage as the preferential leitmotif for artistic creation, placing the focus on objects and practices that could all fit into multiple heritage typologies (although, most of the time, not officially classified), and incorporating a high degree of interdisciplinarity associated with this type of initiatives,

including practices bordering creative industries (see: https://journals.openedition.org/midas/3322).

In this panel, we also propose to address this phenomenon, contributing to the discussion around issues such as: How can artistic creation contribute to the heritage-making process, associated, for instance, with placemaking strategies? How can artists act to counter processes of folklorization and community tokenism (Waterton & Smith, 2010)? Can artists (really) bring new approaches (and new practices) to/of heritage, that go beyond critical analysis (Smith, 2006;) and engagement, in order to promote a new heritage-action paradigm (Graham & Vergunst, 2019)?

Keywords

Artistic Interventions; Re-Storying; Collective Memory; Heritage-Making; Contemporary Art; Community Engagement; Action-Heritage.

Short bio

Ana Gago is a Ph.D. candidate in Heritage Studies, with a research focus on the intersections between Art and Heritage, as platforms for cultural participation and community engagement. In 2020, she co-organized a volume of essays dedicated to the theme of Creative Research in Art-Science-Technology. In 2021, she co-organized the seminar "Heritage for All", as part of European Heritage Days. More recently, she co-organized the seminar "Ponto(s) de Situação: Contextos, mapeamentos e estratégias de programação de residências artísticas". Honorary member of engage - National Association for Gallery Education and ICOM Portugal.

Pohanna Pyne Feinberg is an art historian and visual artist. She teaches art history at Dawson College (Tiohtiake-Mooiyanng-Montréal) with an approach that welcomes a paradigm shift towards Indigenizing and decolonizing the discipline. Her doctoral dissertation (Art Education, Concordia University) explored walking as a creative process and a form of artistic expression and resulted in a public oral history project of women's perspectives, which have historically been overlooked (www.walkingart.ca). Her Master's degree in (Art History, Concordia University) focused on developing documentation methods that enable inclusive and multi-vocal historical narratives of community-based art projects. Concurrently, Pohanna is a visual artist and an educator. She has developed art interpretation-creation programs for museums, art and community, organizations, and schools. She aspires to provide empowering opportunities for creation, interpretation, and reflection through tactile and dialogue-based learning. Her artworks and pedagogical projects have been exhibited and presented in New York, Banff, Brussels, Ottawa, Vancouver, and Québec.

CURATORIAL PRACTICES IN DIALOGUE: DEVELOPING AN ARTIST-IN-RESIDENCE PROGRAMME WITH THE VINDOLANDA TRUST

Morag Iles
(Newcastle University - ORCID)

Abstract

The rapid expansion of contemporary art in the heritage field has resulted in a critical tension between the instrumental expectations of commissioning institutions and the ambitions and motivations of artistic practice (Farley and Pollock 2022). As documented by Farley and Pollock (2022) the reported value of this way of working can be 'disparate and sometimes contradictory' (ibid: 16), with claims 'orientated around three imperatives: audience engagement, site interpretation, and arts development' (ibid: 16).

Heeding Farley and Pollock's (2022) important assertions, I will present a case study of an in-progress Knowledge Transfer Partnership (KTP) between Newcastle University and the Vindolanda Trust, who own and manage Vindolanda Roman fort and museum, an archaeological site one mile from Hadrian's Wall, situated within the wider transnational, Frontiers of the Roman Empire World Heritage Site. The KTP builds on findings from 'Mapping Contemporary Art in the Heritage Experience' (MCAHE), a three-year study funded by the Arts and Humanities Research Council (AHRC). The MCAHE project critically explored the role and practice of visual art commissioning within heritage sites in the UK and was delivered in collaboration with The National Trust, The Churches Conservation Trust, and English Heritage. By comparison, the Vindolanda KTP uniquely focuses on the impact of contemporary art commissioning on a small-to-medium sized independent charity.

Twelve months into a two-year project, this case study explores how new perspectives on curatorial approaches and organisational practice are revealed when heritage managers and contemporary art curators work in dialogue and exchange to develop an artist-in-residence programme. Framed as a method of co-production, the residency in progress (McMeans 2022) brings together site, collections, contemporary artistic practice, and a range of heritage personnel - from archaeologists and management to front of house staff and volunteers - to explore and exemplify heritage-making as a process involving past and present (Graham and Vergunst 2019). The project seeks to ascertain the value of such interdisciplinary working, documenting its benefits beyond the parameters of economics and audience development.

Keywords

Contemporary Art; Interdisciplinarity; Heritage-Making; Residency; Interpretation.

Short bio

Morag Iles (she/her) is a Newcastle University Knowledge Transfer Associate (KTA), working in partnership with the Vindolanda Trust. Morag is currently completing her PhD with University of Glasgow and Glasgow School of Art. Her research explores the value of artist residencies in the practice, career, and livelihood of contemporary artists. It is being conducted in collaboration with three Scottish residency organisations: Bothy

Project, Cove Park and The Work Room. From 2014 – 2018, Morag was an Associate for Arts&Heritage, a contemporary art agency forging collaborations between artists and heritage organisations. During this period, Morag was part of the delivery team for The Gallery of Wonder (2015), a visual art exhibition which toured to North East England's agricultural fairs and Meeting Point (2016 – 2018), an action-learning project, developing the skills and expertise of small to medium sized museums in commissioning artists.

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DINO D'SANTIAGO'S CURATORSHIP OF THE PROJECT LISBOA CRIOLA: VISUAL, SONIC AND DISCURSIVE REAPPROPRIATIONS OF POSTCOLONIAL CULTURAL HERITAGE

Bart Paul Vanspauwen
(INET- md - Universidade NOVA de Lisboa - ORCID)

Abstract

This presentation critically analyzes the project Lisboa Criola, co-founded by acclaimed Afro-Portuguese musician Dino D'Santiago and the Lisbon City Council in 2021. The project aimed to promote participatory cultural citizenship by bringing together 12 artists in 6 mini documentaries and 6 workshops. As indicated on its site, Lisboa Criola utilized "the creative side of arts and culture as a unifying element that establishes affective connections between people of different communities, cultures and origins in the Lisbon Metropolitan Area and beyond."

The project would eventually culminate in D'Santiago's curatorship of Jardim de Verão 2022 at the Calouste Gulbenkian Foundation, featuring 30 free concerts over 3 stages during 3 weekends. This event was accompanied by the open-air cinema exhibition 'Cinemas e Independência' and saw free admission to the 'Europa Oxalá' museum exhibition, thus proposing a deeper reflection on heritage, memory, and identity issues that the works of the 21 participating artists - born and raised in a post-colonial context - raised. In addition, the event was also amply documented and commented upon on social media.

Using insights and methods from ethnomusicology, postcolonial studies, cultural anthropology, and heritage studies, I aim to explore the ways in which visual, sonic and discursive reappropriations of (post)colonial cultural heritage are brought to light. As expressive culture is one of the forms actively mobilized to promote and construct certain ideas of (trans-)national community identity, I aim to study D'Santiago's mediator role from a postcolonial perspective: how did he instrumentalize his curatorship to actively engage in the social, cultural and racial debate in postcolonial Portugal? In which ways did he represent and/or negotiate Portugal's transatlantic linkages and cultural affinities, and to what extent have these been effective?

My analysis will both build upon and interpret relations with earlier intercultural landmark moments in Lisbon, such as collection Rápublica (1994); the 1998 Lisbon World Exposition; the festival Musidanças (since 2001) the festival Lisboa Mistura and the documentary Lusofonia, a (R)Evolução (both 2006); the educational events of Restart - Lisboa que Amanhece and Conexão Lusofona (both 2011) - all converging in some sense in Lisboa Criola.

Keywords

Short bio

Bart Paul Vanspauwen is a postdoctoral research fellow at the Instituto de Etnomusicologia - Centro de Estudos em Música e Dança (INET-md), at NOVA University in Lisbon. He study Afro-Portuguese and Luso-Brazilian cultural relations. For his PhD research, financed by FCT (SFRH/BD/92040/2012), Vanspauwen analyzed the role of postcolonial music festivals in Lisbon in the promotion of lusophone cultures as well as their tourist potential. This resulted in various spin-offs and an upcoming book on strategies of success in Lisbon's lusophone music scene. In parallel, as part of the FCT-funded project Sounds of Tourism (PTDC/ART-PER/32417/2017), he has been working on the nexus of cultural governance and corporate branding in postcolonial flag carriers such as TAP Air Portugal.

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INTANGIBLE CULTURAL HERITAGE, STORYTELLING AND THE TRADITIONAL NARRATIVES CORPORA. AN ETHNOGRAPHIC CASE STUDY

Maria Isabel Machado Lemos
(IELT - Universidade NOVA de Lisboa
ISCTE - Instituto Universitário de Lisboa - ORCID)

Abstract

The conceptual reframing of cultural heritage and the dissemination of the heritage semantics exceed the boundaries of politics, relating to omnipresent sociocultural agendas such as the identity rhetoric, the uses of tradition and the consolidation of pedagogic and artistic practices. Among the myriad of heritage categories currently identifiable, the intangible one stands out as the typology in which the complexity of scales, agents and interests involved in the intricate safeguarding and cataloguing processes is most evident. Inseparable from the so-called "tradition-bearers", intangible cultural heritage (ICH) often manifests itself through performance, a fundamental element of critical and disciplinary analysis of such safeguarding processes.

Bound between "traditional, contemporary and alive" aspects of culture, the heritage semantics and the political category of ICH are also linked to previous disciplinary efforts: from the conceptualisation of folklore to the emergence of Performance Studies, from literacy to the dichotomous oppositions "oral x literary"; "traditional x modern", ICH is deeply related to conceptual evolutions. Among its recognized domains, "Oral Traditions and Expressions'' is the one that best entails the borderline positioning here addressed since it is directly linked to thematics such as the traditional character of texts, their archival form, the performative context and, also, the contemporary forms of externalization.

Thus, and framed in a broader PhD ethnographic research, this analysis focuses on contemporary and new storytelling practices, normally based on the rhetorical triad "art-pedagogy-heritage" and the role played by professional storytellers in the classification of the traditional corpora as ICH. Limited to the Cape Verdean repertoire, this analysis is

based on data collected through an interdisciplinary methodological apparatus whose multi-situated observation of the narrative corpus was oriented towards ethnographic and philological perspectives. Therefore, the aim is to problematize the role of professional storytellers in heritage classification and promotion, as well as their relationship with the traditional corpora and the archetypes linked to such a repertoire. It also problematizes the links and ruptures between the new storytelling practices - and its new archival supports - and the remnants of the traditional universe, along with the political role played by these artists in the updating of archetypes and tradition itself.

Keywords

Storytelling; Intangible Cultural Heritage; Orality; Tradition.

Short bio

Maria Isabel Lemos is an anthropologist researching the politics and displays of culture within the scope of tradition, cultural heritage and literature. Collaborator of the Institute for Studies in Literature and Tradition (IELT-FCSH), of the Working Group "Narrative Cultures" (SIEF) and a PhD candidate in the "Anthropology: Policies and Displays of Culture and Museology" (ISCTE-IUL) program, Maria Isabel currently develops scientific research on traditional Cape Verdean narratives and their circulation in different social contexts, as well as their listing as intangible cultural heritage. Between 2019 and 2023, Maria Isabel contributed to the development of research relating to cultural policies, traditional narratives, storytelling and heritage studies through multiple published articles, conference communications and project initiatives.

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NOT OUR HERITAGE: QUEER ADAPTATIONS OF GREEK TRAGEDY IN POST-WAR GREECE

George Sampatakakis
(University of Patras)

Abstract

In the twentieth century, the phenomenon commonly referred to in Greece as the 'revival' of Ancient Greek Drama became heavily invested with political connotations. The realization of a fixed national identity was made possible in Greece by means of performance and the selective recollection of these qualities of 'Greekness' that stitched together the ghostly vision of a supposedly glamorous past. The main goal of this strategy was to materialize heritage performatively in order to interpellate the audience on the order of a national grandeur. Within this tradition which celebrated cultural unities and ethnic integrities, queer adaptations of Greek Tragedy interrupted the nationalizing dreams of the patriots, questioning thereby national canons and expectations.

The aim of this paper is to present a critical history of queer adaptations ranging from the concealments of the closet to unapologetic queer reclaimings of Greek Tragedy.

Keywords

Queer Adaptation; Performativity; Queer Heritage.

Short bio

George Sampatakakis is Associate Professor of Drama and Performance at the Department of Theatre Studies, University of Patras, Greece. He is a graduate of the Department of Theatre Studies of the University of Athens (BA, honors) and has studied Classics (M.Phil.) at the University of Cambridge. He holds a Ph.D. in Drama and Theatre (2005) from the University of London (Royal Holloway). His areas of interest include Performance Studies, the Reception of Greek Drama, Theatre Histories and Theories, and Queer Theory. George has published many books and articles on the above mentioned areas. Recent publications: "From the ekkyklema to Ivo Van Hove: The Technology of Presence in Multimedia Theatre and the Presence of the Digital in Performance," G. Rodosthenous and A. Poulou (eds), Greek Tragedy and the Digital, London: Bloomsbury, 2022; "VISUAL ESSAY: Rebranding the nation: Performances of 1821," Journal of Greek Media & Culture, 8.1, 2022, 117-123; HIV/AIDS, Θέατρο και Τραύμα/HIV/AIDS, Theatre and Trauma, Athens: Sokoli Publications, 2021; "From national panegyrics to stage scandal: Athanasios Diakos in history," Journal of Greek Media & Culture, 2021, 7:2, 281-299.

Webpage: https://upatras.academia.edu/GEORGSAMPATAKAKIS

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STATUES OF HEGEMONY, INK OF RESISTANCE: CONTESTING HERITAGE FROM A POST-COLONIAL PERSPECTIVE IN THE CITY OF LISBON

Leonor Rosas
(CEComp - Universidade de Lisboa)

Abstract

Since 2015, when the Rhodes Must Fall movement emerged, and particularly since 2020, due to the murder of George Floyd, the anti-racist movement has sought to rethink the material heritage and public space of our cities, as well as the legacy of colonialism, slavery and racism in these spaces. This paper aims to analyse the relationship between space, heritage, memory, power and coloniality in the city of Lisbon through the possibilities and struggles found in the inscription of counter-hegemonic, anti-colonial and anti-racist narratives.

The anti-racist wave that places heritage contestation at the centre of its claims and that swept the globe also had its impact in Portugal, particularly in Lisbon - where the main targets of public debate have been the statue of Padre António Vieira, the coats of arms of the Praça do Império or the Padrão dos Descobrimentos. Our city, the former capital of one of the longest colonial empires in history, continues to be the central stage where a "glorious" narrative about imperial history is performed through material heritage, toponymic, memorials and museums. In this sense, we identify two layers in Lisbon's urban palimpsest: one made out of the material heritage - constituted by statues, street names, memorials - and another one composed by gestures that connect different social actors and their daily lives to debates about heritage. It is this dialectical process between

the materiality of colonial heritage and the performative aspects of antiracist protests and activities that this paper seeks to explore. Therefore, it aims at answering the question of how has the performative nature of the protests, artistic interventions, guided tours or graffiti shaped and reshaped the way colonial material heritage is a part of the space that surrounds us. Finally, this paper is presented bearing in mind that studying and debating the way colonial heritage in public space can be - and is being - brought into the limelight of the political debate by the strength of gestures is fundamentally important to the process of decolonizing the spaces that surround us.

Keywords

Post-Colonialism; Contested Heritage; Memory; Racism; Social Movements.

Short bio

Leonor Rosas has a Masters' Degree in Anthropology from FCSH-UNL, where she studied the colonial memory in the public space and material heritage of Lisbon and the way different social movements have contested it and proposed different forms of memorialization. She will begin her PhD in Anthropology this year at ICS-UL, where she'll be focusing on a comparative study of the colonial memory in public space and in the public material heritage in the cities of Lisbon and Brussels and how this memoryscapes have been contested by different social actors during the last decade. Some of her main focuses are Post-Colonialism, Memory, Social Movements, Contested Heritage, Cities and Racism.

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"UP AND DOWN THE RUNGS OF EXPERIENCE:" WORKING WITH PERSONAL ARCHIVES AS ARTISTIC RESEARCH

Ana Dinger
(CECC - Universidade Católica Portuguesa - ORCID)

Abstract

This presentation resorts to storytelling, following the ups and downs of a research project that doesn't know exactly where it belongs. In 2019, when collaborating with another project called "A Timeline to Be: genealogies of dance as artistic practice in Portugal", I came across the personal archive of Margarida de Abreu, one of the most influential dance teachers in Portugal that, in the 1940s, created CIC - Círculo de Iniciação Coreográfica (literal translation: Choreographic Initiation Circle)-, the one initiative facing the only dance company at the time, the state company, Bailados Portugueses Verde Gaio, the state dance company of a Portugal under dictatorship. The story of CIC was there, in boxes, stored in a garage, and the name of Margarida de Abreu is scarcely heard in dance circuits or any circuits nowadays. A woman that, in the 1940s, did so much for the professionalization of dance in Portugal, and, against all odds, was the director of the only dance endeavor relevant enough to contrast with the state company. All those remnants were just there - letters, clippings, programs, writings, accounting documents -, trails of years and the mode of existence of CIC. I could not leave it there, away from the public eye, waiting for the time to come to join the collections of the underfunded National Museum of Theater and Dance (MNTD). Is or when will the

MNTD be the place of belonging of this archive? Can the efforts of preservation belong to the artistic realm, as this is, above all, or most of the times, an artistic investigation? Engaging with these and other questions, this presentation tells the story of the research project (digitalization, inventory, and (re)activation of the archive - namely through lecture-performances), while telling the story of this woman, anchored in the archival materials but also following the "what ifs" and the "eithers ors", the possibilities of belonging and not belonging to a specific (artistic) community, a nation, a period in time. To use a Walter Benjamin's formulation, "up and down the rungs of [the] experience" of two women, intertwined, the researcher and the researched.

Keywords

Personal Archives; Artistic Research; Margarida de Abreu; Círculo de Iniciação Coreográfica.

Short bio

Ana Dinger would rather not define what she does, but her studies include visual arts and dance, art theory and history, performance studies and conservation discourses. From early on, she felt uncomfortable with categories, oscillating between theory and practice and often undermining disciplinary constraints. Her academic trajectory includes ESD (dance training), FBAUP and FBAUL (graduation in Sculpture) and UCP (post-graduation in Contemporary Art and current Phd in Culture Studies). She writes about visual and performative arts, about bodies as archives and archives as bodies, about modes of continuation of performance-based (art)works, about ghosts as metonymic manifestations.

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(RE)CREATING HERITAGE: ARTISTS AS HERITAGE-MAKERS – THE CASE OF BOMBERG AND THE SARAH ROSE COLLECTION AT LONDON SOUTH BANK UNIVERSITY

Nicola Baird
(Independent Researcher)

Abstract

London South Bank University (LSBU) is home to a collection of over 150 paintings and drawings by British artist David Bomberg (1890-1957) and selected former pupils bequeathed by independent collector Sarah Rose in 2012. The challenges for the Sarah Rose Collection have always been those of belonging, status and legitimation. The establishment of a narrative of heritage, key to which is Bomberg's pedagogical legacy as well as his position within an art historical lineage, failed to secure its legitimisation. Budget cuts in 2016 led to the effective closure of the Borough Road Gallery and rendered what was once public facing, and fully accessible, ostensibly physically inaccessible and requiring privileged access.

Rose's idiosyncratic vision of and for the collection – characterised by an opposition to hybridity and a persistent commitment to purification – explain in part the struggle LSBU has faced in attempting to narrativise Bomberg (and The Sarah Rose Collection) differently as well as the ways in which such intransigence can be seen to contribute to

the artist's art historical and cultural isolation and thus unsettled and insider-outsider status. And yet, despite such a struggle, subsequent attempts by former curators of the collection have sought to render its heritage useful and relevant to today by departing from the exhibition of prescribed artworks, and placing emphasis instead, on contemporary artist residencies, as well as art, poetry, music, and dance commissions. Hands Rhythm: Susan Sluglett, a Conversation (April-July 2015), for example, presented a selection of work from the collection alongside new work by LSBU's first artist in residence. Displaying Slugglet's practice-based response to the collection, the transformation of one part of the gallery into a studio space for the live creation of new work and the incorporation of visitors' thoughts, reactions, anecdotes lent the exhibition an experiential quality. Furthermore, the hiring of specifically 'digital' curator has resulted in the commissioning of short stay exhibitions and performances, as well as talks, workshops, and screenings. In embracing the invisibility of the collection – reconceptualised as an archive – opportunities have been created for contemporary artists to respond to its hibernation. Unconventional and multidisciplinary, such events, also seen as 'hybrid projects', connect Bomberg with a far more diverse and democratised set of outcomes, proof not only of the possibility of breaking away from established and repeated narratives, but also of the enactment of a new and novel approach which does not seek to reproduce Rose's confused and amateur brand of art history.

Keywords

Artist Residencies; Heritage; Identity; Museums; Art.

Short bio

Dr Nicola Baird is an independent curator and researcher affiliated with the Centre for the Study of the Networked Image, London South Bank University. She has postgraduate degrees from Queen Mary, and Birkbeck College, University of London and in 2021 completed a PhD, which was a Collaborative Doctoral Partnership between London South Bank University and the Ben Uri Research Unit. In 2018 she curated 'The Making of an Englishman': Fred Uhlman, a Retrospective at Burgh House, London and the Hatton Gallery, Newcastle. In 2021 she curated an exhibition of the early work of Gustav Metzger at Ben Uri Gallery, also editing the accompanying catalogue and organising a complementary series of events sponsored by the Paul Mellon Foundation. She was also the curator of Knots: Jonny Briggs x Burgh House: Contemporary Interventions into an Historic House, at Burgh House, 2021-2022.

MAPPING CONTEMPORARY ART IN THE HERITAGE EXPERIENCE. A CASE STUDY FROM THE ARTIST'S PERSPECTIVE: MARY ELEANOR BOWES AND THE ORANGERY URNS

Andrew Burton
(Newcastle University - ORCID)

Abstract

The Orangery Urns (2018) was one of a series of temporary visual art projects commissioned for heritage properties in North East England as part of the 4-year research project 'Mapping Contemporary Art in the Heritage Experience' (2017-20). The research was a collaboration between visual artists, academics and three of the UK's leading heritage organisations. It explored how the practice of siting contemporary art within heritage places impacts upon key stakeholders: public visitors, the heritage organisations who own the properties, and the artists who create the work.

The research was practice-led, foregrounding the experiences of the artists. This paper explores my role as an artist in creating one of the project commissions, The Orangery Urns (2018) made for Gibside, a National Trust property in North East England. It examines first the conceptualisation and development of the commission, then discusses the background and context for the project, my initial response to the site, the creative process undertaken in the studio, the problematic issues involved in siting the work. The paper includes an appraisal by the National Trust team at Gibside of how the work impacted on their audiences, and their volunteers and a discussion of my response to some of the challenges, tensions and creative opportunities that developed into both a personal artistic journey and the collaborative, creative process that making the work entailed.

The paper concludes by exploring how we went on to engage local stakeholders, including property staff, volunteers and visitors through workshops that generated other creative responses, and subsequently through further research into how a sustained and productive triangulation between artwork, property and visitors can be achieved.

Whilst written from the perspective of the lead artist, the paper draws upon the transcripts of interviews conducted between site staff, members of the public, and members of the research team during the research.

Keywords

Heritage And Contemporary Art; Volunteer Engagement; Artistic And Curatorial Strategies.

Short bio

Andrew Burton is Professor of Fine Art at Newcastle University and was the lead researcher for 'Mapping Contemporary Art in the Heritage Experience', 2017-20 and 'Volunteer Voices' focussing heritage volunteer engagement with contemporary art. His art practice situates sculpture and installation in relation to historic sites, landscape and architecture and is based in an experimental approach to material and process, often combining materials traditionally associated with sculpture with other materials of a more ephemeral nature. He has worked within heritage sites in Europe, Asia and Africa, often working collaboratively with artisans and traditional craft workers. This has resulted in work that occupies a territory between art, craft and the production of functional, quotidian objects. He explores the use of scale – whether through miniaturising or magnifying familiar forms as a means of changing the nature of audiences' engagement with sculpture.

PANEL 3. BUILDING IDENTITY: RELIGIOUS ARCHITECTURE AND SACRAL LANDSCAPES OF CHRISTIAN MINORITIES IN SOUTH ASIA

Chair: Sidh Losa Mendiratta (CES - Universidade de Coimbra - [ORCID](#))

The cultural heritage associated with South Asia's Christian minorities remains understudied and its historical significance is often contested. Many of the region's churches dating back to the medieval and early modern periods were built primarily for communities of newly converted Christians, which came from different backgrounds and therefore carried corresponding identities. Even today, many of the region's churches and sacral landscapes reflect these local identities and traditions, with factors such as caste, "native" agency, and cultural "accommodation" playing a role in their entangled social and architectural histories. However, most scholarly work has addressed the design of these buildings against the background of European artistic tendencies – such as mannerism or baroque - while South Asian contexts and traditions remain overlooked.

On the other hand, recent approaches have considered the multi-layered nature of South Asia's Christian sites in the context of contested heritage, a growing area of concern arising when different societal groups attempt to claim, manipulate, or erase elements of specific heritage sites. Issues of contested heritage are critical in South Asian contexts, especially considering how they can become entangled with the painful realities of post-colonial struggles. In some cases, cultural heritage perceived to be predominantly of European influence or origin can become a vexing issue for states or nations whose governments adopt hegemonic discourses in relation to culture, heritage, and history. Arguably, up to this day, Christian religious architecture is still perceived by many people in South Asian countries as the manifestation of a "foreign element" (Friederichs, 2018). This has not advanced the cause for its study and conservation. As religious minorities in South Asia face increasing challenges and disenfranchisement, many of the region's older churches have disappeared, are in ruins or have been deeply transformed.

This panel holds papers on the History of the Built Environment of South Asia's churches and sacral landscapes, with a focus on structures built before ca. 1800, when British Hegemony began to progressively dominate and standardize Christian religious architecture.

Keywords

South Asia; Heritage; Built Environment; Religion; Identity.

Short bio

Sidh Losa Mendiratta holds a Ph.D. in Theory and History of Architecture from the University of Coimbra (2012, summa cum laude). He is an integrated researcher at the Centre for Social Studies, University of Coimbra, and an auxiliary professor in the Department of Architecture of Lusófona University of Porto, where he holds the chair of History of Portuguese Architecture. He is currently the Co-PI of the research project "PORTofCALL. African-Asian-European Encounters: Cultural Heritage and Ports of Call in the Indian Ocean during the Early Modern Period," funded by the Portuguese Foundation for Science and Technology. Specializing in the cultural heritage of Portuguese influence in South Asia, he has conducted twenty-seven georeferenced topographic surveys of archaeological sites in India, in collaboration with the Archaeological Survey of India.

ARCHITECTURE AND LANDSCAPES OF CHRISTIAN MINORITIES IN CHAUL AND KORLAI, INDIA: REVISITING SITES, SOURCES AND STUDIES

Antonieta Reis Leite

(CES - Universidade de Coimbra) and Giuseppe Resta (CEAU - Universidade do Porto - ORCID)

Abstract

The Portuguese developed and occupied the port settlement known as "Lower Chaul" (Maharashtra, India) in 1520, and the nearby fort of "Morro de Chaul" or Korlai in 1594. As their influence grew during the sixteenth and early seventeenth centuries, Portuguese settlers and converted Indian Christians developed properties around both the fortifications, extending their influence to the hinterland region. In 1740, the Portuguese ceded Chaul and Korlai to the Maratha kingdom, but the churches and chapels outside the fortified town remained functional, serving the local Christian community.

As a centre of missionary activity, the Dominicans, Franciscans, Recollect Franciscans, Jesuits and Augustinians built their respective convents in the port settlement, and the secular clergy built at least seven other churches and chapels in Chaul and Korlai. The German art historian Gritli von Mitterwallner studied this body of Christian religious architecture for her PhD thesis, published in the early 1960s, but since then, only a couple of recent studies have addressed the architecture and landscapes of the Christian minority of Chaul and Korlai.

This paper will revisit the archaeological sites, visual and written documents, and the existing studies on the church architecture of Chaul and Korlai, proposing new readings for aspects such as site appropriation, urban and landscape relations, and church architecture, and in connection to the Portuguese "Plain Architecture" (Arquitectura Chã) church type spread by the Franciscans and the Jesuits in the Northern Province. Focusing on the village of Korlai with its present-day Christian minority, we will describe how the village developed organically, adapting to the hilly topography, polarized by its early eighteenth century church and adjoining courtyard. Traditional dwellings, with one or two-storied houses with gable roofs and wooden frameworks, are still dominant in the village's landscape. The cultural landscape of Korlai and its hinterland is a valuable example of how Early Modern Indian Christian communities developed and adapted their traditional settlements and habitats, and how this landscape is a vital – but fragile - part of the community's collective identity.

Keywords

Church Architecture; India; Early Modern; Heritage; Port city.

Short bio

Antonieta Reis Leite (Angra do Heroísmo, 1975) is an assistant researcher at the Centre for Social Sciences from the University of Coimbra. She is an invited assistant professor at the Department of Architecture from the University of Coimbra. She holds a Ph.D. from the University of Coimbra in 2012 for research in the Azores islands' settlement process

and built environment history. She has held funded postdoctoral positions at CHAM – Universidade NOVA de Lisboa / Universidade dos Açores (2014-2017).

Giuseppe Resta is a Researcher at the Faculdade de Arquitectura da Universidade do Porto. He previously held teaching positions at Yeditepe University, Istanbul (2021-23) and Bilkent University, Ankara (2019-21) as an assistant professor, at Politecnico di Bari, Bari (2019) as an adjunct professor, and at Polis University, Tirana (2017) as a lecturer. Resta received his Ph.D. from Università RomaTRE, Roma (2017). He is the curator of Antilia Gallery and co-founder of PROFFERLO Architecture.

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BEYOND OLD GOA. TRANSFORMATIONS IN THE CULTURAL LANDSCAPE OF TISWADI ISLAND

Ana Alexandra de Oliveira Brett
(Universidade do Porto - ORCID)

Abstract

Tiswadi Island, Goa, India, is home to many historic churches built during the Portuguese colonial era. Some of its most notable churches include Old Goa's Heritage site, but the construction of Christian sacred buildings close to the communities throughout the Island was a continuous process that resulted from various transformations of power within the clergy. These churches are not only religious landmarks, but are also part of the cultural landscape that reflects the rich history of this place. The built forms established are rooted in a very particular identity of community villages based on a complex caste system and function-oriented organizations. Among these architectural experiences one can recognize plural spaces that deserve to be looked at more closely. Furthermore, the built environment is a pause and not a rupture, inscribed in an extensive net of associations.

This visual impact happened throughout the landscape of Tiswadi Island, where the dispute of the parishes was always much higher than in the rest of Goa. One can identify these moments and recognize the characteristics of a religious Goan architecture. Examples are the Church of St. Anne in Talaulim; the Church of Our Lady of Pity in Divar; Church of Santa Cruz de Bambolim in Santa Cruz; the Church of Saint Michael Archangel in Taleigão; the Chapel of Jesus Nazareth in Siridão.

How the inert matter becomes alive in these communities through faith in spite of the Gods involved, is part of their identity and keeps them grounded to their cultural heritage. The rise of the Goan clergy at the end of the 17th and throughout the 18th century, substituting Jesuits and missionaries, led to investment in the reconstruction of these religious landmarks. Mostly to prove dominance, either substituting the primitive small wooden churches and making them rise unproportionally to their immediate settlements or intervening on church façades to make them grander, the purpose was to restore the message through symbolism. Time and space internalized with the built form would then impact on the individual and on the community.

Keywords

Goa; Heritage; Architecture; Cultural Landscape; Community.

Short bio

Ana Alexandra Oliveira Brett finished her Master's in Architecture at the Architecture Department of the University of Coimbra (DARQ-UC) in 2010 and since then worked at architecture studio Arquiporto, in Porto, and Oualalou+Choi in Paris. In 2015 she colaborated for five months at the Charles Correa Foundation in Pangim, Goa, and then co-founded studio Atelier R&B based in Coimbra. She is currently in her first year of the Doctoral Program in Architecture 2022-23 of the Faculty of Architecture of the University of Porto (FAUP), with a project thesis inserted in the research project "PORTofCALL. African-Asian- European Encounters: Cultural Heritage and Ports of Call in the Indian Ocean during the Early Modern Period".

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FORTIFIED JESUIT BUILDINGS IN EARLY MODERN SOUTH ASIA

Cláudia Cristina Gomes Duarte
(Independent Researcher - ORCID)

Abstract

During two and half centuries, the Society of Jesus had a crucial role in the development of the Portuguese Empire, a role that extended far beyond religious and missionary activity. Besides economic enterprise and political maneuvering, in the Eastern sphere of the Empire, the Jesuits were often tasked with building and managing fortifications, producing weapons and gunpowder, and working as engineers for various purposes. As the proverbial "multitasking" entity, the Jesuits owned slaves, armed and commanded militias, and, in extreme situations, would take up arms themselves.

Both in the Northern Province and in Goa (territories in India), the Jesuits built and/or managed extensive fortifications, with great strategic importance for those territories' respective defensive systems. The bulwarked fortification surrounding the College and village of Rachol (Goa) was the most extensive, and the epicenter of Jesuit economic and religious enterprise in the Salcete region. Also in Salcete, the Jesuits were tasked with managing the building activity in Mormugão, planned as the new capital of Estado da Índia. Among other engineering works, Jesuits are credited with building the Linhares causeway, near Pangim. In the Northern Province, besides the fortified college at Bandra and the fortified Rectory in Thane, the Jesuits built and managed bastions and "Martello" towers near Bandra, and near Daman. Jesuits were also responsible for building the state-of-the-art fort of St. Jerome, in Daman. Furthermore, from the 1620s onwards, the Jesuits were tasked with managing the main fortifications of the Northern Province, and in each, the figure of the "Administrating Priest" yielded considerable authority.

Focusing on the defensive structures protecting Jesuit buildings, and the defensive structures and infrastructures credited to Jesuit engineers, this paper will assess the role these devices played within the defensive systems of Goa and Northern Province, as well as evaluating the role of the Jesuits as "administrators" of fortifications.

Short bio

Cláudia Gomes Duarte (1979) is an architect with a professional degree from the University of Lusíada of Porto (2006). She completed a Post-Graduation in Built-up Heritage ("Património Arquitectónico") fom the Faculty of Architecture, University of Porto, with the dissertation "Religious Buildings as Landscape Elements in the Coastal and Riverine Villages: Vila do Conde and Azurara", supervised by professor Marta Peters de Oliveira. In 2020, she completed a PhD in Architecture, in the Built-up Heritage program, at the Faculty of Architecture, University of Porto, with the dissertation "Territory as a System: Spatial Government and Architecture of the Society of Jesus in the Captaincy of Espírito Santo, Brazil (16th-18th centuries)", supervised by professors Carla Garrido, Nelson Pôrto Ribeiro, and Renata Almeida Martins.

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IDENTITYSCAPES: BUILDING THE EARLY MODERN "GOAN CHURCH"

Sidh Losa Mendiratta
(CES - Universidade de Coimbra - ORCID)

Abstract

In his pioneering work on Goan church architecture, P. V. Gomes wrote that it was a "great shame for Goa and a great pity for its architectural history" that the church built by the Discalced Carmelites in Old Goa had "totally disappeared" (2011: 86). In fact, some ruins of the church remain. Recent archaeological prospection and surveying work, and the finding of the church's plan, allow us to reconstitute the building's design, thereby assessing its importance for the evolution of Christian architecture in Goa and, more specifically, for the development of the "Goan church" type.

Considering how church architecture is central to the cultural heritage of the Goan Christian minority, it is important to address the "Goan church" as an identity landscape, both building and projecting a representation of collective identity.

Numerous churches were built or rebuilt in the Goan villages during the seventeenth and eighteenth centuries through the agency of the Goan clergy as they progressively substituted European missionaries in the territory's village parishes. Their lofty façades, spectacular settings, and original articulation of specific elements - such as vaulting systems, internal elevations and ornamental features – make the Goan churches an essential element of the territory's cultural landscapes. Among the most recognizable features of the Goan church is the façade with the symmetrical towers and conspicuous friezes, and, in the interior, the barrel vault with lunettes, both in naves and chancels.
The barrel vault with lunettes solution was firstly introduced in India with the Carmelite church, something that has gone unnoticed. Modelled after that of Il Gesù and other churches in Rome, the impact of this vault was so strong that many of the city's conventual churches and sacristies were rebuilt with similar vaults.

In this paper, I will show how church architecture is central to the cultural heritage of the Goan Christian minority; therefore, it is important to address the "Goan church" as an identity landscape, both building and projecting a representation of collective identity.

Keywords

Architecture; Goa; Church; Identity; Early Modern.

Short bio

Sidh Losa Mendiratta holds a PhD in Architecture from the University of Coimbra (2012, summa cum laude) and is an integrated researcher in the Centre for Social Studies, University of Coimbra. Since 2012, he holds the chair of History of Portuguese Architecture, in the Department of Architecture of Lusófona University of Porto. Specializing in cultural heritage of Portuguese influence in South Asia, he has conducted twenty-seven georeferenced topographic surveys of archaeological sites in India, in collaboration with the Archaeological Survey of India.

PANEL 4. CONTESTED HERITAGES: TRANSCULTURAL VALUES, IDEOLOGICAL THREATS AND PRESERVATION CHALLENGES

Chair: Joaquim Rodrigues dos Santos (ARTIS – Universidade de Lisboa - ORCID)

Globalization added another layer of complexity and fluidity to heritage creation and engagement, contributing to the appearance of a common heritage that developed meaning for different cultures. However, this common, transcultural heritage plays complex and fluid roles within society(ies), and notions of mutual appropriation(s) and exchange(s) within intercultural contacts that still need to be better understood, as they are crucial to a deeper understanding of how transcultural heritage can be portrayed, interpreted, and negotiated.

Transcultural heritage can be of particular importance to minorities (religious, ethnic, political, social), being perceived differently by other members of the same society and, thus, acquiring different levels of symbolic interpretation, which can lead to radically different outcomes: preservation or damage, (re)use or abandonment. Because of its contested nature, transcultural heritage may face ideological threats that endanger its preservation, thus presenting various challenges that can hinder its safeguarding for future generations.

This panel aims to engage different scientific fields in a discussion that favors a comparative approach on the following topics: heritage studies in the context of transculturality within contested communities; (new) approaches to (cultural, religious, ethnic) identity, thus (re)framing and (re)building our understanding of contested heritage and its dynamic narratives; and the shifting perceptions of a contemporary perspective on cross-cultural heritage and identity, thus contributing to a better understanding of the selective role played by heritage and social memory in the construction of historical and cultural belonging.

Keywords

Transcultural Values; Contested Cultures; Heritage Preservation; Cultural Authenticities; Ideological Threats.

Short bio

Joaquim Rodrigues dos Santos is an architect, researcher, and professor at the School of Arts and Humanities of the University of Lisbon. He is currently developing post-doctoral research at the ARTIS - Institute of Art History on the safeguarding of transcultural heritage in South Asia. Ph.D. from the University of Alcalá, on the rehabilitation of medieval fortifications; MA from the University of Coimbra, on the creation of cultural images; and post-graduation in Conservation and Restoration of Monuments and Historical Sites from the Federal University of Bahia. He developed research on Cape-Verdean heritage within the Lusophone University of Cape Verde and was visiting researcher at the University of Moratuwa. Coordinator of the research project "Oratorians in Ceylon", and member of the project "The manor house in Portugal, Brazil, and Goa". Expert member of the ICOMOS International Scientific Committee on Shared Built Heritage. His research areas are the history of architecture and the preservation of built heritage.

CULTURAL HERITAGE AND INDIGENOUS PEOPLE: FROM STRATEGIC ESSENTIALISM TO CREATIVE EMPOWERMENT

Cleyton Edison Cortés Ferreira
(Universidad de Santiago de Chile - ORCID)

Abstract

In this paper, the different debates on culture and the use of cultural heritage as a resource for the claims of indigenous identities are reviewed. The first of them is about the theoretical and political evaluation of essentialism. The second consists of the degree of relevance of patrimonialization for indigenous identities. The review of these debates allows us to recognize the theoretical and practical difficulties of patrimonialization related to the indigenous identity issue.

This has as a corollary the need to devise new ways of taking charge of the identity issue. If some indigenous actors have assumed the category of cultural heritage, using it strategically modifying it for their interests, the idea of seizing the place occupied by the category is proposed to create new solutions to issues related to identity without having to submit to heritage premises.

This becomes necessary when verifying three things: first, the unresolved problems that the patrimonial continues to have in relation to the indigenous; second, the current and current debates on the identity, the past and the ancestral within the framework of the indigenous; and third, the recognition of new frameworks of possibility to other ontologies and epistemologies that allow disordering the patrimonial discipline in indigenous identities.

This exam is pertinent to review a series of issues in relation to indigenous cultural rights. The international and national instruments on the matter enshrine cultural heritage as a right of the peoples, establishing heritage discipline as a political-institutional response to the issue of identity and favoring indigenous actors with essentialist agendas on culture. In this sense, it becomes necessary to redesign these instruments so that they provide spaces of greater openness in relation to indigenous identity challenges, without necessarily installing heritage as a response. The cases of the Mapuche Museum of Cañete (Chile) and of the Tzeltal Mayans of Mexico are examples that can guide the positive results that can be achieved with a theoretical and practical work aimed at dealing with the indigenous identity issue, opening the conventional heritage framework.

Keywords

Strategic Essentialism; Indigenous Cultural Heritage; Indigenous People.

Short bio

Dr. (c) in American Studies from the Institute of Advanced Studies of the University of Santiago de Chile (IDEA-USACH). Master in Latin American Art, Thought and Culture (IDEA-USACH). School Teacher in History and Geography (University of La Serena). Diploma in Cultural Heritage, Citizenship and Local Development (USACH). He has experience in teaching, cultural heritage management and research. His academic

interest is linked to the theoretical dimension of cultural heritage, heritage narratives, processes of monumental intervention and indigenous cultural heritage.

BLURRING THE PAST: REWRITING THE PORTUGUESE INFLUENCED HERITAGE IN SRI LANKA

Joaquim Rodrigues dos Santos
(ARTIS - Universidade de Lisboa – ORCID)

Abstract

Ancient Ceylon is a territory where colonial history assumes a particularity: it consists of a palimpsest of colonial rule shared by three European powers that successively occupied the island for about a century and a half each. For this reason, the historical memory of these colonialisms is also distinct, particularly with regard to the physical remnants of these dominions. It is generally assumed that little remains of the structures built by the Portuguese on the island; the colonial heritage is considered essentially composed of vestiges of British or Dutch origin. However, recent studies show that there are more traces of Portuguese influence than previously assumed; at the same time, it is also verified that much of this heritage has been subject to a historical distortion regarding its origin, whose Portuguese influence has faded in the mists of time. The present proposal aims to understand this process of historical blurring and the impact it has on heritage of Portuguese influence in Sri Lanka.

Keywords

Portugal; Sri Lanka; Colonial Heritage; History Rewriting.

RESEARCHING THE PORTUGUESE-CREOLE COMMUNITY IN THE MELAKA-SINGAPORE REGION: THE 'EARLY MODERN' GAP IN CHANGE AND CONTINUITY

Teddy Yh Sim
(Nanyang Technological University - ORCID)

Abstract

The world before the onset of the Coronavirus-19 was still a world of intensifying globalization; linked with accompanying developments in ethnic consolidation and diversification as communities strove to cope with the forces of change in societies. With the Eurasian communities in the Melaka-Singapore region, the internal and external dynamics in coping with the changing forces could sometimes give rise to contentious and self-contradictory tendencies. These situations, albeit set in different eras, resonated at times the unsettling situations at the turn of the previous century. Several trends could serve to increase the link/nexus between the past and present heritages in the societies-under-investigation: i) self-deprecating tendencies vis-à-vis the West in post-independence society, ii) complex and diverse make-up in the Eurasian sub-community (illustrated via the Eurasian museum/village in the region-of-investigation), iii) focus on modern history in research and the education process/system. This paper/presentation

will be probing into the last agenda. It (paper) will tease-out some of the issues in research as well as the education process that contributed to the less-than-ideal confluences in society. The story of the Portuguese / mixed Portuguese / Portuguese Eurasian community in Singapore and Malaysia saw increasing voices (albeit in different intensity) on both sides of the (Malaysian-Singapore) border to assert their identities. While the theories and modelings of mixed race and related studies for contemporary society have made great strides in progress, similar paradigms have not always been applied to or integrated with the study of communities in history. More importantly, the acknowledgement of a complex identity and political-economic environment, which accompanied the survival of the (mixed Portuguese / Eurasian) sub-communities in the early modern period, could potentially facilitate the understanding of the contemporary community in a likeable state of flux and ambivalence.

Keywords

Eurasian; Mixed Portuguese; Singapore; Southeast Asia.

Short bio

Teddy Sim lectures at the Nanyang Technological University. His area of interest and research lies in the early modern era in history. He is the author of "Portuguese colonial military in India: apparition of control, 1750-1850" and "The Portuguese enterprise in the east: survival in the years, 1707-57." He is also the editor of Piracy and surreptitious activities in the Malay Archipelago and adjacent regions and Maritime defence of China: Ming general Qi Jiguang.

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MEMORY TOURISM. A SHARED HERITAGE

Maria João Castro
(CHAM – Universidade NOVA de Lisboa / Universidade dos Açores – ORCID)

Abstract

Tourism is, in the 21st century, the largest industry worldwide, constituting a phenomenon structured from a dynamic and tentacular articulation. Among the forms that the phenomenon enshrines, the so-called Memory Tourism has gained relevance, based on a colonial heritage whose valences are formulated according to a reminiscence of a once shared culture: the overseas empires. By gaining a new role, these post-colonial places open up to new interpretations, responding to a societal challenge of contemporary mobility through looking at travel as a way of building culture and defining identities, so it is proposed to reflect on the genesis, scope, impact, echoes and derives from this source of multiculturalism and otherness to which our time is heir.

Keywords

Travel; (Post-)Colonialism; Contemporary Culture; Global Circulations.

Short bio

Maria João Castro is a researcher integrated in the CHAM – Universidade NOVA de Lisboa / Universidade dos Açores. She has a degree in Tourism Management with a specialisation in International Relations, a PhD and a Postdoc in Contemporary Art History. At present she is a contracted assistant researcher (CEEC IND 2022.01926) with the project "TravelconT. Crossroads of Contemporary Travel in Postcolonial Tourism" (2023-2028). Her field of specialisation focuses on the History of Contemporary Culture, especially the connection between Art and Power in relation to Travel, Tourism and Postcolonial Studies. Website: www.fcsh.unl.pt/artravel.

PLURALITY AND HERITAGE: RE-READING HAGIA SOPHIA WITH A TRANSCULTURAL LENS

Ilknur Erdogan
(Ruprecht Karls University of Heidelberg / Writing Urban Places, COST Action CA18126)

Abstract

This paper, Plurality and Heritage: Re-reading Hagia Sophia with a Transcultural Lens, perceives Hagia Sophia as a contested cultural heritage site and discusses the problems shaped around the monument in light of transculturality. Generally, the objects and sites associated with the concept of cultural heritage are thought to reflect a specific period of a culture and nation. However, just as there are no single and "island-like" cultures, no "cultural heritage" sites represent a single nation, time, or "culture." The narratives that have been told to us regarding a long-standing monument have been consciously formed with specific events drawn from various agents. In contrast, other stories have been attempted to be forgotten or left outside of the historical records. This paper approaches the problem of Hagia-Sophia as cultural heritage through a transcultural lens, hoping to portray the memories darkened or highlighted in today's discussions. To begin, it briefly introduces the monument's history and transformations to better identify the practices held, the agents who participated, and the conservation methods used throughout its life. The discussion continues with the AKP's decision to convert it back into a mosque and the subsequent debates. It refers to positions of politicians and religious heads from global and national scales to shed light on the cultural, religious, and political reasons behind the current arguments. Lastly, the paper questions the future of Hagia Sophia and its transcultural heritage to seek ways of forming the heritage management of the monument to be inclusive and sensitive for all the parties and their memories.

Keywords

Hagia Sophia; Contested Heritage; Transcultural Theory; Conflicted Memory; Religious Architecture.

Short bio

Ilknur Erdogan continues her higher education in M.A. Transcultural Studies at Ruprecht Karls University Heidelberg, Baden-Württemberg, Germany. She obtained her B.Arch and M.Sc. in Architecture at Bilkent University, Ankara, Turkey. During her graduate

studies at Bilkent University, she focused on the female experience of space in Turkey by analyzing feminist literary works. Currently, she explores the dynamics and challenges of cultural heritage, architectural memory, and social amnesia in Turkey - where communities with different religious and ethnic identities shared the built environment and created an intercultural heritage for centuries. Her research area involves gender, literature, and space; architecture and media; architectural memory and heritage studies. Her mail address is ilknur.erdogan@stud.uni-heidelberg.de.

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REVIVING THE PAST: THE BOĞAZKÖY SPHINX AND THE SHAPING OF NEW CULTURAL HERITAGE REGIMES IN THE REPUBLIC OF TURKEY

Gökay Kanmazalp
(Leipzig University - ORCID)

Abstract

In an increasingly globalized world, the significance of cultural objects in shaping people's perceptions of common heritage and the intangible elements that redefine a society's culture has become more pronounced. This study investigates the restitution case of the Boğazköy Sphinx to elucidate the discursive changes concerning the Sphinx over time and how these changes divulge emerging cultural heritage regimes within the realms of restitution and preservation.

The Boğazköy Sphinx restitution case involves two Hittite stone sphinx statues and approximately 10,400 cuneiform tablets discovered at Boğazköy in 1906. The objects were transported from Istanbul to Berlin between 1915 and 1917 for restoration purposes; one sphinx and approximately 3,000 tablets were returned to Turkey by 1943 while the other sphinx remained in Berlin until 2011. Through a comparative analysis of the statements of Professor Donbaz, a member of the Turkish Committee in 1987, and Ertuğrul Günay, the former Turkish Minister of Culture and Tourism from 2007 to 2013, this contribution highlights the divergent motivations behind restitution demands by different governments.

The study unveils a transition from perceiving the Boğazköy Sphinx as a cultural property linked to national heritage to a transcultural heritage object with inherent needs and connections to its place of origin. This shift from 'ownership' to 'guardianship' mirrors a broader transformation in the cultural heritage regime in the Republic of Turkey, emphasizing the object itself and its needs in the restitution process.

By examining the evolving discourse surrounding the Boğazköy Sphinx, the motivations behind its restitution and the implications for preservation strategies, this study contributes to a deeper comprehension of the dynamic nature of transcultural heritage. The findings underscore the contested nature of cultural heritage and the role that various stakeholders play in shaping its meaning and significance. The contribution emphasizes the importance of a nuanced approach to cultural heritage preservation that takes into account the diverse perspectives of all stakeholders involved in the management and preservation of transcultural heritage.

Keywords

Boğazköy Sphinx; Cultural Heritage Regimes; Restitution; Transcultural Heritage.

Short bio

After completing his studies in Translation & Interpreting at Dokuz Eylül University Izmir in 2019 and his Master's degree in Atlantic Studies in History, Culture and Society at Leibniz University Hannover in 2021 with a thesis on cultural heritage regimes and restitution claims, Gökay Kanmazalp started his PhD in Global Studies at Leipzig University in October 2021 with a research focus on multilingualism in education. He is currently on the doctoral list of the Faculty of Social Sciences and Philosophy at Leipzig University and a member of the Graduate School Global and Area Studies as well as the Research Academy Leipzig. From October 2020 to February 2021, he completed his 4-month internship at the Landesmuseum Hannover (Hanover State Museum) in the area of Collecting & Research with a focus on ethnology. Included in his research interests are cultural heritage regimes and multilingual education debates.

PANEL 5. DIGITIZATION OF CULTURAL HERITAGE AND HERITAGISATION OF THE DIGITAL: PRACTICES, CONCERNS, AND POTENTIALITIES

Chair: Vera Moitinho de Almeida (CODA - Universidade do Porto - ORCID), Diogo Marques (CODA - Universidade do Porto - ORCID), and Luís Trigo (CODA - Universidade do Porto – ORCID)

This panel is focused on the use of digital methods, techniques and technologies in cultural heritage (CH), and how they can be applied to tackle different sorts of research questions and needs.

According to UNESCO (2003, p.75), "digital heritage consists of unique resources of human knowledge and expression", including cultural, scientific, and educational. Digital resources - such as texts, images, graphics, databases, and software, among many others - may be born-digital data or converted into digital form from existing analog resources. "They are frequently ephemeral, and require purposeful production, maintenance and management to be retained. Many of these resources have lasting value and significance, and therefore constitute a heritage that should be protected and preserved for current and future generations. This ever-growing heritage may exist in any language, in any part of the world, and in any area of human knowledge or expression."

While much attention has been drawn in the past several years to the digitization of material and immaterial Cultural Heritage, as well as to the visualization and display of digital objects for educational and other dissemination purposes, less attention has been given to issues related to research data quality, analysis, preservation, interoperability, and re-use, among others.

Considering this, we aim to gather presenters working with digital Cultural Heritage that can showcase multi-, inter-, or transdisciplinary research projects and case studies, while providing a critical reflection of their experiences. This panel aims to serve as a launchpad for a debate on digital Cultural Heritage good practices, concerns, and potentialities, and how they contribute to and shape research. Topics might include, but are not limited to:

- ❖ Digital data life-cycle;
- ❖ Data capturing and processing;
- ❖ FAIR databases;
- ❖ Research data archives and repositories;
- ❖ Programming in CH;
- ❖ Applications of AI, machine learning, and deep learning;
- ❖ 3D and spectral data:
- ❖ Computer vision and pattern recognition;
- ❖ Data segmentation and classification;
- ❖ Text mining and analysis;
- ❖ Open Data and Open Science.

Keywords

Cultural Heritage; Research; Digital Methods; Digital Techniques; Digital Tools.

Short bio

Vera Moitinho de Almeida is the coordinator of the Centre for Digital Culture and Innovation (CODA-FLUP), a Digital Humanities hub that is committed to digital transformation by working as a catalyst of innovative and interdisciplinary synergies in the Social Sciences and the Humanities. She has an interdisciplinary background: Ph.D. (honors) in Prehistoric Archeology, from UAB, with a dissertation entitled "Towards a functional analysis of archaeological objects through Reverse Engineering processes"; MSc in Prehistoric Archeology; MSc in Multimedia Technologies (honors); BA in Fine Arts. She has worked at the Austrian Academy of Sciences (IKant-ÖAW), STARC-CyI, LAQU-UAB, CIPA-IPA, in several international research projects and has published extensively in interdisciplinary fields. Her expertise covers various intertwined subjects: 3D/2D Digital imaging, Data Analysis, Digital data life-cycle, and FAIR principles; with a special focus on the development of methodologies and digital applications for research in Archaeology, Cultural Heritage, and Digital Humanities.

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DATA CARING AND CARING FOR HUMAN REMAINS: A PROPOSAL OF GOOD PRACTICES FOR CURATION OF HUMAN OSTEOLOGICAL COLLECTIONS AND ASSOCIATED DATA

Francisca Alves Cardoso
(CRIA - Universidade NOVA de Lisboa - ORCID)
Brígida Riso
(Universidade de Lisboa / CIES-Iscte - Instituto Universitário de Lisboa - ORCID)

Abstract

Many museums house Human Osteological Collections (HOC), mainly composed of human remains and, in some cases, biographical data (e.g., documented collections). Most of these collections are the cornerstone of scientific research aiming to portray the human past and present, shown to visitors as examples of past human behavior, health, and wealth. The modern age brought new ways of museum/visitor interaction, and technology has diversified how collections are approached (both for research and public display), impacting information retrieved from these collections. One is no longer limited to the remains themselves. Virtual 3D modeling, datasets of macroscopic observation, aDNA, and geochemical analysis are also attached to these collections and must be curated. To this, we add publication data resulting from the interpretation of raw data. Once ethical issues related to the human remains alone may extend to their metadata, with issues of repatriation, governance, circulation, and ownership needing to be addressed. Therefore, data management and sharing policies are urgently needed, with added caution when dealing with human remains, as many collections carry uncomfortable heritage due to historical legacies and procurement practices. Hence before sharing any data or even allowing access to such collections, museums should ethically frame those collections and associated data. This paper explores data management and sharing policies linked to HOC relying on published information and museum/institutions access guidelines to HOC. The analysis of these results will shape existing guidelines, identify major issues, and offer solutions. This later point will align with data treatment and availability systems akin to those used in biobanks for biomedical research due to use of HOC in health and forensic research. This approach will bridge good scientific practices and ethics issues regarding HOC data sharing and curation, further expanding HOC heritage value while preserving ethical issues related to accessing human remains, especially those acquired unethically.

Short bio

Francisca Alves Cardoso is a biological anthropologist that has since 2014 undertaken research on Human Osteological Collections (HOC) housed in Museums and Universities aiming to build a bridge between science and society on these collections importance whilst considering their scientific value, social and cultural, as well as ethical implications. She was recently awarded a newly funded project on - Life After Death: Rethinking Human Remains and Human Osteological Collections as Cultural Heritage and Biobanks (funded by FCT/Portugal). Brígida Riso is a health sociologist and researcher. Her research interests are mainly biobanks, citizen science in health research, health promotion, and health in datified societies. She has developed original research on the relevance of biobanks in health configuration in contemporary Portuguese society. Her approach usually combines sociology of health and illness and social studies of science.

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A PERFORMATIVE UNDERSTANDING OF HERITAGE AND DIGITAL HUMANITIES: REFLECTIONS FROM A PROJECT ON PORTUGUESE VERNACULAR ARTS

Luciano Moreira
(CETAPS - Universidade do Porto - ORCID)
Maria Manuela Restivo
(ISUP - Universidade do Porto - ORCID)

Abstract

Arte popular de Ana a Zé is a project at the crossroads of social sciences and digital humanities that, for the last eight years, has been dedicated to the research, preservation, and divulgation of the Portuguese vernacular plastic arts. The digital archive offers 40 short biographies of popular artists/artisans and 26 original interviews with artists and art collectors, besides a list of relevant bibliographies. The interviews have been edited, internally reorganised for narrative coherence, and sent for interviewees to read and revise. They are displayed alongside photographs, short videos and sound excerpts to enhance the visitor experience. The project proposed an understanding of heritage as performative. The idea of performance, echoing Latour (2005), recenters our attention from the artificial dichotomy between material and immaterial heritages to the associations between actors (human and non-humans). In this communication, we aim to reflect on the consequences of understanding heritage as performative to digital humanities. We will challenge common-sense beliefs that still portray the digital as low-cost, persistent, high-reach media to preserve and divulge cultural heritage. Conversely, we will argue that digital humanities projects are not media but performative objects, as material, fragile, and evasive as the heritage they seek to preserve and divulge. We will argue that a different approach to digital humanities projects, including TEI encoding and minimal computing, is needed to ensure they fulfil their mission sustainably.

Keywords

Digital Humanities; Vernacular Arts; Minimal Computing; Tei.

Short bio

Luciano Moreira holds a PhD in Digital Media from the University of Porto in 2021. He is a researcher at CETAPS - Faculdade de Letras da Universidade do Porto where he coordinates the Digital Laboratory. His areas of interest include digital humanities, science communication, science and technology studies, social representations, and scientific research methods. Maria Manuela Restivo is an anthropologist and researcher in the field of vernacular artistic practices, member of the Instituto de Sociologia da Universidade do Porto. In 2016 she founded the project Arte Popular de Ana a Zé, dedicated to the documentation of Portuguese popular art, and in 2018 Estúdio do alhures, whose aim is to cross the fields of academic research and cultural production.

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DIGITAL CONVERGENCE IN CULTURAL HERITAGE INSTITUTIONS: PERFORMANCE EVALUATION MODELS, CHALLENGES, AND OPPORTUNITIES

Paula Ochôa
(CHAM – Universidade NOVA de Lisboa / Universidade dos Açores - ORCID)
Leonor Gaspar Pinto
(CHAM – Universidade NOVA de Lisboa / Universidade dos Açores - ORCID)

Abstract

Throughout the 20th century, libraries, archives, and museums (which for convenience one may call cultural heritage institutions or memory institutions) followed their course at different paces, while the silos that shaped traditional curricular models and professional practices tended to persist, making collaboration between these different types of institution difficult. Constant and progressive challenges generated by Information Society development forced libraries, archives, and museums to re-think their services and revisit their management strategies considering significant changes in consumer behavior, namely in the way that information is provided and accessed on-line. This focus on the digital environment brought commonalties to light, valuing the gains of a convergent and trans-institutional approach, despite several barriers (ways of thinking, organizational cultures, differences in descriptive standards, access, preservation, user perceptions and engagement with collections, staff training divergences) and risks (capacity risk, strategy risk, commitment risk and compatibility risk).

This paper aims to contribute to the ongoing debate on the digital convergence of libraries, archives, and museums through an exploratory research study on performance evaluation models and tools for improving cultural heritage institutions management strategies, accountability and visibility. A multidisciplinary literature review highlights two performance evaluation models with high adequacy to the convergent perspective: (1) ISO -International Organization for Standardization model and (2) Europeana's impact assessment model for the cultural heritage sector (Europeana Impact Playbook).

This study shows that a digital convergent approach to cultural heritage institutions can stimulate cooperation and learning between different types of information services and is an opportunity for the development of performance evaluation models that value strategic alignment, accountability and impact evaluation practices, creating awareness, communication, trust and innovations in the field.

Keywords

Short bio

Paula Ochôa: Assistant Professor, History Department (NOVA FCSH). Integrated researcher, CHAM – Universidade NOVA de Lisboa / Universidade dos Açores. PhD in Library and Documentation Science (Universidad de Alcalá, Spain), MSc in Information Management (University of Sheffield, UK). Coordinator of the Heritage Master and the Post-graduation in Information Management and Curation (NOVA FCSH).

Leonor Gaspar Pinto: Invited Assistant Professor, History Department (NOVA FCSH). Integrated researcher, CHAM – Universidade NOVA de Lisboa / Universidade dos Açores. PhD in Library and Documentation Science (Universidad de Alcalá, Spain), MSc in Information Management (University of Sheffield, UK). Research areas: performance evaluation of information services, information management, quality and public administration.

REUSING THE CONTEMPORARY CITY. EXPLORING HERITAGE(S) OF LISBON THROUGH DIGITAL APPROACHES

Ana Catarina Serra Nevado
(DINÂMIA'CET-ISCTE - Instituto Universitário de Lisboa - ORCID)

Abstract

This research article seeks to explore the relationship between the concepts of identity and authenticity of contemporary urban areas with the built cultural heritage, through reuse, re-functionalization and urban restoration. Those concepts are questioned in operative ways and from the point of view of uses in contemporaneity, in order to explore ways of implementing digital resources and artificial intelligence within the present and future contexts of asset and heritage management. For this purpose, the city of Lisbon (Portugal) is considered as an experimental case study, considering its territory(ies), sedimented history(ies), disruptive urban elements and the undoubted cultural and real estate potential.

Keywords

Short bio

Ana Nevado (1986) is a Portuguese Architect and Integrated Researcher of DINÂMIA'CET-IUL (ISCTE-Lisbon University Institute), having participated in several national and international scientific meetings. She holds a PhD in Architecture of Contemporary Metropolitan Territories by ISCTE-IUL since 2018 and her fields of research focus on heritage, digital approaches of the city, urban regeneration and redevelopment of post-industrial waterfront areas.

PANEL 6. "HERE'S LOOKING AT YOU, KID" – PRACTICES OF OBSERVATION IN THE DOCUMENTATION AND RECORDING OF CULTURAL HERITAGE

Chair: Leonor Medeiros (CHAM – Universidade NOVA de Lisboa / Universidade dos Açores - ORCID) and Marina Évora (CEG - Universidade Aberta / ICArEHB - ORCID)

The famous sentence of the 1942 movie 'Casablanca' uses a common form of salutation, implying a statement of appreciation and admiration, an affirmation of how good it is to see someone. But it was also used as a goodbye, as a last toast before separation. Greeting and saying goodbye are also two interconnected moments in much of the documentation of our heritage: we look at it in detail and record its features, usually only when a threat of loss or deep transformation is about to occur.

This preservation, by any form of documentation and recording, is increasingly relevant, as the death of cultural heritage happens inexorably all around us, buildings are eroded, demolished, or transformed beyond recognition, archives are lost to time, and memories fade. To fight the loss of cultural heritage, documentation practices, namely preservation by the digital record before destruction, have become increasingly necessary and part of the skills necessary in heritage management, also opening the opportunity for increased citizen participation. As we discuss new visions about heritage, we should consider how new technologies have transformed how we look at the cultural heritage and how they should support and enrich, not substitute other traditional recording forms.

In this panel, we aim to discuss practices of cultural heritage documentation from different approaches, be it through practical inventory fieldwork, art, photography, or interview, and using either traditional approaches or new technologies. Ultimately, it leads us to question the hierarchies of value established by those who are 'allowed' to intervene in the cultural heritage and those who, from the outside, still find ways to preserve their heritage.

Keywords

Cultural Heritage; Documentation; Inventory; Citizen-Science.

Short bio

Leonor Medeiros is an archaeologist based in Lisbon, Portugal, and an assistant professor at the Faculty of Social Sciences and Humanities of the New University of Lisbon (NOVA FCSH). With a Ph.D. in Heritage and Industrial Archaeology from Michigan Technological University (USA), and a Master in Heritage Management from the Ironbridge International Institute of Cultural Heritage (UoB, UK), she has been focused on research in the fields of heritage inventories, documentation of built heritage and cultural landscapes, in connection with post-industrial communities. She is an integrated researcher at CHAM – Universidade NOVA de Lisboa / Universidade dos Açores, a member of the Board of TICCIH – The International Committee for the Conservation of the Industrial Heritage, and President of APAI - Portuguese Association of Industrial Archaeology.

Marina Évora is an assistant professor at the Department of Social Sciences and Management of the Open University in Lisbon (UAb) and an archaeologist who has

worked in contract archaeology. Has completed a Ph.D. in Archeology in 2016 from the University of Algarve, Faculty of Human and Social Sciences; a Master in Archeology in 2007 from the University of Algarve, Faculty of Human and Social Sciences and a Degree in History in 2001 from Universidade Lusíada de Lisboa. She is a Researcher at ICArEHB - Interdisciplinary Center for Archaeology and Evolution of Human Behavior at the University of Algarve and at CEG - Global Studies Center in Open University. Published several articles in specialized magazines. In her professional activities, she interacted with several collaborators in co-authoring scientific works.

RECITING POLYPHONIC VISIONS: COLONIAL MODERNITY IN THE LUSO-BRAZILIAN SOBRADO HOUSE

Roberta Burchardt
(University of Applied Sciences and Arts, Northwestern Switzerland - ORCID)

Abstract

The Luso-Brazilian Sobrado house – built ca 1840, situated in the Nossa Senhora da Conceicao parish, Santa Catarina island – is evidence of Luso-Azorean colonial occupation in southern Brazil. Contextualizing both house and site - listed national heritage - as living archive, as living knowledge systems, I reckon materiality and atmosphere as performative entities to engage with.

Committing to material, social and environmental evidence of transformation and injustices, but also resistances, from the perspective of the Global South, this intimate, colonial heritage site is called upon. Here, the colonial/colonized landscape gave way to the progression of modernity, and speeded societal and environmental degradation. Seeking to create a practice that allows for presentification and accessibility into the materialities of the site, and subjectivities of its entangled (his)stories, I craft a way of writing through listening, unfolding pluriversal and polyphonic narratives. Deploying a decolonial, affective, artistic practice of deep listening - foregrounding materials, resources, ancestries, bodies, land and landscape, and the elements - sounds and stories become guiding sources for the making of another kind of (his)story.

Sourcing sounds, stories and matter; storying the space - resisting reduction and linearity – the spirit of this place and erasures that enforce a praxis, tell us of histories not told, heritages not acknowledged, and a systematic perpetuation of disparities. Learning through matter and sound, affective relationships with ancestries and cosmologies, come forth. Acknowledging these logics, I voice how different temporal regimes impose different interdependencies. Colonial modernity becomes a collective, complicit, inherited condition from which to listen to and write on its polyphonic imaginaries, crafting forms of historiography between material and immaterial vestiges. Attempting to open what holds coloniality in place, its deep implications, my work sits between integrity and futurity, in the abundance of relations and world-making.

Keywords

Polyphonic; Pluriversal; Coloniality; Affective practice; Decolonial.

Short bio

Roberta Burchardt is a Brazilian researcher, artist-writer, lecturer, mentor, editor, cultural worker, based in Sweden, Brazil and Switzerland. Her language meshes architecture, visual arts and crafts, with poetic, literary, philosophic, autoethnographic and decolonial grounds. Her practice is embedded in the Luso-Brazilian Sobrado house, Brazil, confronting and engaging its colonial heritage. Generating convivialities and an affective practice, she is concurrently active in different environments, some being: PhD candidate HGK FHNW, CH; tutor Decolonizing Architecture, Royal Institute of Art, SWE; guest senior lecturer Research Lab, Konstfack, SWE; coordinator/curator Autumn Open Studios, Spring Open Studios and co-editor Urgent Pedagogies, The Swedish Arts Grants Committee; speaker Groundings, Linnaeus University, SWE; speaker Archival Interactions: Performing Intersectional Counter-Archives, Research Center for Material Culture and Maastricht University, NLD; speaker Home in a monument, Estonian Academy of Arts; co-editor and contributor Architectural Dissonances, L´Internationale Online; and speaker Heritage and Decoloniality, Geneva School of Social Sciences with University of Exeter.

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DIGITAL CURATION ON ARTIST'S ARCHIVES STUDIES: A HERITAGE STRATEGY

Maria de Aires Silva Carmo
(Universidade NOVA de Lisboa - ORCID)

Abstract

This paper intends to introduce the artist archives curation subject in the debate regarding good practices and perspectives in the digital cultural heritage and their contribution to shaping the research, considering different approaches in handling cultural heritage information resources.

Bearing in mind the singularity of artist archives and their aggregating role in information curation processes, they should be contemplated in the existence and identification of a legacy and in any patrimonialization strategies that may become associated. Consequently, it is pertinent to recognize the advantages of digital humanities practices and collaborative curation strategies for building digital heritage as a sustainable solution to preserve artist archives' integrity.

Therefore, we propose the following case study: Artist archives in Portugal: content curation and study of Daciano da Costa's legacy (2003–2022), which involves mapping, connecting, and curating the designer´s archive collection systems with the purpose of rebuilding, understanding, and projecting his heritage in a digital setting to better understand his work and produce new outlooks.

Dispersed among public and private memory institutions, customers, and Daciano da Costa family spaces, his legacy has been described and preserved in a very irregular system. It includes an archival collection (architectural, design technical drawings, sketches, carnet des voyages, photographs, and manuscripts) concerning his professional and academic creation. It is closely connected with the Design collection (furniture, decoration, and graphic design) and the Studio collection (office furniture and objects). All interlink with a bibliographic collection (personal editions and a library

collection). Ultimately, they´re connected with the Daciano da Costa family archive collection, including editorial and prototype production project documents that have been symbiotically shaped around Daciano da Costa's personal legacy.

As a doctoral project in history in the archival sciences field from the Social Sciences and Humanities Faculty of Nova University of Lisbon, the study case intends to establish a strategy for legacy curation, endorsing cultural heritage processes by reflecting on digital curation approaches. Considering that, it's appropriate to adopt a collaborative research practice in a holistic strategy environment, observing other curating models, particularly those related to other designers and characters that influenced Daciano da Costa's works and writings.

Keywords

Digital Humanities; Cultural Heritage Process; Curation Strategy; Artist´s Archives; Daciano da Costa Legacy - 2003-2022.

Short bio

Maria de Aires Carmo is a Ph.D. student in History, in the Archival Sciences field, with a Heritage Master Degree, both from the Social Sciences and Humanities Faculty of Nova University of Lisbon. She's an Art Historian, Archivist and Librarian, who has developed collaborative curation projects in libraries, archives, and museums, in the context of Artists archive collections. In her professional path, she has been contributing to the building of specialized content in the academic context, specifically on the Portuguese History of Art, Architecture and Design subjects. She highlights her collaboration in Open Access, Open Sciences and Digital Humanities projects, such as the Google Books, at the British Library, and the ROSSIO project, at Calouste Gulbenkian Foundation Art Library. At the present, she works as an academic archivist and information curator at the Social Sciences and Humanities Faculty of Nova University of Lisbon.

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PROMOTING HERITAGE, COMMUNICATING HERITAGE, DIGITISING HERITAGE – TRAVEL MAGAZINES IN THE EGYPT EXPLORATION SOCIETY (EES) SPECIAL COLLECTIONS

Guilherme Borges Pires
(CHAM – Universidade NOVA de Lisboa / Universidade dos Açores - ORCID)

Abstract

The history of (Western) Egyptology has often gone hand in hand with the popularity of Egypt as a tourist destination. Within a colonial context, several travel magazines were edited to equip wealthy foreign travellers with practical information while contributing to 'market' certain perceptions of Egypt. Printed in Egypt and circulating in the West, these periodicals contributed to the dissemination of certain perceptions of the country abroad, expressing ambivalent and diachronically changing attitudes towards the ancient past

and archaeological heritage in a permanent dialectic and negotiation between past and present.

The Egypt Exploration Society (EES) holds a significant collection of travel magazines, comprising over 70 items, dating from the 1920s to the 1970s. This period is crucial in contemporary Egyptian history, comprising key events such as the country's formal independence in 1922 or the 1952 revolution that led to the implementation of the republican regime. Such political shifts manifest in the editorial choices of travel magazines and the demographics of their contributors over time.

This paper aims to present the results of a digitisation project in which the author took part, that involved scanning and researching the contents and agents of said magazines. Between 2020 e 2021, these magazines' covers and table of contents were scanned, with files now accessible through the Society's Flickr page. Three core analytical axis will be taken into account: 1) The iconographic motifs depicted on the covers; 2) The bio-socio-political circumstances of individuals involved in these magazines; 3) The main themes and topics addressed in the magazines' articles. By doing so, this paper will explore two fundamental issues: on the one hand, it will be pondered to what extent the ancient heritage was (or not) put forward in these publications in the negotiation and (re)imagination of certain ideas of "Egypt" among Western elites between the second and fourth quarters of the 20th century; on the other, the implications of "re-heritage(ing)' these publications will be considered – as they navigate from printed issues promoting and communicating (ancient) heritage as a touristic asset to digitised files accessible worldwide.

Keywords

Printed Press; Tourism; Heritage; Reception of Antiquity; Digital Humanities.

Short bio

Guilherme Borges Pires holds a BA in History (2013) and a MA in Egyptology (2015). Currently, he is a PhD candidate in Ancient History (Egyptology) at NOVA School of Social Sciences and Humanities (Lisbon, Portugal). His research focuses on the concepts of Creator and Creation in the religious hymns of the New Kingdom (ca. 1539-1077 BCE). In 2017 he was awarded a FCT PhD Studentship. From 2016 to 2017, he proceeded with his doctoral research and attended courses at EPHE (Paris, France). Between 2020 and 2023 he volunteered in projects promoted by the EES (London, United Kingdom). He is a Researcher at CHAM – Universidade NOVA de Lisboa / Universidade dos Açores and one of the editors of RES Antiquitatis. Journal of Ancient History. He participated in various international scientific meetings, and he is the author of several publications. Since 2022 he has been a lecturer of the online Egyptological programs at Universidad de Alcalá (Spain).

THE SCIENTIFIC EYE IN CULTURAL HERITAGE DOCUMENTATION

Leonor Medeiros
(CHAM - Universidade NOVA de Lisboa / Universidade dos Açores - ORCID)
Marina Évora
(CEG - Universidade Aberta / ICArEHB - ORCID)

Abstract

Examining artifacts, buildings, artworks, archaeological sites, and other evidence of creativity and human history through a scientific lens is crucial for identifying, managing, and protecting cultural heritage.

Cultural heritage documentation takes on different forms, including artifact documentation to capture dimensions, condition, and appearance; diagnostic techniques to assess object conditions using various methods; visual analysis examining physical condition, raw materials, texture, and color; material analysis through multidisciplinary scientific methods; and restoration and conservation planning.

These documentation forms significantly contribute to the preservation and interpretation of cultural heritage for future generations. The multidisciplinary nature of cultural heritage documentation underscores the need to integrate diverse fields of knowledge, such as archaeology, history, architecture, art, conservation, natural sciences, or engineering. Collaboration among experts from different disciplines is essential for a holistic and comprehensive approach to cultural heritage documentation, as well as for identifying specialty-specific elements.

The scientific gaze typically focuses on objective and measurable aspects of cultural heritage, including materials, form, construction techniques, and chemical analysis. However, there are instances where one must consider subjective perspectives, such as symbolic meanings, cultural values, or the memories associated with the heritage. In such situations, scientific approaches may fall short in capturing the entirety of the human experience connected to heritage.

While the scientific gaze is essential in documenting cultural heritage, it is important to acknowledge it must consider and welcome other complementary approaches, especially when dealing with subjective, intangible aspects, technical limitations, ethical considerations, or remembrance.

MEMORY AND 'LITERARY TOURISM' IN CARLOTA DE BARROS

Hilarino Carlos Rodrigues da Luz
(CHAM – Universidade NOVA de Lisboa / Universidade dos Açores - ORCID)

Abstract

This paper intends to discuss the writing of Carlota de Barros as an appeal to memory and 'literary tourism'. This is because his writing refers to the reality of Cape Verde, in particular the island of S. Nicolau, represents an exercise in serenity and satisfaction that

results from the special connection he has with the island, considered by many to be the cradle of Cape Verdean culture. Her writing summons the reader to memories of the past and to a tourist itinerary. With this, the reader can travel to the aforementioned S. Nicolau without leaving the reading space. Or else, he projects knowledge through the author's texts. In reality, S. Nicolau was a fortunate island, with an influential cultural life. In 1866, the Liceu Seminar was created in Vila da Ribeira Brava, becoming the center of teaching and learning in Cape Verde. S. Nicolau was particularly benefited by this Seminar where professors trained renowned intellectuals, the basis of the entire Cape Verdean academy (Barros, 2019).

Keywords

Island of S. Nicolau; Carlota de Barros; Literary Tourism; Memory.

Short bio

Hilarino da Luz is a doctoral researcher at NOVA FCSH and integrated in CHAM – Universidade NOVA de Lisboa / Universidade dos Açores, where he was a postdoctoral Fellow (2015-2018). He is a member of the Research Group in Transcultural, Literary and Post-Colonial Studies, and professor of the Chair Eugénio Tavares of the UNICV. He has extensive professional experience, particularly teaching in Portugal and Cabo Verde, where he was twice Visiting Professor (2021 and 2023). He is president of the jury for the Januário Leite Literary Awards. He participates in the "Scientifically Probable Program". In 2021, with "Cartas com Ciência," he was runner-up for the Go Green GO Social NOVA FCSH / Santander Universidades award.

PANEL 7. CHALLENGES ON HERITAGE CONSERVATION

Chair: Carla Alferes Pinto (CHAM – Universidade NOVA de Lisboa / Universidade dos Açores - ORCID)*

This panel aims to address current challenges regarding the preservation and conservation of cultural heritage, thus contributing to discussions on sustainable heritage conservation practices.

* This panel was originally submitted with the title Let's Really Talk about Decision-Making in Cultural Heritage Conservation, by Sílvia O. Sequeira (LAQV-REQUIMTE - Universidade NOVA de Lisboa), Élia Roldão (LAQV-REQUIMTE - Universidade NOVA de Lisboa), Susana França de Sá (LAQV-REQUIMTE - Universidade NOVA de Lisboa), and Ana Claro (CHAM – Universidade NOVA de Lisboa / Universidade dos Açores), who withdrew from the conference.

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I WISH I KNEW THEN WHAT I KNOW NOW: A REFLECTION ON CAREER-DEFINING DECISIONS IN THE FIELD OF CONSERVATION AND RESTORATION

Lénia Oliveira Fernandes
(Universidade NOVA de Lisboa - ORCID)

Abstract

Picture this: it's the year 2003 and I have just been accepted into a conservation-restoration program. Upon hearing this, my uncle makes a seemingly harmless comment: "Oh, so you'll be painting over statues of saints to make them look pretty". Knowing almost nothing about conservation ethics, it was then and there that I decided I never wanted to make anything look 'pretty' just for the sake of it. I can now see how moments such as this one have impacted my professional outlook.

Even though the general public's perception of conservation and restoration continues to improve, there is still a lack of awareness of the challenges faced on a daily basis by those working in this field. Worldwide, there's a tendency to expand the concept of what is considered cultural heritage. However, the opportunities provided in the job market are still scarce, and unable to integrate new graduates. When those opportunities appear, they tend to disregard financial stability and are therefore unsustainable in the long run. With such barriers, it is no wonder that persisting in the pursuit of such a career becomes a difficult decision. One might even come to the conclusion that to have a fair chance, it is necessary to reach beyond familiar territory. Working away from your country of origin is far easier than it used to be, but adjusting to other cultures takes a considerable amount of (continuous) effort.

As for the profession itself, the decisions we make - regardless of whether they happen at a trainee or senior level - go far beyond the fulfillment of practical tasks. Our choices always need to integrate many different areas of knowledge and transform ideal parameters into feasible outcomes. Furthermore, they have consequences and impact not only what we want to protect but also our physical and psychological well-being.
This presentation raises discussion points related to the inherent challenges of considering, obtaining, and maintaining a career in conservation. It will give a first-hand

account of how cultural context and experience influence decision-making for those working in conservation and related professions.

Keywords

Conservation; Restoration; Decision-making; Heritage Management; Professional Development.

Short bio

Lénia Oliveira Fernandes obtained a Master's Degree in Conservation and Restoration from NOVA School of Science and Technology (Portugal) in 2008, specializing in photographs. The related thesis is connected to an internship at the Image Permanence Institute (USA) and the development of the GraphicsAtlas.org platform. She is currently enrolled as a Ph.D. student at NOVA to research chromogenic film (a.k.a. colour slides) in Portuguese collections. She worked as a photograph conservator in the Netherlands at the Rijksmuseum and the Nederlands Fotomuseum. Her professional experience is also connected to institutions such as the Historisches Archiv der Stadt Köln and the Hochschule für Technik und Wirtschaft Berlin (Germany), as well as the Arquivo e Biblioteca da Madeira (Portugal). Lénia is a member of APOYOnline – Association for Heritage Preservation of the Americas, and has been an Assistant Group Coordinator of the ICOM-CC Photographic Materials Working Group since 2019.

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DECISION-MAKING ON THE CONSERVATION TREATMENT OF TWO 18TH-CENTURY ILLUMINATED CODICES

Ana Cristina Torres Campos
(Universidade Federal de Minas Gerais - ORCID)
Márcia Almada
(Universidade Federal de Minas Gerais - ORCID)

Abstract

In this work, we discuss the treatment of two 18th century illuminated manuscripts that presented similar deterioration characteristics, such as discoloration, stains, and support losses. The conservation treatment was part of a research project that evaluated the feasibility of maintaining material evidence for historical research during conservative interventions. This project enabled the discussion of issues regarding the teaching of conservation techniques, especially those that require a selection of paper tones for infilling losses, an important choice that directly impacts the object's appreciation.

This research aimed to identify values attributed to the codices and to compare different treatment methodologies applied in of each of them; one using a single tone of paper coinciding with the lightest areas of the original support, and the other using three different tones, selected in accordance with tonal variations in each folio.

The interventions were performed by a team of conservators. After treatment, a comparative analysis was carried out to discuss the effectiveness of each approach and

the challenges inherent in their execution. Michalsky and Rossi Daria's decision matrix, based on assigned values, was used to reassess some of these choices.

The first methodology rendered a continuous and objective workflow, ensuring similar results for the entirety of the document, regardless of the executor's decisions. However, it became disruptive in the initial – and more ornate – folios, hampering the proper appreciation of the paintings they carried. The decision matrix was applied to resolve the problem, demonstrating that the toning of these areas was the appropriate choice. This issue did not happen when the second methodology was applied. In this case, the challenges laid in techniques for toning the papers and in the workflow, for it demanded the highly subjective choice of which paper shade should be used in which area. Because the team was small and well-coordinated the results weren't compromised.

The conservation of these codices provided a rich discussion on decision-making based on historical and contemporary values. The debate about choices is an inherent process in teaching and in research projects within the context of the professional training of conservators.

Keywords

Decision-making; Infills; Toning; Illuminated Manuscript; Values.

Short bio

Ana Cristina Torres Campo is a student at the master's in Arts program at the School of Fine Arts of the Federal University of Minas Gerais, with bachelor's degree in History and in Conservation and Restoration of Movable Heritage from the same institution. Her focus is on decision-making and value attribution in the paper conservation field. She works as a paper conservator for private collections.

Márcia Amada is Associate Professor at the Federal University of Minas Gerais, acting in the Conservation and Restoration of Movable Heritage Course and in the postgraduation program in Arts at the same institution. She's specialist in paper conservation by ICCROM and PhD in History by the Federal University of Minas Gerais, with Postdoctoral researches at the State University of Campinas and at the Fluminense Federal University.

PANEL 8. LOCALIZATION, POLITICS, AND THE WRITING OF ART HISTORY

Chair: Sabina d'Inzillo Carranza de Cavi (IHA - Universidade NOVA de Lisboa - ORCID)

This session aims at discussing the utility of Art History in 21st-century globalized societies and the ways in which, as a humanistic discipline, Art History may contribute to the preservation and reconfiguration of Human Artistic & Cultural Heritage in future generations. We aim to discuss art criticism and art methodologies from the conditions of mobility, intellectual censorship, and public health policies endorsed during and after the COVID-19 crisis: conditions that may apply to the near future and which seem to define this century. For instance, the restrictions on free global motility and access to historical sources and art objects (and architecture) during this pandemic have proved the inadequacy of many art-historical methodologies used over the past 70 years, both in the academic milieu and in the museums.

Confronted by cultural and political turnover of the post-globalized discourse triggered by this pandemic, several scholars have pointed to the concept of localization, local identities, and local heritages as the solution for globally re-implementing democracy (such as ecologist, activist, and food rights advocate Vandana Shiva). The rebirth and revivification of artistic and natural compounds (cities, natural parks, open and diffused museums) through their compulsory isolation have also revealed that global art consumption, as most recently promoted and endorsed by consumers as well as by public & private institutions, should come to a stop unless we want to see art & nature vanish at our eyesight.

This panel proposes to debate if and how the democratic manifesto of Localization theories (Local Futures etc.) can dialogue with post-modern history and sciences to implement and guarantee the physical preservation of cultural and artistic human heritages in a society that seems deemed to delegate spiritual and artistic expression to globally & financially enforced Artificial Intelligences.

Keywords

Global Studies; Localization; Cultural Heritage; AI; Patrimony; Methodologies.

Short bio

Prof. Dr. de Cavi holds a doctorate class from 2007 (Columbia University, New York) where she has studied with Prof. David Freedberg and Prof. Joseph Connors. Since 2019 Sabina de Cavi is a professor auxiliar in the Department of Art History and permanent researcher of the Instituto de História da Arte (IHA) of the Faculty of Social and Human Sciences of Universidade Nova de Lisboa, where she teaches and researches on 17th and 18th century Portugal and the Iberian Peninsula. She is also a tenured professor on voluntary leave at the Department of Art History of the Universidad de Córdoba (Spain), where she lived and worked between 2012 and 2019. She is a specialist in Southern Italian and Iberian art and architecture, mostly focusing on architectural history & the decorative arts, the theory and practice of drawing. Her current

research on Sicily, Spain, and Portugal focuses on the material history and techniques of artistic materials and architecture.

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INTRODUCTION. LOCALIZATION/GLOBALIZATION: A TOXIC BINARY FOR ART HISTORY AND THE THEORY OF CULTURAL PATRIMONY

Sabina de Cavi

(IHA – Universidade NOVA de Lisboa - ORCID)

Abstract

Art historical scholarship and research has reached a historical divide. Forced to choose between history & interpretation, or theory & invention, today's art historian is obliged to take side in the academic discourse and refrain from political speech, while his/her work remains irrelevant for most civil society. How did we get here?

A retrospective look at art history methodologies over the past 40 years - from the creation of the Global Web (1983) to the implementation of Big and Open Access data processing, clarifies that we abdicated analytical, logical and in depth social and contextual studies to abstract and theoretical rethinking of global circulations and trans-activities. This global turn may explain the vacuum on which we precariously float.

Incredulous spectators of this ultimate swan song, after the death of premodern art and the burial of Art History - understood as a discipline, primary education, humanitas, and an instrument of cultural protection – art historians and educators today feel unsure about their right to exist and puzzled about the vocation of Art History in the socio-cultural reset postulated by EU Agenda Europe 2030, increasingly dominated by the rhetoric of Visual Studies, the lure of Artificial Intelligence, and the ultimate consequences of implementing metadata/metaverse and transhumanism in current and future human generations, already alienated from reality, materiality, and the body.

Inspired by research on regenerative cultures, I will reintroduce the model of sustainable, inclusive, politically, and civically engaged contextual art history as a tool for the reconfiguration and preservation of human legacy on earth, and the optimal preservation model which can reverse the effect of Homogenocene global modernity into a new Anthropocene model meant to last without prejudice of animal and vegetal life.

Stepping from the democratic manifesto of Localization theories (Local Futures etc.) we shall see how local identities where the balance between men and nature is respected, beloved and coveted, are the only viable solution for globally re-implementing human values, human and animal rights and earth democracy (as declared by - among many - ecologist, activist, and food rights advocate Vandana Shiva).

BYUNG-CHUL HAN'S NOTION OF HYPERCULTURE: CULTURE AND GLOBALISATION

Fabio Tononi

(CHAM – Universidade NOVA de Lisboa / Universidade dos Açores - ORCID)

Abstract

In his Hyperculture: Culture and Globalisation (2005), the philosopher and cultural theorist Byung-Chul Han describes the hypercultural structure of the contemporary world, and the features that sanction the end of postmodernism. Han's notion of hyperculture is fundamental when thinking about the future of the heritage because it offers a perspective on the cultural exchanges in the present and future global world. According to Han, since the 1990s, the world has been subjected to a new wave of global culture, which consists of the merging of different cultures. However, Han posits, this cultural fusion results not in mere levelling but in enrichment leading to a better world. In his analysis, Han compares and contrasts Western culture with that of East Asia. This comparison allows him to establish a comparative philosophy in the Nietzschean sense. Han offers compelling answers to the most pressing questions that the philosophy of culture poses today, including developing and defining a model capable of describing present-day cultural dynamics. While many scholars perceive an era of decay and bewilderment, Han recognises the transition to a better world. However, Han does not take into consideration the weaknesses of the contemporary globalised world, which is also characterised by the end of ideologies, the sense of social disorientation that follows, the rise of new psychological problems, and the insinuation of late capitalism in every aspect of life as described by thinkers such as Alain Badiou, Zygmunt Bauman, David Harvey, and Fredric Jameson. In this respect, this paper seeks to balance Han's optimistic view of global culture with the critical perspective on globalisation offered by the Marxist tradition of thought.

Keywords

Byung-Chul Han; Globalisation; Hyperculture; Postmodernism.

Short bio

Fabio Tononi is a Post-Doctoral Research Fellow at the CHAM – Universidade NOVA de Lisboa / Universidade dos Açores in the Faculty of Social and Human Sciences (FCHS) of NOVA University of Lisbon, and teaches philosophy at the Centro Luís Krus – Formação ao Longo da Vida. He is the editor-in-chief of the Edgar Wind Journal. His research interests include the essence and tasks of philosophy and science, the writings of Aby Warburg and Edgar Wind, the relationship between art and cognitive neuroscience, the interconnection between art and ideology, and postmodernism. In 2021, Tononi received a Ph.D. from the Warburg Institute in the School of Advanced Study of the University of London. He held an internship at Villa I Tatti, the Harvard University Center for Italian Renaissance Studies in Florence. His publications include: Edgar Wind: Art and Embodiment, ed. by Fabio Tononi, Jaynie Anderson, and Bernardino Branca, Oxford, Peter Lang (Under contract).

CAUGHT BETWEEN A ROCK AND A HARD PLACE: ARTIFICIAL INTELLIGENCE AND THE FUTURE OF ART HISTORY

Vasco Nuno Medeiros

(ARTIS - Universidade de Lisboa - ORCID)

Abstract

Every day around twenty billion new images are added to social network servers and their digital storage services. Every two minutes the equivalent of all the photographs taken in the 19th century are produced. Every year, this figure rises to an incredible one thousand three hundred quadrillion new images. Very soon, these exponentially increasing numbers will pose art history numerous ethical, ontological and methodological dilemmas. It is an inescapable fact that the image today is clearly devalued. The Benjaminian artistic "aura" has long been digitalised. An image, according to Wittgenstein, is a model of reality: "In the image and in the object there must be something identical, so that one can be at all the image of the other." Since Art History deals fundamentally with images, this process of ontological devaluation constitutes an obvious threat to the future of the discipline. Conscious, however, of the value of the image as a set of values representing knowledge about the world, are we, art historians, able to deliberately open our hands to this whole wealth of sources? Is there any other period of history in which the artistic process has been so extensively documented in images? Are these images not an extremely useful reflection of society for future critical-historical analysis? They certainly are. Are we able to carry out this sorting process? Certainly not. The art historian of the future will certainly depend on the aid of artificial intelligence to be able to deal with the astronomical quantities of sources at his disposal, but this relationship seems problematic and contains ontological questions that are difficult to solve. As art is a conscious "doing", there are, however, countless systems that use AI to create totally new artistic images. This phenomenon obligatorily imposes itself on us: is this a "doing"? And if so, is it conscious? Should Art History, as a discipline, confer on these images a legitimacy equivalent to human artistic manifestations, or should it consider them in their exclusively algorithmic dimension? Should it resort to AI itself to characterize them? But if so, and according to Juvenal, who will guard the guards?

Keywords

AI; Art History; Methodologies; Art Theory.

Short bio

Vasco Medeiros, PhD. Professor at the Institute for Culture and Portuguese Language of the School of Arts and Humanities, University of Lisbon [ICLP-FLUL]. Integrated Researcher of Artis, Institute for the History of Art of the School of Arts and Humanities, University of Lisbon [Artis-IHA-FLUL] and member of the ARS - Art in Portugal and in the "Portuguese World". National Correspondent Academic of the National Academy of Fine Arts. PhD in History of Art from the School of Arts and Humanities of the University of Lisbon with the thesis: The Pictorial Science in Europe: 1430 - 1530 - Iconopoiesis

and Teaching, Confluence and Singularity. IR responsible for the creation and development of the R&D project PEX ARTIFEX: ARS CARTOGRAPHICA financed by FCT under the reference EXPL/ART-HIS/0785/2021. Author of the podcast ARTifex dedicated to the history of art and science. Conducts author travels dedicated to the study and teaching of art history.

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AGRICULTURAL HERITAGE: HOLISTIC AND REGENERATIVE FARMING TODAY IN PORTUGAL

Sérgio António Sales Nicolau
(Independent Researcher)

Abstract

In this presentation I aim to provide a panorama of the protocols and institutions which regulate farming (vineyards, fruit trees, cereals & vegetables) in Portugal, vis-à-vis EU protocols for the food industry. I will explain which ones I find most problematic and dangerous for the preservation of Portugal's ancestral knowledge on agriculture (for instance, the use of pesticides, deforestation, monoculture etc., industrial farming etc.)

This will imply discussing the positive and negative changes implemented in farming (the modernization of farming) after the entry into the EU in 1986.

I will give my opinion on the matter as a private 5 generation's Portuguese farmer interested in the preservation of Portugal's ancestral knowledge on land, soils, weather, and plants. I will discuss why it is important to preserve, register, archive and revive this knowledge in XXIth century farming, for the general preservation of what we call cultural heritage.

Cultural heritage implies vernacular local knowledge which are linked to the land, and to its sustainability, but this set of rules and traditions have limited implementation from the state, in the name of "modernization", and national health.

I will end by explaining alternative protocols and models (regenerative farming, km zero farming, permaculture, and ancient farming) which are being implemented by private owners today and specifically mention who is doing new work, with private investments.

Overall, I will give my opinion on the profitability of regenerative, culture/al farming preservation, and on the importance of ancient knowledge of traditional farming, explaining how it can be combined with profit, how it could make use of Artificial Intelligence, and be part of all-ages programs in public education.

Keywords

Cultural Heritage; Farming; Food Culture; Vernacular Architecture; Infrastructures.

Short bio

Sergio Nicolau (1977) was born and raised in a family with 5 generation's experience in farming. He holds a degree in Agronomy (2000) with a specialization in Animal

Production. Nicolau then specialized in viticulture and worked as technical consultant and wine-making for several years and farms. He has been a producer of certified bio wine since 2018. They implement new protocols of Regenerative Farming in order to magnify plants and soils' health working with full understanding of the local ecosystems and with a holistic approach. As a result, their products are not only nutritionally balanced but also rich in flavor and taste, and they genuinely express all the components and cultural/natural values of the local territory where we work.

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HERDING TODAY: HOW CAN LIVESTOCK HELP IN THE PRESERVATION OF CULTURE HERITAGE

Francisco Manuel Cidade Alves
((Independent Researcher))

Abstract

In this presentation I aim to provide a very general idea/panorama of the protocols and institutions which regulate herding (cows, pigs, sheep's) in Portugal, vis-à-vis EU protocols for the food industry. I will explain which ones I find most problematic and dangerous for the preservation of Portugal's ancestral knowledge on herding and animal keeping (for instance, industrial farming, deforestation, vaccination etc.)

This will imply discussing the gradual disappearance of traditional herding and the loss of herding culture, architecture, and manufacturing skills after the entry into the EU in 1986.

The loss of traditional human knowledge on animal's diet, health and well-being is something which needs to be discussed as a loss of cultural heritage: a cultural ancestral heritage which is still alive in Portugal but endangered.

The loss of this culture is impacting on the preservation of land, nature and traditional vernacular architecture and peripheral road systems, with a terrible impact on landscape preservation.

Healthy, sustainable, and salubrious meat (and meat derivative) products are also essentials to guarantee human's health and are the result of traditional farming only. All this has been sacrificed in the name of "modernization", without public debate nor public political agreement.

I will give my opinion on the matter as the owner of Herdade de S. Luis, a farm of 700 hectares of Agro-silvo-pastoral system in the family for five generations.

I will end by explaining how a number of associations and private owners have studied, are practicing and have reimplemented this knowledge at their own expense without (or with) the funding of any ministry.

Overall, I will give my opinion on the profitability of traditional herding, and rewilding, explaining how it can be combined with profit, and animal training and care (let's think about the value of dogs!) and be part of all-ages programs in public education.

Keywords

Cultural Heritage; Animals; Herding; Food Culture; Vernacular Architecture; Infrastructures.

Short bio

Agricultural manager in a family business, since 2005. They initially produced 2 animal species, after training in Regenerative agriculture and holistic management, where he started practices on the estate 7 years ago, they introduced 2 more species. They produce and sell sheep, goats, cattle and pigs (native breeds). The name Porcus Natura comes from the unique maternity system developed by his father 20 years ago, where the focus is animal welfare and soil regeneration. Creating a grazing dynamic, of the different species, with the aim of making the activity more efficient as well as regenerating the Montado ecosystem is our focus, thus achieving meat with a positive impact on the environment and human health.

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LOSS AND RECONFIGURATION OF PORTUGUESE CULTURAL HERITAGE ACCORDING TO YOUNG PORTUGUESE ARTISTS (1973-TODAY)

Carlos Pedro Pereira Reigadas
(Independent Researcher)

Abstract

In this paper I will give a panorama of contemporary artists in Portugal whose work is environmental and concerned with cultural heritage. I will provide information on their specific take on EU economic, health and educational politics which affect the preservation of cultural patrimony and education in Portugal. I will base my work on interviews with a set of important questions, to understand what they mean by "cultural heritage" in the broadest sense, focusing on Portugal. I will also problematize the issue of "Luso" global heritage, as a purely academic and political discourse.

Keywords

Cultural Heritage; Criticism; Contemporary Art; Galleries; Curatorship.

Short bio

Between 1988 and 1991 he attended the advanced sculpture course at ARCO. Between 1988 and 1990 he worked at Galeria Cómicos/Luis Serpa. Once assistant to several national artists such as Julião Sarmento, Pedro Cabrita Reis, Pedro Portugal, Jorge Martins, and international artists such as Gilberto Zorio, Juan Muñoz and Joseph Kosuth. He has a degree in Art History, Faculty of Social and Human Sciences at Universidade Nova de Lisboa (2022) and a Master degree in Art, in Critical Curation and Art Theories at the Faculty of Fine Arts, University of Lisbon (2023). With Anabela Antunes (1991), Reigadas founded the Galeria Arte Periférica in Massamá, for young artists, which in 1994 passed to the Centro Cultural e Belém, where it still is and where both work as curators and promoters of international young artists. The gallery is also a shop for art materials and a cultural hob.

PANEL 9. MANOR HOUSE: A HERITAGE FROM THE PAST TO BE PRESERVED FOR THE FUTURE

Chair: Ana Celeste Glória (Independent Researcher - ORCID)

The preservation of manor houses, also designated as historic houses, is an increasingly sensitive issue. Some of them are private property, but nevertheless are a testimony of an era and culture. And therefore these buildings are considered cultural heritage to be preserved. Moreover, in some cases they are recognized by their respective governments, being classified and recognized as National Monuments, Buildings of Public Interest, or Municipal, in the Portuguese case, in order to protect and enhance them under the current legislation.

In this sense, this panel seeks to give space for debate around issues that deal with the future of manor houses, solares, palaces, and historic houses that were built in different geographical spaces, and that are private or even public property.

In this panel, we welcome contributions that seek to disseminate studies and project proposals concerning rehabilitation and preservation solutions for the future of this heritage. But also, develop a critical analysis about: the cultural and authenticity values versus the adopted solutions (related to culture or tourism sectors); the social and economic impact of this heritage on local development; the impact of the country's political, social, and economic strategies in this heritage; the vulnerability of this heritage when shared in the World;

Keywords

Manor houses; Rehabilitation; Preservation; Tourism; Culture.

Short bio

Ana Celeste Glória has a Ph.D. in History of Art, a Master's in Heritage, and a Bachelor's degree in History of Art. Her Ph.D. thesis was focused on "Casa Nobre na Região Demarcada do Douro no século XVIII" at NOVA FCSH. She was involved in the process of valuation and recovery of the "Casa da Pesca" (Quinta de Recreio dos Marqueses de Pombal, Oeiras), a National Monument, having developed a set of studies and disseminated it in different communication channels. She participated in the Art Treatises project (CHAM – Universidade NOVA de Lisboa / Universidade dos Açores) and ROSSIO Infrastructure. Also, she has been to several national and international conferences.

REHABILITATION AND PRESERVATION SOLUTIONS FOR THE FUTURE OF MANOR HERITAGE – THE VILLA PORTELA CASE

Ricardo Charters-d'Azevedo
(Independent Researcher - ORCID)

Abstract

The appreciation and preservation of built heritage received from past generations, allowing it to be transmitted to heirs or eventually for public use, is one of the biggest challenges for property owners. Often, this heritage has a size and organization that no longer fits with today's way of life, so its owners seek to give it other uses that do not distort the property's exterior and interior architecture too much, while knowing that interventions should not be tailored to a new use but to the essential use of the building, thus perpetuating the memory of the family that enjoyed it.

The preservation and rehabilitation of manor heritage is essential to maintain the cultural and historical identity of local communities and attract tourism. However, the adoption of rehabilitation and preservation solutions must balance the preservation of cultural and authenticity values with the promotion of tourism. The solutions must also involve the local communities and prioritize their needs to enhance the heritage's social and economic impact. Finally, the adoption of solutions must take into account the country's political, social, and economic context to ensure the preservation and rehabilitation of manor heritage.

Based on a practical case that occurred in 2017, this paper presents the alternatives that the owner considered in order to protect that heritage.

Keywords

Manor Heritage; Heritage Preservation; Villa Portela.

Short bio

Ricardo Charters-d'Azevedo is an electrical and telecommunications engineer. He was a professor at the Instituto Superior Técnico (University of Lisbon) and Academia Militar, director-general at the Ministry of Education in Portugal, and a high official of the European Commission, having represented it in Portugal from 1997 to 2004. He now dedicates himself to researching the history and heritage of the city of Leiria and his family, having published 20 books since 2007. He has been awarded the gold medal of the city of Leiria and is a Grand Officer of the Order of Infante D. Henrique. He is a member of the Portuguese Association of Genealogists and an academic of honour at the Portuguese Academy of History.

(RE)THINKING THE MANOR HOUSE IN LIGHT OF THE 40TH ANNIVERSARY OF TURIHAB - ASSOCIAÇÃO DO TURISMO DE HABITAÇÃO: THE CASE STUDY OF THE LIMA VALLEY

Miguel Ayres de Campos Tovar
(IEM - Universidade NOVA de Lisboa)
Francisco de Calheiros e Menezes
(TURIHAB)

Abstract

Among the strategies developed for the valorisation and economic potentiation of the Portuguese manor house during the last half-century, that of Turismo de Habitação or Historic Housing Tourism stands out for its originality, for its essentially endogenous character, and for its impact as a guarantor of functional viability for an appreciable number of historic properties across the country. Focussing on the testing ground configured by the Lima Valley (effectively the cradle of Turismo de Habitação, and still its principal regional base) this paper will review some of the ways in which it has supplied an alternative or complementary solution to the models of profitability traditionally observed by historic properties, ensuring them a continuing role in the region's economic and socio-cultural stages.

A creative solution developed in the furrow of tradition, it will be argued that Historic Housing Tourism can and should be understood in light of the wider history of the Northern Portuguese manor house, with its centuries-old tension between continuity and reinvention. Crucially, its approach has proven singularly embracing of the seigneurial house in the fullness of its domestic and familial life — complementing the preservation of its materiality with an ampler and more fine-grained conception of historical heritage, inextricably enmeshed with the human density of the place. Considering both the foundational principles of this brand of tourism and the main challenges that lie on its horizon, we will aim to outline some perspectives for the future and identify a number of potential guidelines for a deepening of its identity over the coming decades.

Keywords

Tourism; Heritage Management; Manor house.

Short bio

Miguel Ayres de Campos Tovar holds a BA in History of Art and Architecture and a Masters' degree in Medieval Studies from the University of Oxford; he completed his doctorate in Art History at the Courtauld Institute of Art. He is an Integrated Member of the Institute of Medieval Studies of NOVA University Lisbon, and an Associate Member of ARTIS - Department of Art History of the Faculty of Letters of the University of Lisbon. He authored the book "À Descoberta dos solares da Ribeira Lima: um património entre a continuidade e a reinvenção" (2023).

Francisco de Calheiros holds an MPhil in Tourism and Sustainable Development from Bournemouth University. He has presided over TURIHAB - Associação do Turismo de Habitação since its inception in 1983, and is the president of ADRIL - Associação de Desenvolvimento Rural Integrado do Lima; he is the proprietor of Paço de Calheiros in Ponte de Lima.

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THE INTEGRATED STUDY OF THE NOBLE HOUSE IN PORTUGAL. THE CASE "CASAS ARMORIADAS DOS ARCOS DE VALDEVEZ": A MULTIPLIER RESEARCH MODEL OF CONCRETE ACTIONS

Armando Malheiro da Silva
(CITCEM - Universidade do Porto - ORCID)
Luís Pimenta de Castro Damásio
(CITCEM - Universidade do Porto)
João Carlos Gachineiro
(CITCEM - Universidade do Porto)

Abstract

This communication presents the origin and evolution of a research project presented to the Municipality of Arcos de Valdevez (in Alto Minho), as a counterpoint to an invitation, then formulated, to carry out an inventory of the stones of arms of that county. In the counter-proposal, a different approach was designed, inspired by the seminal work of Carlos de Azevedo "Solares Portugueses" (Lisbon: 1969) and completed, in terms of inspiring sources, by studies (surveys) of family heraldry and by genealogical studies within an approach of History of the Noble Family or local elites. Over more than thirty years, eight volumes were published that contain an integrated study of 12 noble houses in armor (a small number compared to the total number of houses generically identified in the municipality, but appreciable if we take into account the systemic and in-depth nature of each study). During this period, other actions naturally emerged: a complementary collection was created ("Documentação Casas Armoriadas"), which already produced three volumes, each monographically dealing with a specific type of document that was found in the collection of the Families studied and began, with full support from the Municipality of Arcos de Valdez, an International Congress Casa Nobre: a heritage for the future, starting in 2005 and with six editions held every three years. It is intended, in short, to take stock of an ongoing project and also to expose the essential lines of a possible research model for this type of historical reality and heritage with tourism potential and sustainable development in the future.

Keywords

Armored Houses; Civil Architecture; Heraldry; Family History; Arcos de Valdevez municipality.

Short bio

Armando Malheiro da Silva, Professor at Faculdade de Letras do Porto, CITCEM; Luís Pimenta de Castro Damásio, PhD in Art History, CITCEM; João Carlos Gachineiro, BA in History.

PANEL 10. OCEANS' HERITAGE: KNOWING THE NATURAL, SAFEGUARDING THE CULTURAL

Chair: Cristina Brito (CHAM – Universidade NOVA de Lisboa / Universidade dos Açores - ORCID), Catarina Garcia (CHAM – Universidade NOVA de Lisboa / Universidade dos Açores - ORCID), Joana Baço (CHAM – Universidade NOVA de Lisboa / Universidade dos Açores - ORCID), Nina Vieira (CHAM – Universidade NOVA de Lisboa / Universidade dos Açores - ORCID) and Patrícia Carvalho (CHAM – Universidade NOVA de Lisboa / Universidade dos Açores - ORCID)

The world's oceans are rich in biodiversity, cultural assets, and heritage that need to be known, kept, and safeguarded. Throughout time, humans have engaged with the ocean in multiple ways, from exploiting it and learning from it to conceptualizing it. These practices have impacted natural ecosystems and populations, and created tangible and intangible cultural productions that contribute to our current understanding of the oceans. The interaction of human and natural aspects is of particular relevance to address issues of safeguarding and conservation that may involve multiple dimensions of the oceans' heritage.

In this panel, we accept papers from all areas of and topics within the humanities, social and natural sciences (art, literature and music, history and archaeology, ecology and biodiversity, ecocriticism, museology, environment and climate changes, food security, animal studies, seascapes and coastal studies), most especially if they cross-fertilize their approaches of heritage and memory about the oceans in any time period and geographies. We welcome submissions from researchers from a wide range of worldviews - including traditional and indigenous - and from different career stages, non-academic stakeholders, and knowledge-holders.

Keywords

Cultural and Natural Heritage; Tangible and Intangible Heritage; Humanities for the Ocean; Peoples and Environment; Maritime Landscapes; SDG14.

Short bio

Cristina Brito is Associate Professor at the History Department at NOVA FCSH, Lisbon, and a researcher at CHAM – Universidade NOVA de Lisboa / Universidade dos Açores. She is currently the PI of two EEA Grants Bilateral Funds Initiatives and the co-PI of the ERC Synergy Grant 4-OCEANS: Human History of Marine Life (2021-2027). She holds a Ph.D. in History – History of the Portuguese Discoveries and Expansion, Faculty of Social and Human Sciences of NOVA University of Lisbon (2005/2010), a Masters in Ethology from the Institute of Applied Psychology (1998/2000), and a Bachelor's degree in Biology Applied to Animal Resources – Marine Resources, Faculty of Sciences of the University of Lisbon (1993/1998). Prior to her current position, she has been awarded a Research Contract by FCT (IF/00610/2015) at CHAM – Universidade NOVA de Lisboa / Universidade dos Açores to investigate 'Cow-fish, ngulu-maza or iguaragua? Local and Global Knowledge Production, Changing Perceptions and Practices on Marine Animals

in the Atlantic, 1419–1758' (2016-2019). Her new book - Humans and Aquatic Animals in Early Modern Africa and Americas - is soon to be published by Amsterdam University Press Cristina Brito has an interdisciplinary, comparative and cross-cultural approach to her research. Her scientific interests include early modern marine environmental history, local and global perceptions about and uses of the seas, Atlantic and oceanic histories, humans and nonhumans relationships, the Anthropocene and the Blue Humanities. She is also a member of the Board of OPI – Oceans Past Initiative, and an active member of several networks and research projects, within the thematic line of research (Environmental History and the Sea), such as the UNESCO Chair on Oceans' Cultural Heritage and the H2020 RISE project CONCHA.

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CO-CREATION AS A BASIS FOR RESEARCH IN HERITAGE STUDIES. THE AUDIO GUIDES OF THE SEA OF AGUDA: CASE STUDY

Cátia Raquel de Sousa Oliveira

(CITCEM - Universidade do Porto - ORCID)

Abstract

Policies for the economy, ecology and maritime culture, place the Ocean at the center of the National and International debate. In this perspective, the project of the digital application «Audio guides of the sea of Aguda», a partnership between the CITCEM – Centro de Investigação Transdisciplinar Cultura Espaço e Memória [Center for Transdisciplinary Research Culture Space and Memory] and ONG Sociedad para el Desarrollo de las Comunidades Costeras – SOLDECOCOS [Society for the development of coastal communities], results from the research developed in the PhD project "MaisPatrimónio. Laboratório da Educação para o Património" ["MoreHeritage. Heritage Education Laboratory"] which it shares with SOLDECOCOS, the goal of enhancing the environmental, cultural and ethnographic heritage of the sea, in order to train local agents in the use of this heritage, as well as promote among them their appreciation and good environmental practices.

In this sense, we understand that working in its cultural heritage point of view, implies recognizing the commitment to the human potencial it generates. Co-creation with citizens are a consolidated trend in content collection practices (Moore, 1994; Flinn, 2007) which, linked to the botton up model, allows to achieve a non-institutionalized discourse of these heritages.

In this communication, we intend to present the methodology applied, from the moment the community of Aguda (Vila Nova de Gaia) is challenged to rethink its connection to the ocean, through memory, to the moment when crossing them with a consolidated investigation, two paths of knowledge are generated: the first, the activation of the awareness of local agents for the valorization of its actions and its repercussion on the coast; the second, the transfer of knowledge about the territory of the coast line of Vila Nova de Gaia, in its natural and cultural, material and immaterial dimension.

Keywords

Cultural heritage; Fishing communities; Sustainability.

Short bio

Master's in history of Portuguese Art, develops the PhD in Heritage Studies (FLUP) in the specialty of Art History with the theme «MaisPatrimónio. Laboratório de Educação para o Património» [MoreHeritage. Heritage Education Laboratory] (Bolsa FCT: SFRH/BD/144549/2019). Is an integrated researcher in the CITCEM/FLUP, in the research group on "Material and Intangible Heritage". Has sought to develop research focused on Education and Communication for Heritage with local communities, as fundamental factors for the sustainability of culture on a local scale. In this journey stands out the Coordination of the Educational Services Team at the Casa-Museu Abel Salazar in 2016, the Research Instance developed in 2022, at the Instituto Andaluz del Património Histórico, as well as the training "Involvement of communities in the enhancement of local heritage" taught in the same year.

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HOW IS HERITAGE PICTURED? COMMON VISIONS FROM THE AZORES

Alison Laurie Neilson

(CICS.NOVA - Universidade NOVA de Lisboa - ORCID)

Abstract

This reflexive paper asks how heritage can be described as common in a world of increasing enclosures, privatization and other ocean grabbing. It explores issues of power within the realm of storytelling, ocean heritage and identity. It highlights the successes and challenges of community partnerships and research related to inclusion and active citizenship in fishing communities. The paper draws from a photo narrative book that was created to highlight the continuous legacy of existing relationships between people and the ocean and their importance to ocean heritage. The book tells stories that frame fishermen and fisherwomen as important participants and leaders who are fighting to maintain sustainably just relationships with a wild ocean. These stories illuminate the daily lives of people who would otherwise be invisible against international stories of overfishing and uncritical celebration of marine protected areas. The book sought to weaken black and white arguments, which limit the depth of ideas about the ocean and about life in the sea and present the contradictions, nuances and complexity that exist among the various fishing communities of the nine Azorean islands.

By investigating the photographic narratives that ask us to look at the sea with new eyes, listen with new ears and awaken to know the sea in unknown ways, it seeks to know if such an approach can serve environmental justice and disrupt long existing power inequities. This paper explores the use of contrast, juxtaposition and reflective questions in both text and photographs. Who does the looking? Whose time is valued? Who gets labeled as heritage and who does the labeling?

Keywords

Ocean Justice; Photo Narratives; Small-scale Fisheries; Commons.

Short bio

Alison Laurie Neilson is an integrated researcher at the Interdisciplinary Centre for Social Sciences at University NOVA in Lisbon. She has graduate degrees in environmental studies, wildlife biology and comparative international development education. Her work transcends boundaries between arts/sciences, academic/non-academic and researcher/researched in knowledge creation and fisheries governance. She works on environmental justice issues in small-scale fishing communities of the Azores Islands Portugal. She conducts narrative and arts-informed research on the way sustainability is understood and used in education and fishing policy. She asks how scientists and teachers ignore the knowledge and experience of the people who spend their lives on the ocean and who depend on healthy fish populations. She looks at the way knowledge, wisdom and politics are mixed together. Alison uses arts within her practice to challenge norms within academic publishing, communications and education. This includes performance, graphic communications and creative facilitation.

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THE WHALE IN ATOUGUIA: RESEARCH AND COMMUNITY ENGAGEMENT FOR THE HISTORY OF MARINE ANIMALS AND PEOPLE

Nina Vieira

(CHAM – Universidade NOVA de Lisboa / Universidade dos Açores - ORCID)

Cristina Brito

(CHAM – Universidade NOVA de Lisboa / Universidade dos Açores - ORCID)

Rui Venâncio

(Câmara Municipal de Peniche)

Raquel Janeirinho

(Câmara Municipal de Peniche)

Jorge Martins

(Câmara Municipal de Peniche)

Abstract

The whale perpetuated in the toponym of a village. The whale as part of the collective identity, memory and imaginary of its inhabitants. The whale as the founding myth of a locality, now five kilometres from the coast, which had one of the most important maritime and fishing ports of central Portugal in the Middle Ages.

This is how the exhibition "A Baleia em Atouguia" (The Whale in Atouguia) that opened in March 2023 at the CIAB-Centro Interpretativo de Atouguia da Baleia, municipality of Peniche, is presented. The contents and material on display resulted from the work of a team of researchers and technicians for over about a year and a half. It was based on scientific research carried out in the last decade by CMP and CHAM – Universidade NOVA de Lisboa / Universidade dos Açores, and on new historical analysis on the local importance of whales since medieval times to nowadays.

Data were compiled and systematised from written and visual sources related to the uses of whales and their products, their symbolism, their importance in the construction of knowledge about the natural world and also their collective meaning in the construction and memory about the region.

In addition, material remains were documented and analysed, including whale bones, either from archaeological excavations or donated by the local population. Here, the involvement of the community has proved to be fundamental to understand the number of bones used as building material. At the same time, it shows the value of 'word-of-mouth' and of storytelling to recover the local memories and cultural heritage related to whales. From this information, it was possible to map the buildings where whale bones were found or where they are exposed and eventually identify some pattern of use of this material in the village. Besides that, this material collection is being sampled for laboratory analysis which allows the identification of the species and provides a life span of the animals.

Symbol of the village, natural and cultural heritage of the region, and new knowledge with national and international relevance, the Whale in Atouguia showcases all the potentialities of integrating historical and archaeological investigation, citizen science and outreach.

Keywords

Whaling; Strandings; Environmental History; Animal Studies; Museology.

Short bio

Nina Vieira is a researcher and member of the Executive Board at CHAM – Universidade NOVA de Lisboa / Universidade dos Açores, where she is a team member of the ERC Synergy Grant 4-Oceans: A human history of marine life. She is also the PI of the project funded by CHAM, ANIMALIA - Animal Biographies: A network of agencies in the making of early modern empires. She holds a training background in biology and marine ecology and a PhD in history dedicated to the history of Portuguese whaling in the early modern period. Her research is focused on the entangled relationships between humans and marine animals, through the study of their exploitation, economic, cultural, and ecological importance, and placing (non-human) animals as agents with a significant role in historical processes. She is currently the Regional Representative of Portugal at the ESEH-European Society for Environmental History, and she has also been actively engaged in several science communication actions.

DEVILFISH RISING: VISUALIZING THE PAST AND FUTURE OF GRAY WHALES AND PEOPLE IN THE PACIFIC

Jason M. Colby
(University of Victoria)

Abstract

This presentation will explore the shared history and intertwined future of gray whales and people. Hunted nearly to extinction in the nineteenth century, eastern Pacific gray whales made a remarkable recovery in the mid-twentieth century, despite rising human impacts on their coastal environment. By the 1970s, the species had become an icon of ecological recovery and international tourism, spurring excited around the promise of "friendly whale" encounters in the lagoons of Baja California. In the process, the shifting interaction between gray whales and people transformed cultural and spatial relations, bringing the species into the imagined community of the transnational Pacific Coast. Yet this environmental success story remained fragile. By the late 2010s, the impact of climate change on the species' historic recovery had raised a range of questions, including concerns over the revival of Indigenous whaling of gray whales. This talk will draw upon archival and oral history sources, but its centerpiece will be the new Devilfish website, featuring an animated digital map that juxtaposes human and gray whale history since 1840.

Keywords

Whales; Ocean; Environment; Conservation; Recovery.

Short bio

Jason M. Colby is professor of environmental and international history at the University of Victoria in British Columbia, Canada. He is the author of Orca: How We Came to Know and Love the Ocean's Greatest Predator (Oxford, 2018) and The Business of Empire: United Fruit, Race, and U.S. Expansion in Central America (Cornell, 2011). He is currently writing a book entitled Devilfish: The History and Future of Gray Whales and People.

PROJECT FOR A GEOGRAPHY OF THE PORTUGUESE SEA LANDSCAPE

Paulo José Antunes Dordio Gomes

(CITCEM - Universidade do Porto / Direção Regional de Cultura do Norte -

[ORCID](#))

Alexandra Cerveira Pinto Sousa Lima

(CITCEM - Universidade do Porto / Direção Regional de Cultura do Norte)

Abstract

The Arquivo de Memória Project (http://arquivodememoria.pt/) began in 2010, with the support of the Calouste Gulbenkian Foundation. Promoted by the Associação de Amigos do Parque e Museu do Coa (ACOA) and the Clube UNESCO Entre Gerações, it develops an intergenerational program, building an online archive of interviews, films and photographs, crossing several perspectives, whether of research, or of articulation of museums with the communities. Arquivo de Memória initially focused on memories of Portuguese rural populations of the Coa and Douro rivers, but, in more recent approaches, it has also focused on recording urban coastal and island communities and populations, examples of which include collections of interviews in Vila Nova de Gaia, Matosinhos, Angra do Heroísmo, or monographic collections, such as one dedicated to the painter Dordio Gomes.

The work done on Angra do Heroísmo, conducted by architects Eduardo Rodrigues and Susana Mendes de Andrade, focused on the 1980 earthquake and subsequent reconstruction. In Matosinhos, responding to a commission that was made to the project by one of the companies that worked for the Memory Museum promoted by the municipality (MUMMA), the interviews had as one of its axes the fishing community and an approach to the coastal seafront, based on an original document of the Charter of Sea Fishermen of Matosinhos designed by Delfim Nora, a researcher of the fishermen community of Leixões and Matosinhos. In this map, it is represented the outline of the Portuguese coast between Viana do Castelo, in the North, and the area of Aveiro, in the South, and it is marked the fishing grounds known among the fishermen community of Matosinhos, usually areas of rougher and rocky bottoms, or wrecked boats that stand out among the "clean" or sandy bottom. The area represented is about 40 to 50 nautical miles (c. 54 to c. 93 km) away from the coast, corresponding to the continental shelf before the "deep", the zone from which the ocean floor rapidly reaches great depths. Building on a survey coordinated by one of the subscribers, archeologist Paulo Dordio Gomes, dozens of people were interviewed. Their lives, related to the fishing arts and the sea, allowed the project to capture memories associated with the themes.

The intention of Arquivo de Memória is to continue this research, also accessible through the arquivodememoria.pt website, extending it to other fishing communities, and to continue this cartography of the memories of the sea. This is also a theme aligned with the long-standing discussion about the sea as a pivotal point in the strategy for the country's future. It is of interest to promote a literacy of the sea, that is, a renewed and active knowledge of the sea and the relationship that communities establish with it. Recording places, memories and experiences associated with them, on the opaque and

enigmatic surface of the sea, is to transform it into a recognized landscape, thus promoting a renewed proximity, curiosity and empathy with this unknown space for many.

Keywords

Sea; Memory; Oral History; Landscape; Recording.

Short bio

Paulo Dordio. Porto, 1962 Graduated in History and specialized in Archaeology by Porto University in 1982.   Master in Archaeology in 1992. Researcher of CITCEM (TRANSDISCIPLINARY RESEARCH CENTRE CULTURE, SPACE, MEMORY), Research Unit in the Porto University. Develops investigation in Medieval and Modern Archaeology, Settlement, Urbanism and Territory Organization, Material Culture of the Medieval and Modern period and Cultural Heritage Management. The professional activity focuses Research Projects for Heritage Recovery in Conception, Supervision and Management, Inventory and Evaluation, Surveillance, Coordination of Archaeological Interventions, Material Archaeological Studies, Exhibition Commissariat, Organization and Coordination of Scientific meetings and conferences, Editorial Projects, Video Conception, Movies and Multimedia Presentations, Publications and Teaching.

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FROM WHITE TO BLACK, WITHOUT SCALES, WITHOUT FISHBONES: THE TRANSMUTATION OF THE SCABBARDS AND SWORDS OF SESIMBRA

Pedro Pereira da Silva
(Independent Researcher - ORCID)

Abstract

Within the scope of the work carried out in the fishing village of Sesimbra, this presentation aims to analyse the complex social processes that consecrated the transmutation of two products of the sea – from the white swordfish to the black swordfish – into attractions and symbols of the local gastronomic identity. In particular, we analyse the selection, promotion and dissemination of a new product originating from artisanal fishing of an industrial nature, its adaptation and subsequent elevation to a local symbol as a result of the combination of a particular anthropocentric economic reconfiguration resulting from the usual cycle of abundance, overfishing and scarcity of fish and the consequent adaptability of local ship-owners and fishermen. However, within this community now scattered around the outskirts of the old fishing village, these two brothers in arms are not given the same consideration, or seen with the same identity value, either in symbolic, food or commercial terms.

Keywords

Sea; Food; Identity; Tourism; Sustainability.

THE TUNA FISHING TRAPS IN THE ALGARVE THROUGH THE EYES OF THREE LITERARY TOURISTS

Brígida Baptista

(CHAM – Universidade NOVA de Lisboa / Universidade dos Açores - ORCID)

Abstract

Through the eyes of three authors and humanists of the 1920s, namely Raúl Brandão, Sousa Castro and Manuel Teixeira Gomes, we intend to present a different look at the tuna fishing traps in the Algarve. These authors were guests of honour at several tuna traps in the Western Algarve at the time, to observe the catching of tuna shoals on the high seas using the "armação" technique known as "copejada or levantada de atum" and locally as "bullfighting of the sea".

Their descriptions, with some romanticised aspects and others that are more technical, show us the daily life of these traps, from the point of view of a literary tourist at leisure rather than of those who work there every day. These accounts give us access to information about hierarchies, coastal geography, monitoring sites, catching and selling, the biology of the resource, boats, and references about the construction of the fishing traps themselves and their peculiar names. Parts of these texts reveal a mixture of feelings experienced by the three authors in the first person and described in words that show us, between strangeness and beauty, the "spectacle" that this fishery could offer.

Under the scope of 4Oceans project, this subject is part of my PhD thesis project, in order to make a contribution to the marine environmental history in Portugal and to the study of this fishery in the Algarve.

Keywords

Tuna Fisheries; Literature; Algarve; Tourism; Environmental History.

Short bio

Brígida Baptista is a PhD candidate at FCSH - Nova University of Lisbon with tproject entitled "The socio-economic and environmental history of tuna fishing in the Algarve: relations between maritime societies and the sea between the 16th and 18th centuries". She is a researcher assistant at CHAM – Universidade NOVA de Lisboa / Universidade dos Açores and a PhD student in History at FCSH, Nova University of Lisboa, with a

Masters and a degree in Archaeology. For the last ten years she has been developing projects in the Algarve dealing with the local maritime heritage and in particular with the local fishing communities.

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HEALING THROUGH ANIMALS: THERAPEUTIC USES OF AQUATIC FAUNA IN THE MESOPOTAMIAN MAGICAL-MEDICINAL CORPUS

Ana Satiro

(CHAM – Universidade NOVA de Lisboa / Universidade dos Açores - ORCID)

Abstract

Nowadays it is recognized that interactions with animals constitute one of the oldest forms of connection between humanity and nature throughout time. One of the most impactful and enduring examples of this ancient relationship lies precisely in magical-medicinal practices, since, transversely, the use of animals and substances derived from their bodies was part of the healing repertoire used in various cultures.

The ancient civilization of Mesopotamia, therefore, is not excluded from this picture. In fact, when one investigates the comprehensive body of knowledge regarding therapeutic practices, it becomes obvious that these practitioners had a deep general knowledge of animals as we can see from the different cases in which they were used: for example, for symbolic purposes in rituals and incantations, or in divinatory practices, notably extispicy that consisted in reading the animal entrails to understand the divine signs.

However, the documentation more abundantly refers to their use as materia medica and magica, that is, as ingredients required for the preparation of remedies. Note that apart from some ritualistic objects (like figurines) and other organic substances from the human body, this millennial repertoire consisted of everything that the Mesopotamians gathered from their environment: from plants (seeds, roots, fruits) to minerals and various animals, including those from an aquatic environment, whose healing proprieties were regarded as vital in the treatment of certain diseases that afflicted the patient.

As part of my doctoral research focused on the practices, agents, and processes of healing in ancient West Asia during the Late Bronze Age, the present paper aims to present preliminary results regarding the use of different aquatic animals in the magical-medicinal Mesopotamian tradition (e.g., frogs, crabs, fish, turtles, etc.) by scrutinizing related documentation, especially therapeutic texts dating from the second and first millennium B.C. I believe that this analysis, albeit initial, allows us to explore the nature of the relationship established between this ancient society and the aquatic fauna that were part of their environment, and thus foresee their symbolical/apotropaic value and the practical reasons for their usage in the framework of Mesopotamian medicine.

Keywords

Short bio

Ana Satiro has a MA in History, specialization in Civilizations of Middle East and Ancient Asia, by School of Social Sciences and Humanities (FCSH) of NOVA University of Lisbon, with a dissertation entitled: Between Hattusa and Babylon: the circulation of magical-medicinal knowledge between the 14th and the 13th centuries BC. Currently, she is developing doctoral research focused on the processes of transfer and reception of magical-medicinal knowledge concerning routes, practices, and agents among cultures of the ancient West Asian during the Late Bronze Age. Since 2023 she is a researcher at CHAM – Universidade NOVA de Lisboa / Universidade dos Açores, integrating the research group "Environment, Interactions and Globalization" which pays particular attention to the circulation and contacts of human groups, as well as their interaction with nature, and impact in the historical processes, in different geographical and temporal contexts.

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HOW TO MANAGE A SUPRA-ENTITY? MARINE MEGAFAUNA EXTINCTIONS, CONSERVATION OF THREATENED SPECIES AND ETHNO-ENVIRONMENTAL ENTANGLEMENTS

Cristina Brito

(CHAM – Universidade NOVA de Lisboa / Universidade dos Açores - ORCID)

Juciene Ricarte Cardos

José Romildo Potiguara

Abstract

Long term and cross-cultural appropriation of whales and manatees makes them more than biological beings and rather critters of the aquatic realm that are transformed into human possessions. They become all-encompassing entities within a geography that may be external to their own existence and can be discussed as animals that bear a landscape of their own, in a more-than-human network of contacts and of interspecific entanglements. They are critters included in categories that are beyond their own taxonomies and genealogies; they are objects, subjects and agents; they are supra-entities. So, considering these animal-entities as belonging to their own ecological geographies, different spaces and times, to different cultural realities, and to historical multiple anthropological, cosmological and ethnolinguistic contexts, is a step forward in using the Blue Humanities to understand the past and current knowledge about the oceans. Art, history, literature, environmental sciences, cultural constructs can all be contributing to tackle our understanding of marine environments, fauna, and their ethno-environmental relationships. And more than just marine animals, whales and seacows are all-encompassing beings in natureculture aquatic worlds helping to perceive their/ours eco-cultural-systems.

Short bio

Cristina Brito is Associate Professor at the History Department at NOVA FCSH, Lisbon, and a senior researcher at CHAM – Universidade NOVA de Lisboa / Universidade dos Açores. She is a co-PI of the ERC Synergy Grant 4-OCEANS: Human History of Marine Life (GA: 951649). Cristina Brito has an interdisciplinary, comparative, and cross-cultural approach to her research. Her scientific interests include early modern marine environmental history, local and global perceptions about and uses of the seas, Atlantic and oceanic histories, humans and nonhumans entanglements, the Anthropocene, and the Blue Humanities. She coordinates several research projects, is a member of the Board of OPI – Oceans Past Initiative, and is active in several networks and research projects, such as the UNESCO Chair on Oceans' Cultural Heritage and the H2020 RISE project CONCHA.

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PUTTING WATER IN H20

Jaime Silva

(CHAM – Universidade NOVA de Lisboa / Universidade dos Açores - ORCID)~

Abstract

Water is the essence of life, and every human civilisation has understood this fact as well as the symbolic meanings that come along. However, since the discovery of the atoms that make up water (hydrogen and oxygen), from the Scientific Revolution onwards, the so-called Western civilisation felt a clash between the concept that encompasses all its multiple existences, to a one marked by the Chemstry's definition.

This led to a new way of interpretation of water, in which its materiality and presence in the natural world was detached from its abstracted, atomic nature. H2O became a mere compound, (mis)understood as easily manipulated and/or managed according to human will. In this sense, the split between the symbolic significances and the chemical compound is a clear example of the clash between western human societies and Nature, whereas the former opposes the latter which, as Bruno Latour postulated, led to an opposition with all the societies that do not follow this opposition. In what concerns ancient civilizations, as the Mesopotamian one, the clash becomes obvious. Hence, how can we recover the all-encompassing 'Water' within H20?

With this paper we hope to contribute to the panel's discussion, by presenting the modern conceptual framework for H2O, and to link it to the different meanings of Water, namely human religious symbols and metaphors produced in ancient contexts, thus addressing the aquatic immaterial heritage.

Keywords

Human Aquatic Religious Symbols; Nature Versus Culture; Environmental History; History Of Religions; Ancient History.

Short bio

Jaime Silva has a MA in History- Civilizations of the Middle East and Ancient Asia, by NOVA FCSH, with a dissertation entitled "The aquatic environment of Lower Mesopotamia and its symbolic meanings (4th and 3rd millennia BC)". His research interests are focused on human aquatic symbols and aquatic environments, through an interdisciplinary approach that intertwines History of Religions, Environmental History and Ancient History. The historical and biogeographic areas of his work are Ancient Western Asia and Mesoamerica. In 2021 he joined the 4-OCEANS: Human History of Marine Life Portuguese Team as a research assistant. Recently, he became a PhD Candidate in History, specializing in Ancient History from NOVA FCSH looking to develop a research project on the universality of human aquatic religious symbols.

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RELIGIOUS AQUATIC MOTIFS IN THE LAND BETWEEN THE SEAS – THE SIGNIFICANCES OF THE "EVER FLOWING-WATER" IN ANCIENT LOWER MESOPOTAMIA

Isabel Gomes de Almeida

(CHAM – Universidade NOVA de Lisboa / Universidade dos Açores - ORCID)

Abstract

The ancient Mesopotamian religious system found its roots in a human emotional response to experiences within physical reality, whose raison d'être was attributed to numinous entities. The human anxieties before this astonishing power were appeased by the elaboration of mythical-ritual discourses that clarified both ordinary and extraordinary experiences. Given that the natural elements were used as "raw material" to create symbolic motifs and metaphors, these religious discourses also constituted a system of knowledge about the reality they were drawn upon.

When one investigates ancient Lower Mesopotamia (modern southern Iraq), it becomes obvious the strong impact that changes within its aquatic environment had in the different dimensions of its inhabitants' everyday life. The abundance but also the menaces within the natural rhythms of fluvial courses, lakes, marshes and of the coastal area of the Arab-Persian Gulf inspired many of the motifs one finds in the above-mentioned religious discourses.

The "ever-flowing water", for instance, was mentioned in literature as an attribute of aquatic deities, who controlled the rivers and the seas; as an iconographic motif to evoke the abundancy within streams, represented by fishes swimming through them; and even applied to cultic objects used in several rituals. The diversity of these significances but also the range of means by which this motif was displayed stresses its importance. This

motif thus constitutes a paradigmatic example of the multiple aquatic symbols and metaphors created that allow us to evaluate the importance of Nature to Mesopotamian' cultural elaborations.

Following the research we have been developing in the exploratory project WATERS (CHAM – Universidade NOVA de Lisboa / Universidade dos Açores), with this paper we aim to present some of its preliminary results focusing on this particular aquatic motif, hoping to contribute to the ongoing discourse about the cultural elaborations of this distant past.

Keywords

History of Religions; Ancient West Asia; Ancient Aquatic Environments; Aquatic Religious Symbols; Aquatic Deities.

Short bio

Isabel Gomes de Almeida has a PhD in History - Ancient History, by Universidade NOVA de Lisboa (2015), with a thesis entitled "The construction of Inanna/Ishtar in Mesopotamia: 4th - 2nd millennia BC". She is an Assistant Professor of the History department at NOVA FCSH, where she teaches BA curricular units, MA and PhD seminars related to Ancient Civilizations, History of Religions of Ancient Asia, and Ancient Silk Roads. She is supervising PhD and MA dissertations on the same subjects. Since 2016 she is vice director of the Executive Committee of CHAM – Universidade NOVA de Lisboa / Universidade dos Açores, where she also coordinates its Multimedia Area. Her research revolves around History of Religions, namely in what concerns the syncretic processes in ancient Western Asian religious systems, and the construction processes of divine figures.

PANEL 11. PRE- AND PROTOHISTORIC RESEARCH, HERITAGE MANAGEMENT AND COMMUNICATION: ENGAGING OUR DISTANT PAST INTO A COMMON FUTURE

Chair: Sofia Figueiredo-Persson (Iconictheory / CHAM – Universidade NOVA de Lisboa / Universidade dos Açores - ORCID), Joana Valdez-Tullett (Independent Researcher - ORCID), Elin Figueiredo (CENIMAT/i3N - Universidade NOVA de Lisboa - ORCID), and Andreia Silva (Iconictheory / Universidade NOVA de Lisboa)

Prehistory and Protohistory account for 99% of our human past, even when considering the emergence of anatomically modern humans. During this immense period of time, climate, flora and fauna changed, but so has human behavior, with the introduction of new technologies, evolving human, animal and material relationships, culminating with new subsistence strategies such as agriculture and pastoralism. Although all these changes left material traces, they tend to be extremely vague and incomplete. Furthermore, during this entire period of time there were no written records that can tell us in more detail the stories of these past communities. Combining these aspects with the difficulties of conceiving a span of time so vast in relation to our own lifetime and recent events, makes prehistory and protohistory very challenging to understand. Nevertheless, and since they constitute 99% of our human past, these periods hold the key to many of our current behaviors, being therefore fair to say that if history is important, our prehistory is even more relevant!

As researchers and heritage managers, our challenge is to create synergies between this deep history and the wider public. How do we communicate prehistory effectively, captivate broader interests and create conditions for wider collaborations and emotional explorations of the past? In this panel we are looking for papers that can offer meaningful contributions to these questions. We seek to discuss (less) how the lack of knowledge about prehistory and protohistory can limit our interpretations and recreations of the past, and (more) how this same lack of knowledge can open a space for creativity where everyone could and should be included. The panel is aimed at researchers, cultural managers and mediators from different backgrounds, interested in public engagement, community co-production, outreach, science communication, and concerned with conveying prehistoric and protohistoric heritage in an inclusive way, focusing on building a common future.

Keywords

Pre- and Protohistoric Science; Heritage Management; Cultural Mediation; Co-creation; Creative Tourism.

Short bio

Sofia Figueiredo-Persson is a cultural manager and archaeologist, currently the CEO of Iconictheory, a company that specializes in the areas of culture and creativity, working with archaeology and heritage, cultural management and creative tourism. She is also an integrated researcher at CHAM – Universidade NOVA de Lisboa / Universidade dos

Açores. She has been working within the cultural and artistic sector for 25 years, developing research in the areas of pre- and protohistoric rock art. Sofia has extensive experience in Project Management, and she has been a Principal Investigator and international consultant for projects involving archaeology and cultural management. In 2019/2020 she assumed the Technical and Scientific Coordination of the Côa Museum and Côa Valley Archaeological Park, a UNESCO World Heritage rock art site (Portugal). She has been a lecturer and has acted as supervisor of master and doctoral students, and she is the author of an extensive list of publications in journals, books, and conference papers.

Joana Valdez-Tullett Joana is an archaeologist with a specialization in prehistory, rock art, digital and landscape archaeology. She has been working within the Historic Environment sector for 20 years, in academic settings, private and public organizations, in western Europe, namely Portugal, Spain, Britain and Ireland. Joana has collaborated in several national and international projects, with an extensive component of community engagement and public outreach such as Rock Art Scotland and South Africa. She has curated exhibitions, including Sightations, an event with 5 galleries and more than 60 artists, which combined drawings, photography, painting, sculpture, textiles, comics and ceramics alongside digital artworks. Joana has delivered and has been invited to present her research on several scientific events and others of interest to the general public. She is an internationally recognized researcher and a published author of numerous solo and collaborative articles, including her book 'Design and Connectivity: the case of Atlantic Rock Art'.

Elin Figueiredo is an Associated Researcher at the University NOVA of Lisbon (FCT NOVA) in the Materials Research Centre (CENIMAT/i3N) where she conducts research on cultural heritage materials and degradation processes, with a special focus on archaeometallurgy. She has developed studies on ancient metallurgical processes, technological disruptions, provenance and circulation of raw materials and metals from Chalcolithic to Roman times, but also on long-term corrosion and metallurgy of historical periods. She has led research programs focusing on NW Iberia, namely in the study of bronze production, tin, and gold sources. In the last 4 years, she has coordinated the IberianTin project and presently coordinates the Gold.PT project, which will try to engage public awareness towards ancient technologies. During her career, she has published more than 60 papers in specialized journals, conference proceedings and book chapters, and contributed with more than 100 oral and poster presentations at conferences and meetings.

Andreia Silva graduated in History, variant Archaeology, in 2004, at the University of Minho. She has carried out more than 40 works within the scope of rescue archaeology, among which the excavation of the archaeological site of Boucinha, of Paleolithic age; an excavation in the immediacy of the Convent of Christ, World Heritage; and, archaeological works in the context of the hydroelectric exploitation of Baixo Sabor, where she was part of the rock art team. In 2020 she finished her Master's dissertation in archaeology "Anthropomorphic representations in mobile art from the Protohistory of the Sabor valley (eastern Trás-os-Montes)", and the thesis was distinguished with an honorable mention by the Association of Portuguese Archaeologists. She is currently doing her Ph.D. in History at the Universidade Nova de Lisboa – FCSH, with the subject "The rock art of northern Portugal as a resource for sustainable development.

CARRECASTRO AND PEÑA AMAYA. SOCIAL PROJECTION OF TWO CULTURAL INITIATIVES BASED ON THE PRE AND PROTOHISTORIC ARCHAEOLOGICAL HERITAGE OF CASTILLA Y LEÓN, SPAIN

Ángel Palomino

(Patrimonio Global)

Hector Fonseca

(Patrimonio Global)

Abstract

Carrecastro and Peña Amaya are two archaeological research projects that emerged in very different contexts, although both bear a clear social projection, developed by the PATRIMONIO GLOBAL, S.L enterprise.

Carrecastro (Tordesillas, Valladolid) is a large site in the Douro Valley, from the Late Bronze Age, embedded in the Cogotas I Culture. It is a hill whose outstanding topography makes it the main landscape landmark of a large area. The archaeological project was motivated by the installation of a wind farm on the site, which led to an extensive archaeological intervention in the areas affected by the construction infrastructures. Based on this excavation, and the associated research process, a wide scientific dissemination project has been carried out (publication of an extensive report in collaboration with the University of Valladolid), as well as a social project, with the production of an exhibition in the town of Tordesillas and an extensive dissemination programme among school groups in the town. All of this has resulted in a greater consideration of the prehistoric past by large sections of the population, and the creation of a museum on the site in Tordesillas is currently being planned.

Peña Amaya (Sotresgudo, Burgos) has the highest level of Spanish cultural protection due to its long history, which began in the Chalcolithic period, with a leading role during the Pre and Protohistoric periods, as well as in the Roman and Early Medieval periods. In addition to its cultural values, it also has natural and geological values, as it is considered a Site of Community Interest in the Natura 2000 Network and is part of the UNESCO World Geopark of Las Loras. These values have prompted Sotresgudo Town Council, an example of local administration in an unpopulated territory, to lead the PEÑA AMAYA HERITAGE SPACE project, which aims to promote the development of the municipality and its surroundings based on the values of this archaeological and natural resource. The project involves the creation of an interpretation center, the training of heritage guides and the promotion of the creation of cultural tourism companies.

Short bio

Mr. Ángel L. Palomino Lázaro (Valdezate, Burgos, 1963), graduated in History at the Universiy of Valladolid in 1986 and professional archaeologist with over 30 years of experience in the sector. Founder member of Patrimonio Inteligente Castilla y León SL in 2016, currently renamed as Patrimonio Global. Manager of over three hundred projects, involving archaeological interventions and heritage preservation, and author of dozens of scientific and general interest articles.

Among the most recent works is the cultural project for the recovery of the Jewish memory in Castrillo Mota de Judíos (Burgos) and the subsequent enhancement of the cultural value of the Jewish settlement. This work has been acknowledged at international level, being nominated for the Simon Weisenthal Awards 2022.

Other noteworthy projects are the intervention in the Bronze Age site of Carricastro (Tordesillas, Valladolid) in 2019, as well as the archaeological works carried out in the former territory of the Community of Villa y Tierra de Haza (Burgos). The main objective pursued by this project is the enhancement of these enclaves and the cultural revitalisation of the municipalities belonging to this former medieval demarcation included in the current Association "Villa y Tierra de Haza. Heritage and Territory".

Mr. Héctor J. Fonseca de la Torre (Valladolid, 1991), graduated in History at the University of Valladolid in 2014 and professional archaeologist since 2019, specialised in Prehistoric Architectura as well as digital photogrammetry applied to the archaeological record and cultural heritage. Since 2023 forms part of the Patrimonio Global team, combining his professional duties with the realization of his PhD. The research topic is the Domestic Architecture during the Copper and Bronze Age in the Douro Basin, with several scientific articles already published in specialised magazines and congress proceedings.

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CARVING A COMMON FUTURE: THE EXAMPLE OF THE COMMUNITY CO-PRODUCTION SCOTLAND'S ROCK ART PROJECT

Joana Valdez-Tullett

(Independent Researcher - ORCID)

Abstract

Scotland has more than 3000 known prehistoric rock art panels. These fit within the Atlantic Rock Art tradition, which can also be found in other countries of western Europe such as Portugal, NW Spain and Ireland. While relatively well known in some areas of Scotland, others were thought to be 'empty' of carvings, and the records held by the national database (Canmore) were largely inconsistent. The need to understand, systematize, raise awareness and research this type of heritage, led to the development of Scotland's Rock Art Project (ScRAP), funded by the UK's Arts and Humanities Research Council (AHRC). The project was a partnership between Historic Environment Scotland, the University of Edinburgh and Glasgow School of Arts, and ran between 2017 and 2022, with the main aim to enhance understanding and awareness of Scotland's prehistoric carvings through community co-production and research. This innovative and ambitious project developed the first major investigation into Scotland's

rock art, in partnership with 11 community teams operating across the country. These teams involved more than 200 volunteers who were trained and supported by ScRAP's staff to carry out extensive fieldwork and systematically record rock art, according to a standardized methodology, which included the digital documentation of the carvings. The data produced was gathered in a bespoke database, which was the base of the research carried out during the project. This talk will discuss ScRAP, the experience with co-production and work with community teams and public engagement. It will reflect on the project's contribution to raise awareness of prehistoric rock art in Scotland and beyond, as well as research outputs, achievements and legacy.

Keywords

Atlantic Rock Art; Scotland; Scotland's Rock Art Project; Co-production; Community Engagement.

Short bio

Joana Valdez-Tullett is an archaeologist with a specialization in prehistory, rock art, digital and landscape archaeology. She has been working within the Historic Environment sector for 20 years, in academic settings, private and public organizations, in western Europe, namely Portugal, Spain, Britain and Ireland. Joana has collaborated in several national and international projects, with an extensive component of community engagement and public outreach such as Scotland's Rock Art Project (ScRAP) and Rock Art Scotland South Africa (RASSA). Joana has delivered and has been invited to present her research on several scientific events and others of interest to the general public. She is an internationally recognized researcher and a published author of numerous solo and collaborative articles, including her book 'Design and Connectivity: the case of Atlantic Rock Art'.

COMMUNICATING PROTO-HISTORIC GOLD-WORK: ENGAGING THE PUBLIC TO GESTURES AND MEANINGS, BEYOND SPARKLE AND GLITTER

Elin Figueiredo

(CENIMAT/i3N - Universidade NOVA de Lisboa - ORCID)

Sofia Serrano

(CENIMAT/i3N - Universidade NOVA de Lisboa - ORCID)

Sofia Figueiredo-Persson

(Iconictheory / CHAM – Universidade NOVA de Lisboa /

Universidade dos Açores - ORCID)

Alexandra Rodrigues

(VICARTE - Universidade NOVA de Lisboa - ORCID)

Abstract

Western Iberia has some of the most outstanding protohistoric goldworks in Western Europe. The richness in gold resources made it possible for communities from the Chalcolithic to Iron Age to collect and work on the local gold. The gold and silver jewellery collection in the National Archaeology Museum in Lisbon (MNA) exposed in the exhibition "Treasures of Portuguese Archaeology" is the largest asset of its kind in Portugal, and comprises various representatives of metalworking techniques such as filigree, granulation, gilding, sheet-metal works and various joining techniques.

In the frame of the Gold.PT project we began studies on the gold and silver artefacts of the MNA, namely on 111 artefacts mostly from Iron Age, 77 gold and 34 silver-based, which include 48 earrings, 26 necklaces and torcs, 7 vases, among others. We have collected XRF elemental spectra, detailed multi-focus microscopic images of surfaces with a high depth-of-focus, and begun a computerized database on each artefact's historiography information.

In the following years, the MNA is going to close for a deep refurbishment project, with artefacts becoming inaccessible. This is the moment for new insights and contributions to the development of the new museography project.

In the aim of the Gold.PT project we will present the possibility of a deeper understanding of Western Iberian Iron Age gold and silver-working technologies, by analytical means and allowing re-interpretations based on the traditional gold craft knowledge of the 20-21st century by experimental and experiential archaeometallurgy. Inspired by the 'Deep history', through which the understanding of the dynamics of connectedness spanning all human history is placed into perspective, this approach will allow exploring ancient goldworking in a more innovative and immersive way.

We share the idea that one should preserve (material and immaterial) heritage not just to be contemplated, but rather understood since it has a didactic function in understanding social and economic history.

In this presentation, we will present solutions to knowledge-transfer elements, capable of relating ancient and modern culture to society, based on the artefact's history and traditional metallurgical crafts.

Keywords

Archaeometallurgy; Jewellery; Gold; Iron Age; Western Iberia.

Short bio

Elin Figueiredo is an Associated Researcher at the University NOVA of Lisbon (FCT NOVA) in the Materials Research Centre (CENIMAT/i3N) where she conducts research on cultural heritage materials and degradation processes, with a special focus on archaeometallurgy. She has developed studies on ancient metallurgical processes, technological disruptions, provenance and circulation of raw materials and metals from Chalcolithic to Roman times, but also on long-term corrosion and metallurgy of historical periods. She has led research programs focusing on NW Iberia, namely in the study of bronze production, tin, and gold sources. In the last 4 years, she has coordinated the IberianTin project and presently coordinates the Gold.PT project, which will try to engage public awareness towards ancient technologies. During her career, she has published more than 60 papers in specialized journals, conference proceedings and book chapters, and contributed with more than 100 oral and poster presentations at conferences and meetings.

Sofia Serrano is Master in Conservation and Restoration, with a specialization in Conservation Sciences at FCT NOVA. Currently, she features in the research team for project Gold.PT (2022.02608.PTDC). She is currently developing projects related to archaeometallurgy and conservation sciences, with affiliation to the Department of Conservation and Restoration (DCR) and CENIMAT/i3N, FCT NOVA, Portugal. Her area of specialization is the study of goldwork from the Bronze Age to the Iron Age, with a focus on analysis by digital optical microscopy, X-ray fluorescence spectrometry and digital imaging processing. She was a member in the IberianTin project, and has participated in two conferences, having already one article submitted and accepted abstracts for other conferences. In 2018, she was awarded the NOVA Young Talent Award, as she was the top student in the first year of the Bachelor in Conservation-Restoration at NOVA School of Science and Technology in the school year 2017/2018.

Sofia Figueiredo-Persson is a cultural manager and archaeologist, currently the CEO of Iconictheory, a company that specializes in the areas of culture and creativity, working with archaeology and heritage, cultural management and creative tourism. She is also an integrated researcher at CHAM – Universidade NOVA de Lisboa / Universidade dos Açores. She has been working within the cultural and artistic sector for 25 years, developing research in the areas of pre- and protohistoric rock art. Sofia has extensive experience in Project Management, and she has been a Principal Investigator and international consultant for projects involving archaeology and cultural management. In 2019/2020 she assumed the Technical and Scientific Coordination of the Côa Museum and Côa Valley Archaeological Park, a UNESCO World Heritage rock art site (Portugal).

She has been a lecturer and has acted as supervisor of master and doctoral students, and she is the author of an extensive list of publications in journals, books, and conference papers.

Alexandra Rodrigues has a Degree, Master and PhD in Conservation Restoration, specialisation in Conservation Science and in inorganic materials. Her research career has been focused on glass, stained- glass, and later stone materials, metals and ores, within a multi-analytical characterization and conservation approach. As a young researcher, she is the author of a considerable number of articles in indexed journals, conference proceedings, and extended abstracts, has book section and was scientific coordinator of one book, currently has the role of associate editor in a indexed peer-reviewed journal. Besides, she is currently part of two funded reseach projects, having been proponent co-coordinator and now researcher in the project HERIT-AGES (EXPL/HAR-HIS/0146/2021) and co-coordinator of the project Gold.PT (2022.02608.PTDC). Her research dissemination activities include a large number of oral presentations and posters, and also translations.

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CONNECTING TO HERITAGE THROUGH GASTRONOMY: THE IRON AGE DINNER AT DURRÃES (NORTHERN PORTUGAL)

Andreia Silva

(Iconictheory / Universidade NOVA de Lisboa)

Sofia Figueiredo-Persson

(Iconictheory / CHAM – Universidade NOVA de Lisboa /

Universidade dos Açores - ORCID)

Elin Figueiredo

(CENIMAT/i3N - Universidade NOVA de Lisboa - ORCID)

Abstract

Food is a subject that interests the majority of the population, whether for pleasure, health or because it connects us to our identity and culture. In recent years, a variety of diets have gained popularity, such as veganism, vegetarianism, the paleo or the macrobiotic diet. Organizations such as UNESCO have also recognized the importance of food culture through Intangible Cultural Heritage classifications, which include the French, the Mexican or the Mediterranean cuisine. All of these, advocate for the practice of a healthy and balanced diet, defending the consumption of local and seasonal products, prepared in the most natural way possible.

However, many of these dietary trends were spontaneously practiced in the past, many going back to the pre- and protohistoric periods. Taking advantage of the general interest in gastronomy, an activity was organized in 2022 at Durrães (Barcelos, Northern Portugal), entitled "Castrejo Ritual Dinner", where the local community was involved in the reproduction of an Iron Age Ritual Meal.

The whole experience, guided by archaeologists, was planned and carried out on the basis of archaeological, anthropological, paleontological and carpological knowledge.

Based on scientific publications and archaeological studies carried out in the area, ancient cooking techniques were reproduced using seasonal products, as well as clothing, ceramics and metal jewelry. The activity also involved a guided visit to a protohistoric settlement and the reproduction of a ritual offering to a local cult goddess. The event allowed participants to learn in an interactive and joyful way about the way of life of the Iron Age populations, namely their rituals and beliefs.

The "Castrejo Rural Dinner" was a co-created event in partnership with the local community, as well as several public and private institutions. This outreach activity had an interactive and entertaining nature, aimed at the wider public. In this paper, we will present the results of this experience and discuss what went well and what could be further improved or developed in future events.

Keywords

Iron Age; Gastronomy; Heritage outreach; Northwest Iberia; Co-creation.

Short bio

Andreia Silva: graduated in History, variant Archaeology, in 2004, at the University of Minho. She has carried out more than 40 works within the scope of rescue archaeology, among which the excavation of the archaeological site of Boucinha, of Paleolithic age; an excavation in the immediacy of the Convent of Christ, World Heritage; and, archaeological works in the context of the hydroelectric exploitation of Baixo Sabor, where she was part of the rock art team. In 2020 she finished her Master's dissertation in archaeology "Anthropomorphic representations in mobile art from the Protohistory of the Sabor valley (eastern Trás-os-Montes)", and the thesis was distinguished with an honorable mention by the Association of Portuguese Archaeologists. She is currently doing her Ph.D. in History at the Universidade Nova de Lisboa – FCSH, with the subject "The rock art of northern Portugal as a resource for sustainable development". Sofia Figueiredo-Persson: cultural manager and archaeologist, currently the CEO of Iconictheory, a company that specializes in the areas of culture and creativity, working with archaeology and heritage, cultural management and creative tourism. She is also an integrated researcher at CHAM – Universidade NOVA de Lisboa / Universidade dos Açores. She has been working within the cultural and artistic sector for 25 years, developing research in the areas of pre- and protohistoric rock art. Sofia has extensive experience in Project Management, and she has been a Principal Investigator and international consultant for projects involving archaeology and cultural management. In 2019/2020 she assumed the Technical and Scientific Coordination of the Côa Museum and Côa Valley Archaeological Park, a UNESCO World Heritage rock art site (Portugal). She has been a lecturer and has acted as supervisor of master and doctoral students, and she is the author of an extensive list of publications in journals, books, and conference papers. Elin Figueiredo: Associated Researcher at the University NOVA of Lisbon (FCT NOVA) in the Materials Research Centre (CENIMAT/i3N) where she conducts research on cultural heritage materials and degradation processes, with a special focus on archaeometallurgy. She has developed studies on ancient metallurgical processes, technological disruptions, provenance and circulation of raw materials and metals from Chalcolithic to Roman times, but also on long-term corrosion and metallurgy of historical periods. She has led research programs focusing on NW Iberia, namely in the study of bronze production, tin, and gold sources. In the last 4 years, she has coordinated the IberianTin project and presently coordinates the Gold.PT project, which

will try to engage public awareness towards ancient technologies. During her career, she has published more than 60 papers in specialized journals, conference proceedings and book chapters, and contributed with more than 100 oral and poster presentations at conferences and meetings.

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IF YOU WANT TO LISTEN, WHAT SHALL WE SAY? COMMUNICATION IN PREHISTORY IN THE 21ST CENTURY

Sara Cura
(Universidade NOVA de Lisboa / Escola Superior de Comunicação Social -
ORCID

Abstract

It is widely accepted that society holds a genuine interest in Prehistory, even archaeology in a more comprehensive way. But is it about the real practice and theory of the discipline or the media's widespread vision of adventure and mystery? And what is there to reflect when we are faced with the Top 10 Netflix «Ancient Apocalypse» series, which lies at the heart of the modern appetite for conspiracy theories? Like many other sciences, the communication of Prehistory, even its relation with society as a relevant practice, is being challenged by disinformation fueled, not only by television and streaming, but at an incredible pace and amount on social media like YouTube and Tik Tok.

However, one has to ask if everybody who has an interest in knowing about the past is willing to embark on ungrounded, sometimes lunatic, theories. Probably not, and this leads to the main question: Is there a right and a wrong way to perceive the past? Or is this solely a failure of communication between prehistorians, journalists, media professionals and society?

Apart from the fact that there is always a shared responsibility in communication between the speaker and the listener, a fulfilling and trustable communication of our common ancient past relates directly with the fact that we, prehistorians, have a fundamental saying on helping people deal with scientific misinformation on issues such as evolution, climate change, environmental crisis, and cultural and genetic diversity.

Keywords

Prehistory; Science Communication; Disinformation; Science and Society.

Short bio

Sara Cura is an archaeologist with research activity and academic production in Prehistory, Cultural Heritage and Science Communication. Graduated in Archaeology and History in 2000 at the University of Lisbon, she holds a PhD (University of Trás-os-Montes e Alto Douro in 214) and a Master's degree in Prehistory (Université Paris I Panthéon Sorbonne in 2003) and is currently is doing a Master in Science Communication at Nova University of Lisbon. From 2003 to 2019, as an invited teacher at the Polytechnic Institute of Tomar taught undergraduate and master's courses.

Published nationally and internationally on themes related to Prehistory, lithic technology, experimental archaeology and society engagement with research in archaeology.

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ROUTES AND ARCHAEOLOGICAL CIRCUITS IN TRÁS-OS-MONTES AND ALTO DOURO: CONSTRAINTS AND POSSIBILITIES

António Luís Pereira
(Direção Regional de Cultura do Norte - ORCID)
Alexandra Vieira
(Instituto Politécnico de Bragança / CITCEM – Universidade do Porto - ORCID)

Abstract

The region of Trás-os-Montes and Alto Douro is well known for its landscapes and the excellence of its food. In addition to these resources, there is an important cultural heritage, material and immaterial. Being a territory of low population density, it has archaeological sites in a unique state of conservation, with an enormous potential for visitation. The combination of these three elements: Landscape-Archaeology-Gastronomy can result in the creation of archaeological routes and circuits that boost the region from an economic, social, and cultural point of view.

Dozens of pedestrian trails are approved in the Region, which include visits to archaeological sites. There are also some thematic routes: Caminhos de Santiago; Rota da Terra Fria Transmontana; Rota do Azeite de Trás-os-Montes; Rota dos Moinhos (cross-border project); Rota da EN222; Rota das Catedrais a Norte and the Rota da Pintura Mural. However, it doesn't exist any truly structured archaeological route or circuit that embraces a multifaceted territory and that promotes its archaeological heritage.

In this sense, we propose to design a Route that integrates the area of the Tua Valley Regional and Natural Park (municipalities of Alijó, Murça, Vila Flor, Carrazeda de Ansiães and Mirandela); as well as an archaeological circuit in Carrazeda de Ansiães, which encourages and conciliates the interest in the Archaeological Heritage with a territorial development strategy and a model of territorial organization based on enhancing and valuing the main territorial assets and endogenous resources, as, for example, the archaeological heritage.

The selection of the archaeological sites is one of the greatest challenges of this project: the state of the archaeological research, accessibility, visiting conditions, interpretation strategies, the state of conservation of the archaeological remains, the abandonment they are subject to, the safety and integrity of the archaeological remains, are just some of the constraints to their full enjoyment. This work also intends to alert the central and local government of the need to invest in the enhancement, conservation and maintenance of these emblematic spaces that mark or have marked the landscape, witnessing evolutionary processes of the occupation of the territory and a broader knowledge of the human past.

Short bio

António Luís Pereira. Archaeologist. Degree in History, variant of Archeology, by FLUP. Masters in Medieval History and Archeology from the Faculty of Social and Human Sciences of Universidade Nova de Lisboa. He is Senior Technician of the Northern Regional Directorate for Culture, where he has functions within the scope of public management of Archeology in Trás-os Montes and Alto Douro and Cultural Heritage. He participated as scientific officer in the development and implementation of musealization projects and regularly participated in actions pointed at raising public awareness and in initiatives to increase the knowledge and the dissemination of cultural heritage. He is the author of publications of a scientific nature and others. He currently runs the Rural Memory Magazine (https://museudamemoriarural.pt/revista), the editorial body of the The Museum of Rural Memory, an annual print and digital publication which its main theme is the cultural heritage (material and immaterial) of the region of Trás-os-Montes and Alto Douro.

Alexandra Vieira. PhD in Archaeology (Faculty of Arts of the University of Oporto - FLUP) in 2015 with the thesis: Contributo para o estudo dos Vestígios Arqueológicos – do VI ao I milénio a.C. Paisagens e Memórias na Bacia Hidrográfica do Douro. Ha a degree in History, variant of Archeology, by the Faculty of Arts of the University of Porto. She is currently Professor at Escola Superior de Comunicação, Administração e Turismo – Instituto Politécnico de Bragança and Researcher of CITCEM – Centro de Investigação Transdisciplinar Cultura, Espaço e Memória. She is leading, with Patrícia Machado, the ArqueoLoci project: Rede Portuguesa de Turismo Arqueológico. Her research interests cover Archaeotourism; Landscape Archaeology, Place Names, Folklore, Oral Tradition; Prehistory; Ethnography; Social and Biological Anthropology; Social Memory; Oral History; Modern and Contemporary Archaeology.

PANEL 12. QUEERING HERITAGE: PERFORMING SOFT POLITICS OF MULTIPLE PASTS AND PRESENTS

Chair: Friederike Landau-Donnelly (Radboud Universiteit - ORCID) and Pablo Santacana López (Bauhaus-Universität Weimar - ORCID)

Queering has been deployed as a conceptual and political term to define the challenging of dominant norms, identities, and institutions (Middleton & Sullivan, 2021). In interdisciplinary memory and heritage studies, queering has been referring to the inclusion of silenced voices related with sexual, gender and relationship dissidence within the "authorized heritage discourse" (Smith, 2006) of heritage narratives and museum collections. Situated within performative accounts of heritage, sketching the transformation from heritage-as-process to heritage-as-performance (Haldrup & Bærenholdt, 2015; Munteán, Plate & Smelik, 2019; Widrich 2014), this panel sets out to conceptualize practices of queering heritage not merely as the inclusion or representation of queer subjects and stories within pre-existent cultural structures of remembrance but as a conceptual aperture to transform socio-spatial relationships with the past (Bryne, 2005; Immonen, 2022; Moolhuijsen, 2020; Steorn, 2012; Zebracki & Leitner 2022).

Based on notions of time and temporality as multiple, the panel invites contributions that engage with queer futurity as potentiality (Engel, 2011; Freeman, 2010; Halberstam, 2005; Muñoz, 2009) to forge new forms of kinship, solidarity, trans-generational and multi-species relationality. Queer(ed) heritage interrupts assumptions of historical certainty, linearity and progress, and instead approaches heritage via contingency, multiplicity, conflict and vulnerability (Landau et al. 2021; Landau-Donnelly, 2023). In addition, related queer concepts such as drag and voguing (Gavaldon & Segade, 2018; Meyer 2010) might advance conversation about intersectional politics, policies and practices of performing heritage for heritage futures. Inspired by notions of soft power (Nye, 2004), which emphasizes the non-violent yet discursive-symbolical appeal and persuasion, the panel also discusses heritage practices as interwoven with political processes open to contingency, polyphony and vulnerability. To unpack the multiple agencies involved in such soft heritage politics, the panel seeks to stimulate debate between heritage approaches of hauntology (Derrida, 1994; Gordon, 201; Sterling, 2022), i.e. the ghostly dimensions of trauma, suppression and multiplicity lingering in both pasts and presents. From such dialogue, we hope to leverage insights into common, or not-so-common futures of heritage-making that embrace the polyphonic, conflict-laden and vulnerable performativity of communities' histories that are always more complex than their representations.

Keywords

Queer Heritage; Performativity; Queer Time; Hauntology; Softness.

Short bio

Friederike Landau-Donnelly is a political theorist, urban sociologist and cultural geographer interested in intersections between politics and space. Friederike recently co-edited [Un]Grounding – Post-Foundational Geographies (2021), which discusses

ontologies of space through a lens of conflict and contingency. Friederike understands the world as a radically open space where 'the political' can take many more forms, shapes and expressions than those that conventional 'politics' often present as alternatives. As collateral 'damage' to the global pandemic, Friederike started publishing poetry as #PoeticAcademic, often starting on walks along the river Waal in Nijmegen, her current second home next to Berlin. Friederike is enthusiastic about new forms of memory and monument-making.

Pablo Santacana López is a spatial designer, artist and researcher based in Berlin. His interdisciplinary work questions the political agency of representations and archives within our social environments via process-oriented, site-specific projects. He is co-founder of the art collective "Vendedores de Humo" in Madrid and a member of the Berlin art platform Contextual Research. He is a Ph.D. candidate at the DFG GraduiertenKolleg "Identity and Heritage" at Bauhaus-Universität Weimar with a dissertation around performative practices of historical reconstruction in connection with processes of commodification and right-wing radicalization of heritage in France and Spain. He has contributed to magazines such as Contemporary&, Arch+, Texte Zur Kunst or Arts of the Working Class and has developed projects with institutions such as Savvy Contemporary, Gropius Bau, n.g.b.k., or Acud Macht Neu in Berlin.

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INTRODUCTION: QUEERING AS A POLITICAL VERB

Friederike Landau-Donnelly

(Radboud Universiteit - ORCID)

Pablo Santacana López

(Bauhaus-Universität Weimar - ORCID)

Abstract

Queering has been deployed as a conceptual term to define the challenging of dominant norms, identities, and institutions (Middleton & Sullivan, 2021). In interdisciplinary memory and heritage studies, queering has been referring to the inclusion of silenced voices related to sexual, gender and relationship dissidence within the "authorized heritage discourse" (Smith, 2006). Situated within performative accounts of heritage, sketching the transformation from heritage-as-process to heritage-as-performance (Haldrup & Bærenholdt, 2015; Munteán, Plate & Smelik, 2019; Widrich 2014), we set out to conceptualize practices of queering heritage not merely as the inclusion or representation of queer subjects and stories within pre-existent cultural structures of remembrance but as a political aperture to transform socio-spatial relationships with the past (Bryne, 2005; Immonen, 2022; Moolhuijsen, 2020; Steorn, 2012; Zebracki & Leitner 2022).

Framing time and temporality as multiple, we explore queer futurity as potentiality (Engel, 2011; Freeman, 2010; Halberstam, 2005; Muñoz, 2009) to forge new forms of kinship, solidarity, trans-generational and multi-species relationality. We argue that queer(ed) heritage interrupts assumptions of historical certainty, linearity and progress, and instead propose to approach heritage via contingency, multiplicity, conflict and vulnerability (Landau et al. 2021; Landau-Donnelly, 2023). In addition, we draw on queer concepts such as drag and voguing (Gavaldon & Segade, 2018; Meyer 2010) to advance

conversation about intersectional politics, policies and practices of performing heritage for futures. Inspired by notions of soft power (Nye, 2004), we discuss heritage practices as interwoven with political processes open to contingency, polyphony and vulnerability.

Lastly, by unpacking the multiple agencies involved in such soft heritage politics, we seek to touch on the ghostly dimensions of trauma, suppression and multiplicity lingering in both pasts and presents (Derrida, 1994; Gordon, 201; Sterling, 2022). Such dialogue, we hope, leverages insights into common, or not-so-common futures of heritage-making that embrace polysemic, conflict-laden and vulnerable performativities of histories that are always more complex than their representations.

Keywords

Queer heritage; Performativity; Queer time; Hauntology; Softness.

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ILLICIT HERITAGE OF SAN FRANCISCO: BETWEEN "GLIMPSES OF THE WHOLE" AND BEING SWALLOWED WHOLE

Lani Hanna

(University of California Santa Cruz)

Abstract

In 1984, the city of San Francisco under Mayor Dianne Feinstein ordered fourteen gay bathhouses and sex clubs to close under the auspices of preventing the spread of HIV. In the 1990's following the displacement of gay and queer sex spaces in SF, the Center for Sex and Culture (CSC), formed to fill a space for sex parties and sex education. Beginning as events, CSC eventually became a brick-and-mortar counter-institutional social space which housed an archive of materials documenting San Francisco's sex cultural history. In January 2019, the CSC closed permanently. Already concerned over the preceding years about their ability to maintain the physical space in light of the impending effect of rising rents in the surrounding Mission district, CSC's all-volunteer collective spent two years planning the relocation of the archival materials. In the end, instead of dividing the materials according to contemporary categories—queer sex, sex work, leather, kink and BDSM—and redistributing them accordingly through to a variety of likeminded politically engaged counter-institutions, CSC's collective decided to relocate the archive as a whole to Harvard's Schlesinger library.

Following a call from José Muñoz in Cruising Utopia, mapping the rhetoric of unlawfulness and closures of spaces allows us to "practice a criticism that enables us to cut through the institutional and legislative barriers that outlaw contact relations and obscure glimpses of the whole" (Muñoz 2009). Separating CSC's archive would have run contrary to their multidecade work to defy modes of institutionalized fragmentation of sex cultures by creating space for the panoply of orientations and genders. I take their work as a form of solidarity across difference that queers modes of heritage, alludes legibility, and allows for Munoz's "glimpses of the whole." However, the attempt to keep the archive together as a whole, also creates a dependency on larger institutions such as the Harvard Schlesinger Library. What happens to those connections once the

collection becomes folded into the archives of the oldest academic institution in the US? In this paper, I share from my interviews with CSC members and analyze how their archival decisions relate to building counter-institutional political infrastructure against gentrification.

Keywords

Counter-institutions; Queer; Gentrification; Sex Culture; Archives.

Short bio

Lani Hanna is a doctoral candidate in Feminist Studies at University of California Santa Cruz. Her dissertation considers the strategies and tactics of counter-institutional archives that operate a community gathering spaces to survive against displacement in gentrifying cities. She lives in Oakland and is a part of the Interference Archive Collective in Brooklyn.

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INSTABILITY AND QUEER SPATIAL PRACTICE: THE HERITAGE OF PLACES THAT NO LONGER EXIST

Christian Haid

(Technische Universität Berlin)

Lukas Staudinger

(Technische Universität Berlin)

Abstract

In many cases, places of queer spatial practice are confronted with instabilities: Displacement due to rent increases, social acceptance problems, commercialization of urban spaces, difficult access to financial and spatial resources, limited opportunities for political voice, hostility, and personal fates.

In contexts of politically and socially marginalized groups, personal networks, the formation of alliances and the development of subversive practices are of particular relevance. These are processes that in many cases cannot be generalized, as they depend significantly on individual biographies and personal lifelines. However, the queer constellations that emerge and continue to exist as a result (Gieseking 2020) represent an essential component of queer historiography. Moreover, these also allow for overarching statements on urban transformation processes in the context of marginalized groups.

In a search for lost and threatened places of queer urban culture, protagonists who have shaped the lives and political situation of LGBTIQ*+ communities and (urban) spaces, and who have shaped the queer historiography of Berlin, will have their say. Our ever growing archive of oral histories of currently 20+ locations traces forgotten spaces of

possibility and places of longing - spaces of queer identification and care, of protest, resistance and equality and clearly shows: queer spatial practice is vulnerable yet establishes networks that perpetuate.

Five theses accompanying these oral theirstories highlight possible trajectories of instability in queer spatial practice and contextualize the experiences of the protagonists from the 1970s onwards with the now and soon to come, by inquiring on their legacy and identifying their potentials to inform current and future urban transformation processes. Excavating these stories of the past and queering the debate on urban development, so is the bold claim, can help pave the way for a more inclusive, non-normative urban future.

Keywords

Queering Space; Queer Heritage; Urban Space.

Short bio

Christian Haid is co-founder of POLIGONAL and senior researcher at Habitat Unit (Technical University Berlin). Christian holds a PhD in urban sociology (Humboldt University Berlin) and is trained in urban studies (UCL London) and architecture (Academy of Fine Arts Vienna). With POLIGONAL he develops communication formats at the intersection of urban practice, art and architecture. At Habitat Unit Christian writes about, researches, and teaches in international urbanism. Urban Informality, transformative city planning, postcolonial urbanism, and the politics of public space are his main interests. Lukas Staudinger is co-founder of POLIGONAL. He studied architecture at the Academy of Fine Arts Vienna, the Berlin University of the Arts and he holds an MA in Sociology from Goldsmiths, University of London. In his work as an urban communicator, curator and university lecturer he focuses on historic and contemporary urban planning, post-war housing, and queer urban everyday life. With POLIGONAL he provokes new ways to observe, reflect on and experience how we live together in cities and stimulates discussions on alternative urban futures.

REMEMBRANCE, HERITAGE AND LEGACY IN QUEER GRASSROOTS ARCHIVAL PRACTICES

Camila Borges Freitas

(Lund University)

Abstract

My current research aims at investigating practices of remembrance in lesbian and queer archives. It focuses on their information management strategies and their relationship to memory-making, community-building, and activism. I am interested in how remembrance and oblivion come about through practices connected to embodiment and subjectivity, and in how queer archives function as locus and as agents of queer struggles in present times.

For this panel, I would like to bring some reflections around remembrance (and oblivion) and futurity in the context of queer archives, looking at strategies these archives create and adopt to gather, preserve and make accessible materials relevant to queer communities. Besides, I would like to discuss issues of heritage, sustainability and accessibility in these archives, and what is at stake in terms of spatiality and temporality when the archive becomes queer(ed).

The critical and creative approaches to archiving adopted by queer (and other grassroots) archives is, in Mél Hogan's words (2007, p.55), an effort to find the absence, and demands what Alexandra Juhasz (2006) has called queer archive activism. The notion of "queer archive activism" is adopted by Ann Cvetkovich (2011) to explain how the queer archive serves not just as a repository for safeguarding objects, but also as a resource that "comes out" into the world to perform public interventions (p.32). Interested in these public interventions, I am to explore the analogies and performances of home, legacy, and kinship and the movement between private and public scope through the transfer of personal and intimate memories into the archival space.

The queer archives' purpose is based upon a double commitment to both past and future generations: honouring the ones who are no longer here, preserving their legacies for the future and ensuring that the next generations will have "access to materials relevant to their lives" (Lesbian Herstory Archives, 2023, online). In that sense, I am interested in how different temporalities are intertwined in the queer archive, and how feelings such as nostalgia, fantasy, trauma, grief, and hope are incorporated and processed through queer archival materials and practices.

Keywords

Queer Archive; Queer Heritage; Remembrance; Futurity.

Short bio

Camila Borges (she/her) is a Brazilian doctoral student in Library and Information Sciences at the University of Lund/Sweden since September/2022. Her background is multidisciplinary, being always oriented towards heritage and archival studies. She holds a bachelor's degree in History from the Federal University of Minas Gerais (Brazil), and a master's degrees in Education (Federal University of Lavras/Brazil) and in Gender Studies (University of Gothenburg/Sweden). Borges has worked in archives in different areas: conservation and restoration, research, and educational projects. She is fascinated by how heritage and temporalities are featured in organizations such as community archives but also in artistic/creative projects that explore the complexities and potentialities of archiving and remembering. Her PhD research focuses on archival practices within lesbian and queer grassroots archives and their relationship to memory-making, community-building, and activism.

HERITAGE-AS-PERFORMANCE: A TRANS READING PRACTICE?

Simon(e) van Saarloos
(Independent Researcher - ORCID

Abstract

For Queering Heritage: Performing Soft Politics of Multiple Pasts and Presents, I propose to discuss several of my artistic projects that discuss the panel's interests in "heritage practices as interwoven with political processes open to contingency, polyphony and vulnerability".

Bringing my book Enz. Het Wildersproces, I will show how I have engaged with drag performance in the courtroom in the trial against Dutch right wing politician Geert Wilders. This court case, taking place over the duration of several weeks in 2016, was livestreamed and reported by multiple journalists. While the trial could be viewed as a normative news event, I approached the court room as heritage-in-the-making. Because of my practice in queer studies and performance, I could "report" on the trial from an understanding of changing the room by intervening and performatively engaging with language, space and embodied presence.

A few years later, when visiting the trial against Osman Kavala in Turkey, I again engaged with ephemeral presences, illegible processes and rituals in the courtroom through queer and performance studies.

Drawing from these projects, I discuss what it means to queer (as in twist) contemporary events into immediate productions of heritage and approach the daily application of testosterone as "heritage-as-performance." Reading the (trans) body as archive, I engage with the work of C. Riley Snorton and J. Logan Smilges on plasticity and fungibility, to question how queer heritage practices might be too dependent on white plasticity when reading "multiple pasts and presents". Instead of viewing trans hormonal intervention as queer futurity and potentiality, I attempt to formulate what a trans reading practice of "heritage-as-performance" might look like.

Keywords

Queer; Trans; Plasticity; Performance; Testosterone.

Short bio

Simon(e) van Saarloos is the author of Playing Monogamy, Take 'Em Down. Scattered Monuments and Queer Forgetting and Against Ageism. A Queer Manifesto. They work as a freelance curator of public programming and artistic collaborations. Recent projects include the installation Cruising Gezi Park, the spread of a mo(nu)ment, IDFA's 2022's queer day Not Yet Yes, the 2023 lecture series Juicy Refuge at Rietveld Academy's Studium Generale, multi-year transnational queer community, nightlife and art project Through the Window, and the ABUNDANCE exhibition at Het HEM. Van Saarloos also writes fiction. Recent productions include the short sci-fi story "Dreamdead Surrender"

(Postmodern Culture Journal) and De Foetushemel, a theater play about abortion and violent resistance for Ulrike Quade Company at Bellevue Theater Amsterdam. They have participated in artist residencies such as the KAVLI Institute for Nanosciences, Deltaworkers New Orleans and Be Mobile Create Together at IKSV in Istanbul.

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DISTURBING THE NORMAL THROUGH USING CROSS-CULTURAL PSYCHIATRY: GRANITE PEDESTAL AT THE CHARITÈ MEDICAL CAMPUS IN BERLIN

Costanza Rossi de Solminihac
(Independent Researcher)

Abstract

I would like to present the reflections developed from the artistic proposal made for the medical campus Charitè in Berlin, Germany. With the aim of incorporating a queer perspective towards elements and stories that have a patrimonial charge in spaces historically dominated by a narrative that accompanies the heteronormative colonial regime (Preciado, 2020). This example is about the homage to Carl Westphal (1833-1890, Germany), a psychiatric neurologist who researched different topics in his profession, including sexuality. Westphal was one of the first scientists to document transsexual and homosexual patients, essential to what we know today as queer theory. After his death, Westphal was honored at the Charitè Medical Campus and a plinth with his bronze bust was donated. However, during the period of occupation by the National Socialist regime in 1940, the bust was removed from its place and the granite pedestal was buried because the ruling regime classified Carl Westphal as "non-Aryan". Decades later, the pedestal was found and placed in a corridor inside the psychiatric clinic.

Today the Charitè Medical Campus has an organization called "GeDenkOrt.Charitè" which has as its focus to treat science with responsibility by making a constant historical review of the past due to the great failure of medicine in the period of the National Socialist regime. This organization collaborated with artists to propose from the arts what to do with the pedestal. My proposed project highlights cross-cultural psychiatry, which considers as a central theme the cultural context to work in mental health. Recognizing that the perception of the ranges of psychological "normality" or "abnormality" depend to a large extent on the culture in which it is diagnosed. This is intimately linked to the practices of queering, recognizing that there are other realities outside the heteronormative ones. Cross-cultural psychiatry makes the person in the position of psychiatrist have to consider other truths, beliefs, approaches and sometimes treatments to work with a patient. Which firmly shakes the power exercised by psychiatry with the epistemology of sexual difference (Preciado 2020). The proposed installation focuses on the pedestal to re-signify this element and invite the observer to consider other perspectives.

Keywords

Cross-cultural Psychiatry; Revisionism; Contemporary Art; Queer History.

Short bio

Latin-american architect, artist and researcher. Due to her interests ranging from conceptual creative processes to planning and practical realization she has flirted with diverse occupations. For years she dedicated herself to designing exhibitions for museums and memorial spaces, developing in parallel a critical decolonial vision towards the narratives that these places tend to repeat. During her master of arts studies her research focused on feminist living formats, creating conversation groups and instances of exchange and discussion on the subject. Part of an autobiographical process of unlearning architecture that led her to her major project today, inhabiting a ruin. A participatory observation in a community in a forest in Brandenburg.

PANEL 13. (RE)ENVISIONING THE VERNACULAR BUILT HERITAGE

Chair: Mafalda Batista Pacheco (CHAM – Universidade NOVA de Lisboa / Universidade dos Açores - ORCID) and Rolando Volzone (DINÂMIA'CET - Instituto Universitário de Lisboa / CHAIA - Universidade de Évora - ORCID)

Vernacular built heritage, as a cross-temporal materialization and expression of community know-how, has been transmitted through generations over the centuries. Its adhesion to energy efficiency building principles as well as harnessing local materials and resources are lessons of learning in how buildings and sites can be effectively designed. Despite the recognized sustainability of this knowledge, nowadays, it is being forgotten due to the prevalence of new materials and technologies and construction trends. Both the tangible and intangible parts of this specific heritage are increasingly being lost. This has a negative impact on the understanding, heritage valorization and recovery of vernacular structures.

What is the current and future role of vernacular-built heritage? How can it be protected towards its heritagization? How can vernacular-built knowledge contribute to a broader debate about the common heritage acuteness, strategies and policy making? By investigating the sustainability and adaptability of its inherent practices, which local and global challenges might it face?

This panel aims to bring to the debate vernacular-built examples that can play a catalytic role in clarifying and consolidating a vision of a Heritage and also as drivers for the re(creation) of shared values to come up with a common heritage. Case studies can include elements built in urban or rural areas: residential (dwellings), agricultural facilities (e.g., mills, storage), religious buildings (e.g., chapels, hermitages) and landscape components (e.g., enclosures, thematic paths), among others. Proposals concerning buildings with a different state of conservations and usages are admitted. A main focus will be given to the underused and unused ones, as well as the buildings with new functions. The panel is targeted to researchers, professionals and workers who deal with this specifically built heritage and who are interested in the future-oriented role of the vernacular, both in its material and immaterial values.

Keywords

Vernacular Architecture; Cultural Heritage; Sustainable Development; Constructive Techniques; Knowledge Creation and Transfer.

Short bio

Mafalda Pacheco is an architect and a postdoctoral researcher at CHAM – Universidade NOVA de Lisboa / Universidade dos Açores. She has a Ph.D. in Architecture from the Instituto Superior Técnico-University of Lisbon (2018), supported by a scholarship (2012-2016) from the Fundação para a Ciência e Tecnologia (FCT). Previously, she had professional experience collaborating in several architectural studios (2002-2010) in Portugal, Spain, and Croatia with a scholarship from IAESTE (2004). Since 2019, she has been teaching: as an invited Assistant Professor at the Faculty of Architecture - University of Lisbon (2019-2020), as a lecturer at FCSH - NOVA University (2019-2022)

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HERITAGE IN (TRANS)FORMATION: THE VERNACULAR IN THE VILLAGES OF THE ROMANESQUE ROUTE (PORTUGAL)

Carolina de Lurdes Teixeira Sousa

(Universidade do Porto - ORCID)

Abstract

The growing interest and demand for the rural world, together with the recognition and consequent concern for heritage, have broadened the concept, blurred the contours, and gradually made the definition of vernacular more difficult. The world is becoming a global network, ever more distant from rurality. And the villages, rural environments par excellence, a few steps away from total rupture, function as cultural inventions for the industries of heritage production and tourism. These processes of patrimonialization and touristification gradually transform the essence of rural environments, giving way to spaces staged for urban consumption and, abandoning the apparently local character for a global rurality, tend to omit the changes suffered in favor of an idyllic or picturesque landscape of the villages. The places that remain faithful to rurality itself, developing progressively in the face of the mutations imposed by time, become the chosen spaces to live in. The inhabitants, aware of the demands of the new way of life resulting from the transformations caused by depopulation and desertification, the increase in emigration, and, consequently, the accelerated immersion of modernity and urbanity, accept the adversities of the environment, not resigning themselves to the staging of the spaces and projecting the territory where they live as a continuity of the rural, now modernized. The concept of vernacular, until then consecrated, becomes insufficient to incorporate and characterize the architectural heritage that constitute the villages. Based on the empirical knowledge about places that have been the object of staging of the great recovery programs and government in Portugal, this research starts from two opposite realities distributed by the Romanesque Route – Village of Quintandona and Village of Ordins, - having as main purpose the display of the typological variety of the architectures that constitute these contemporary villages in order to underline, on one hand, the continuity and adaptive reuse of a (disappearing) know-how properly adjusted and in dialogue with techniques and forms interpreted as disruptive and away from rurality and, consequently, the need to rethink the vernacular architectural heritage in face of the values and meanings associated with it.

Keywords

Vernacular Built Heritage; Transformation; Romanesque Route.

Short bio

PhD student in Heritage Studies and researcher at the Center for Transdisciplinary Research Culture, Space and Memory (CITCEM) at the University of Porto. I complete a Bachelor's Degree in Art History at the Faculty of Arts and Humanities of the University of Porto (2019) and a Master's Degree in Art History, Heritage and Visual Culture at the same educational institution (2021). My research, in the area of material and immaterial heritage, has focused on the study of vernacular architecture, with a focus on the villages of the Romanesque Route and/or northern Portugal. The main areas of my interest are vernacular heritage, collective spaces and local cultures.

GADARA - UMM QAYS - HARA FOQA. A JORDANIAN VILLAGE IN SEARCH OF ITS IDENTITY

Olga Zenker

(Bauhaus-Universität Weimar)

Abstract

The so-called Upper Village, Hara Foqa of Umm Qays is located in the very north of Jordan, right on the border with Syria and Israel and next to the ancient city of Gadara. The village was built in the late 19th century reusing the stones from the ruins of Gadara.

The inhabitants of the village were displaced from their homes until 1984. It was feared that the ancient city would be destroyed if the people continued to use the site for daily life. Today, most of the buildings stand abandoned and forming part of the ruined landscape of the ancient city.

In the 1980s, there were still discussions about demolishing the entire village. Today, in turn, the aim is to improve the tourist infrastructure and marketing of the place. In this ongoing process of revaluation, the identity of the site is also being renegotiated. In favour of national and international institutions, the interests and knowledge of the local stakeholders are being more and more ignored. Decisions on how to deal with the heritage are made in Amman, while the question of the history and origin of the architecture and its former inhabitants remains unanswered.

In my ongoing dissertation project, I would like to describe this conflict by looking at the history of the building and living culture on site and the associated memories of the former inhabitants. My research approach is to combine architectural-historical with ethnographic methods. Interviews with former inhabitants and present-day actors will be used to identify the significance of the village for the people involved in the negotiation process.

Combined with a detailed investigation of the historical buildings and material culture, the overall understanding of the site is to be improved. For the ongoing political discussion on how to deal with the built heritage of the 20th century, such an investigation could provide important information. It also allows to question the conventional hierarchies of knowledge about architectural heritage in general.

An intensive field visit is planned for May and June of 2023. In July, I would then present results from the current research.

Keywords

Village Architecture; Built Heritage; Oral History; Jordan.

Short bio

Olga Zenker is an architect and building researcher with a research focus on settlement history in the 19th-20th centuries. She received her master's degree in architecture from the Berlin Institute of Technology (TU Berlin) in 2016. Since than she worked as a teacher and research assistant at the Chair of Building History at TU Berlin until 2020. She gained teaching and research experience in Germany, Jordan, Egypt, Kurdistan/Iraq, and Turkey. A large publication on Nubian settlement architecture in southern Egypt is in preparation. From 2020 until 2021 she worked as architect and research assistant at the German Archaeological Institute (DAI). In this context, she was involved in a training and restoration program in the upper village of Umm Qays. Since October 2022, she starts with her PhD on the building history and building traditions of Umm Qays, within the framework of the Research Training Group 2227 "Identity and Heritage" at Bauhaus University Weimar.

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KNOWLEDGE (RE)CREATION AND SHARING ON VERNAVULAR VAULTED CHAPELS: CHALLENGES AND OPPORTUNITIES FROM SOUTHERN PORTUGAL

Mafalda Pacheco

(CHAM – Universidade NOVA de Lisboa / Universidade dos Açores)

Rolando Volzone

(ISCTE - Instituto Universitário de Lisboa, DINÂMIA'CET-Iscte; Universidade de Évora, CHAIA)

Abstract

Vernacular chapels, in the south of Portugal, as well as in other Mediterranean geographies, are suffering a gradual abandonment due to decreasing use of these religious spaces. Regional depopulation – mostly in the hinterland –, reduction of priests and devotees, led to the underutilization or disuse of many chapels. In some cases, these are in advanced state of degradation, getting to the loss of both material and immaterial values, including the traditional know-how. In others, they have been totally transformed for new purposes.

These small-sized built heritage, located mostly in peri-urban and remote places, were once associated both to agricultural and religious practices, Their construction, in a robust way, with local materials and techniques, is, nowadays, considered as an example of sustainable architecture. Moreover, chapels are the result of the intersection between erudite and popular practices and knowledge.

This article aims to study the architectural features of the vernacular vaulted chapels in Alentejo region, in the South of Portugal, which have the particularity of having roofs in brick vaults. Moreover, the social practices linked to this built structures will be delved deeper. The study is developed within the national project "Vaulted South – Vernacular vaulted houses in southern Portugal".

Starting from a census of these structures in South of Portugal, few case studies have been selected due to their location, worship, and constructive systems. On-site surveys allowed the creation of unprecedented data and knowledge about the vaulted chapels: materials, constructive techniques, current state of conservation. These are, then, analyzed within the territory and the local community, by highlighting the challenges their maintenance pose, and how these can represent opportunities for the local development.

First results will promote the creation and transfer of knowledge and values. Moreover, the discussion of their potential as a catalyst for synergistic relationships between Cultural Heritage, Tourism and Community Memory, attracting new uses, opportunities and investment, will be stimulated.

Keywords

PANEL 14. RETHINKING HERITAGE LANDSCAPES FOR THE FUTURE: NARRATIVES AND EXPERIENCES FROM "AUTHORISED HERITAGE DISCOURSES" TO HERITAGE "FROM BELOW"

Chair: Maria Leonor Botelho (CITCEM - Universidade do Porto - ORCID), Ana Rita Albuquerque (CITCEM - Universidade do Porto / ARTDev – Université Paul-Valéry-Montpellier - ORCID), Marie-Laure Poulot (ARTDev – Université Paul-Valéry-Montpellier - ORCID)

In most recent decades, some institutions such as local authorities, tourist boards, associations, transnational communities, in conjunction with a succession of artists and the support of social media, have enhanced the ability of propose what is the heritage content or even challenging the "authorized heritage discourses" (Smith, 2006). Far from a simplification of social relations by creating "imagined heritage communities" as also shared symbols, these contemporary heritage-making processes can offer new boundaries between groups in constant redefinition. They involve different actors and a variety of social-political terms and scales, either local, national and international. This results in numerous combinations, which reveals the possibility of heritage value conflicts between those actors.

The purpose of this panel is to analyze the development of alternative narratives, and counternarratives, which emerge in sparsely inhabited interstices, sometimes at the edge of liminal or intimate spaces. These are areas where different visions of the landscape, the city itself and its heritage are expressed, especially when it comes to themes such as touristification, gentrification and façadism. The alternative narratives or counternarratives that have been emerging cannot be separated from their own imaginaries, through the production – whether spontaneous or organized, individual or collective –, of counter-visuality, claiming the autonomy and awareness of the gaze.

What we wish is to question them in order to understand their position in relation to the "authorized heritage discourses", by shedding some light on the complementary role of it "from below" (Albuquerque, 2022). It is therefore a question of insisting on the interactions, sometimes conflicted, between international logics, national representations and the inhabitant's voices; it is also fundamental to be aware of the polysemic statements of the heritage value transmission which can be focused around three major axes and also related to the ongoing transformations of the urban landscapes: the criticism of touristification and gentrification, the right of owning a house in relation to the real estate speculation, and the loss of the identity and the immutable characteristics of the contemporary cities.

This panel welcomes every paper addressing topics or case studies that explore different uses of heritage values and emotions, through digital technology, social media, and photography; any work or investigations related to off-the-beaten-track and new trends in tourism is also welcomed. We wish to open the debate and enrich the existing taxonomies, in order to consolidate a methodological framework and the tools for studying the complexity of this project.

Keywords

Short bio

Maria Leonor BOTELHO is an Assistant Professor at the Faculty of Arts and Humanities of the University of Porto (Department of Heritage Studies), where she is the President of the Scientific Commission of the Master in History of Art, Heritage and Visual Culture. She is an integrated researcher of CITCEM /FLUP - work group "Material and Immaterial Heritage". She is part of the UNESCO Chair entitled 'Heritage, Cities and Landscapes. Sustainable Management, Conservation, Planning and Design', hosted by FAUP (Prof. Teresa Cunha Ferreira and professor Rui Fernandes Póvoas, coord.). She develops research in the areas of architecture, historiography and DGEMN's interventions, but also within the scope of heritage management, digital heritage and world heritage. She teaches curricular units within the themes of Heritage Management and Urban History, guiding research projects in the same areas of knowledge at the master and doctoral levels.

Ana Rita ALBUQUERQUE is a Temporary Lecturer and Research Assistant in Geography of Tourism and Heritage Studies at the University of Montpellier III. She is a researcher at the Transdisciplinary Research Centre "Culture, Space and Memory" (CITCEM) of the Faculty of Arts and Humanities of the University of Porto in the working group "Tangible and Intangible heritage". She holds a Ph.D. in Geography and Heritage Studies from the University of Montpellier III and the University of Porto (Joint international doctoral program) and a Master's degree in International Studies, specialized in Latin American Studies from the Institute for Advanced Studies of Latin America, Sorbonne Nouvelle University - Paris III. Her research fields are: Geography of Heritage and Tourism, Cultural Heritage Assessment & Management, Architectural & Landscape History, Urban Arts & Civic Engagement, Tourism Gentrification, Digital and Urban Ethnography.

Marie-Laure POULOT is a lecturer in Geography at Paul Valéry Montpellier III University and a member of ART-Dev research center. Her Ph.D. in urban geography (Paris-Nanterre), published by Presses de l'Université du Québec in 2017, analyses the geography of cosmopolitanism, through the study of heritage narratives, practices and representations in Montreal (Canada). She also carried out postdoctoral mobility (FMSH/Paris – ICS/ULisboa) on new temporary creative places in Lisboa. She is the head of the master's degree "Tourism and sustainable development of territories" (University Montpellier III) and is teaching cultural tourism and heritage. Her current research focuses on urban heritage processes (co-constructions and diversity of expertise) and the production of urban spaces, cultural narratives (literature and audiovisual productions) and their links with geographical imaginaries.

APPROACHES TO ETHICAL RESEARCH WITH INDIGENOUS PEOPLES AND HERITAGE IN THE SOUTHEASTERN CARIBBEAN

Oliver Antczak

(University of Cambridge - ORCID)

Lauriane Ammerlaan

(Bonaire Archaeological Institute),

Ashleigh John Morris

(University of Leiden / National Trust of Trinidad & Tobago)

Fidel Rodríguez Velásquez

(Pontifícia Universidade Católica do Rio de Janeiro)

Abstract

This presentation focuses on the Southeastern Caribbean with case-studies from three islands that, though close together geographically, today diverge culturally, economically, and linguistically from each other due to complex colonial histories. This region saw some of the earliest colonization and settlement of the Americas and consequently, Indigenous communities have been immensely impacted and transformed by this history. While narratives of extinction and rupture still prevail, on all three islands Indigenous legacies and identities remain and must be included in heritage management and archaeological research. This chapter engages critically with research in archaeology and Indigenous heritage conducted in Trinidad, the Venezuelan Caribbean and Bonaire, reflecting on the nuances and challenges the region offers and suggesting future directions for ethical practice in this field.

Keywords

Caribbean; Heritage Research; Indigenous Heritage; Ethics; Archaeology.

Short bio

Oliver Antczak is a Venezuelan and Polish PhD Student in the Department of Archaeology at the University of Cambridge. His research focuses on the relationship between heritage and identity and particularly how it is impacted by different colonialisms on the islands of Trinidad, Margarita, and Bonaire.

Lauriane Ammerlaan is Psychologist that has recently been installed as the president of Bonaire Archaeological Institute. This organization has been active for the last 20 years on Bonaire connecting youth with archaeology, history, culture and heritage.

Ashleigh Morris is a Trinidadian cultural heritage management professional, an affiliated research fellow at CaribTRAILS, a project of the Royal Netherlands Institute of Southeast Asian and Caribbean Studies, and a PhD candidate in Archaeology at Leiden University. His work focuses on safeguarding the archaeological heritage of Trinidad and Tobago.

Fidel Rodríguez Velásquez is a PhD candidate in the Department of History at the Pontificia Universidade Católica do Rio de Janeiro (PUC-Rio). His research focuses on the Atlantic connections between the Caribbean and the African west coast, particularly on the experience of Indigenous and African people who participated in Caribbean pearl fisheries.

APPROACHING CULTURAL LANDSCAPES THROUGH THE CONFLICT LENS: ARCHAEOLOGY AND PARTICIPATION

Nekbet Corpas Cívicos

(Universidad Complutense de Madrid / Instituto de Historia - Consejo Superior de Investigaciones Científicas)

Abstract

Participation has become a buzzword in heritage policies worldwide. It has been included in international documents such as the Recommendation on the Historic Urban Landscape (Unesco 2011) or the Faro Convention (Council of Europe 2005). Yet, the implementation of this democratizing perspective in managing World Heritage sites has been ambiguous. Local authorities in cultural landscapes in Spain and Mexico have founded councils including local heritage experts, authorities, citizens and heritage NGOs. In exploring these councils several challenges to collaborative management practices have been identified. Drawing on the literature of the field of conflict resolution, these challenges can be defined as 1) problematic stereotypes regarding some of the agents involved in heritage disputes (e.g. supposedly political motivations of heritage NGOs when trying to get involved; political corruption on the part of local politicians/experts working for the government…); 2) the composition of those citizen councils: they are created in a top-down fashion without properly analyzing the existing associative fabric of the heritage sites; 3) the functioning of councils (e.g. voting system versus open collaborative spaces based on consensus building/mediating approaches); 4) the advising rather than executive roles of these councils and (5) limitations regarding the topics to be addressed by these entities. This last aspect is particularly significant, as parties to heritage disputes tend to see heritage sites through integrative approaches (including environmental as well as archaeological issues).

These councils have proven to be unfit for the purpose of managing disputes involving archaeological heritage. These disputes have included issues of land property (such as access to housing and construction vs. heritage conservation); material intervention in heritage and coordination among governmental departments. Yet, they cannot be wholly dismissed as entities with pure 'cosmetic' results as they may also create the space to subvert/adapt international documents to the particularities of the site. This research will therefore present the analysis of citizen councils based on archive, interviews, legal resolutions and newspaper data and will put forward new possibilities to address the challenges faced by these participatory spaces when dealing with heritage conflicts.

Short bio

I hold a PhD in History and Archaeology (Universidad Complutense de Madrid, Spain 2021). I am currently a postdoctoral researcher at the Universidad Complutense de Madrid and a visiting researcher at the Institute of History of the National Spanish Research Council. I am specialised in archaeological heritage (MPhil of Archaeological heritage and museums, University of Cambridge, UK) and conflict resolution (Master of Mediation and Conflict management, Universidad Complutense de Madrid). I have taken part in Spanish and international research projects (particularly Latin America) and written several chapters and articles in national and international journals and books. My current lines of research include archaeological heritage and conflict resolution, heritage governance and World Heritage.

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EMBEDDING CULTURAL HERITAGE ELEMENTS IN DIGITAL GAMES -- PRESERVATION FOR CULTURE REVITALISATION OR EXPLOITATION FOR POLITICAL PURPOSES?

Chunyi Wu

(University of Leeds)

Abstract

There has been a growing trend in collaborations between cultural heritage institutions (both tangible and intangible) and gaming companies in China. These efforts leverage the gaming industry as a means of preserving and revitalising cultural heritage. Digital games are further positioned as a utility for the government due to its passive audience exposure and immersive nature. In the current ideological direction of China's top leader, Xi Jinping, cultural heritage is considered the backbone of national cultural confidence, and the 'Chinese story' behind it should be explored and told through the latest mediums. Therefore, it has been bestowed the political role of reinforcing nationalism and state-image branding.

Previous research has identified three key stakeholders in the relationship between digital games and cultural heritage: game developers, cultural heritage practitioners, and gamers. However, this study proposes that there is a fourth component to this relationship, namely state ideologies. Following Laurajane Smith's premise 'all heritage is intangible', this research argues that both elements from tangible or intangible cultural heritage, within gameplay settings, comply and advance Chinese governmental ideologies. Based on the theoretical framework of authorised heritage discourse and UNESCO's declaration on cultural diversity, this research critically scrutinise the decisions made by gaming companies to cooperate with specific cultural heritage institutions as top-down and intentional. The focus will be placed on investigating the attributes that are reflected in these intentional selections of varying heritage that facilitate telling one 'Chinese story'.

To contextualise the arguments above, this research has chosen two collaborations between the most popular mobile game Honor of Kings with the Dunhuang Academy and Zhejiang Little Hundred Flowers Yue Opera Theatre. Through applying critical discourse analysis to these case studies, this research essentially examines how the diverse values of different (intangible) cultural heritage from the past have been unified into a single value that serves a contemporary political purpose and co-portrays the state sanctioned narrative. Ultimately, this research aims to contribute to the understanding of the interplay between (intangible) cultural heritage, digital game, and state ideologies in contemporary China.

Keywords

Authorised Heritage Discourse; Cultural Heritage Exploitation; Digital Game; State Ideologies.

Short bio

Chunyi Wu is a second-year PhD candidate from the School of Performance and Cultural Industries at the University of Leeds, UK. She completed her master's degree with distinction in Culture, Creativity, and Entrepreneurship. Her research interest specifically lies in the political attributes of Chinese cultural and creative industries from a critical standpoint. She is currently working on her PhD project titled The Chinese Gaming Industry and (Intangible) Cultural Heritage: Co-constructing Chinese Unique Soft Power. She has experience working as a research assistant on several UKRI AHRC granted projects, including "Bridging the Gaps: Mixed Reality Performance in Rural and Urban Shanghai Heritage Sites" and "Song of the Female Textile Workers: Past, Present and Future. "

OBSERVING SOUTH CAUCASUS' HISTORICAL LANDSCAPE: AN OPEN PHOTO ARCHIVE. BUILDING GEOHISTORICAL NARRATIVES THROUGH THE OSCOP PROJECT

Stefano Riccioni

(Università Ca' Foscari, Venezia)

Francesca Penoni

(Università Ca' Foscari, Venezia)

Beatrice Spampinato

(Università Ca' Foscari, Venezia)

Abstract

The Study and Documentation Centre of Armenian Culture in Venice (CSDCA) holds a precious and unknown collection of photographs taken in the Soviet period by a group of eminent scholars led by the architect Adriano Alpago Novello. The OSCOP project (Riccioni, P.I.; Penoni and Spampinato, Associated Researchers), realized by the University of Venice in collaboration with CSDCA and the Kunsthistorisches Institut in Florenz, aims to preserve and transform this collection into an open-access digital photographic archive while opening up new research perspectives in the contemporary historical and theoretical context. Armenian Studies and Kartvelology identify national history, art history, and linguistics as "authorized heritage discourses". In this regard, South Caucasus studies rarely applied interdisciplinary and cross-cultural approaches. The alternative narratives that we propose to develop from the photographic archive aim to overcome this methodological impasse. First, OSCOP aims to look beyond national borders between Armenia, Georgia, Turkey, and Iran by showing and studying images of their human and natural heritage that in medieval times belong to the same history and geography. Human intervention transformed tufa into architecture, pigments into frescoes, and stones into sculptures; medieval monuments are part of historical landscapes that are themselves part of our ecosystem. Urbanization, restoration interventions, and geopolitical issues perpetuate the impact of human geomorphological intervention on natural and monumental heritage. Photos that show images of historical sites from the seventies and eighties are fundamental tools for help scholars to read the latest strata made by human activity in the Anthropocene Epoch. Second, the CSDCA photo collection gives the point of view of scholars involved in the Italian missions from the Sixties to the Nineties, opening interesting paths through several study fields. OSCOP will inspire original studies on the Western perception of the South Caucasian region by art historians, the use of photography as a tool for research, and theoretical considerations on photograph as a material object. This paper aims to bring to light the archive, the ongoing work of digitizing and cataloging the collection, and the lines of research that the subject of the photographs and the photo-object might suggest if viewed "from below".

Keywords

Photo Archive; Historical Landscape; South Caucasus.

Short bio

Stefano Riccioni is Associate Professor of History of Medieval Art at the University Ca' Foscari of Venice associate researcher at the CNRS, UMR 5594 - ARTeHIS (CEM Auxerre and University of Dijon) and Visiting scholar Kunsthistorisches Institut in Florenz. His main research interests are in Medieval Art History, Medieval Epigraphy and the Mediterranean area as a center of cultural exchange between East and West. Riccioni is the Principal Investigator of the OSCOP Project.

Francesca Penoni is a Postdoc Researcher at University Cà Foscari of Venice. She obtained her Ph.D. in History of Architecture in 2020 at Politecnico di Torino. Her main research interests are in the history of Armenian architecture in Turkey and South Caucasus.

Beatrice Spampinato is Postdoc Researcher at the University Ca' Foscari of Venice, where she obtained her Ph.D. in History of Arts in March 2023. Her main research interests are in Medieval Architecture, Art Historiography and comparative methodologies in art history between Europe, Byzantium and South Caucasus.

PANEL 15. RETHINKING 20TH CENTURY BUILT HERITAGE IN CONFLICT ZONES AND CONTESTED TERRITORIES

Chair: Inbal Ben-Asher Gitler (Sapir Academic College / Ben-Gurion University of the Negev / ICOMOS-Israel - ORCID) and Ronit Milano (Ben-Gurion University of the Negev - ORCID)

The 20th century witnessed the waning of imperialism, a surge of decolonization processes, dramatic territorial transfers, mass migrations and ethnic cleansings unprecedented in scale. These changes brought about a modern phenomenon of territorial complexities and hybrid places, whose identity is related to conflict, territorial transfers, or change of hands. In the city of Beersheba in Israel/Palestine, for example, one finds a national Israeli museum, housed in an Ottoman mosque, that formed part of local Muslim heritage in its prime. In Germany, former GDR housing estates and public buildings are reused, appreciated, and conserved. This session engages these phenomena and seeks to ask: what type of models can we suggest for understanding the current political, social and cultural significance of such buildings, which have been appropriated and reinterpreted? What are the terms for introducing the discussion of such places into contemporary post-colonial and global political discourses? How can social and political theories, as well as architectural history and theory, facilitate new readings of the re-signification of built heritage?

Built heritage in past or present conflict zones and contested territories have received ample attention. However, focus on the built environment of the 20th century is lacking, perhaps because critical analysis of the more recent past is intrinsically connected to politics of memory or ongoing disputes, deeming it charged and fragile. This session, therefore, proposes to present such analyses and provide a platform for rethinking concepts and practices dealing with hybrid or layered forms of built heritage; for analyzing current theoretical challenges and problematizing the relation between power and heritage in politically and culturally intricate zones. Through this session, we wish to acknowledge the current tension between the disciplines of history and heritage studies and discuss nuanced methods that might suit this challenge. We thus welcome papers that engage the intersection of political and cultural processes related to architectural heritage, as well as case studies analyzing heritage practices in contested built environments.

Keywords

Built Heritage; Political Geography; Cultural Capital; Conflict Zones.

Short bio

Inbal Ben-Asher Gitler (Ph.D. Tel-Aviv University, 2005) is a senior lecturer at Sapir Academic College and head of the Visual Culture section in its Department of Communication. At Ben Gurion University of the Negev, she is a teaching fellow. Her main research areas are the modern architecture of Israel/Palestine and Israeli visual culture. Her latest book, Architectural Culture in British Mandate Jerusalem, 1917-1948 (Edinburgh University Press, 2020) is the recipient of the Concordia University Library - Azrieli Institute Award for Best Book in Israel Studies for 2021. She is co-editor of Israel

as A Modern Architectural Experimental Lab, 1948-1978 (Intellect Books, 2020) with Anat Geva. Her research has been published in numerous journals, including Israel Studies, The Journal of Architecture and Design Issues. Since 2014 she serves as co-chair of the DoCoMoMo Israel branch, and since 2020 she serves as the head of the ICOMOS-Israel Committee for Twentieth Century Heritage.

Dr. Ronit Milano is a senior lecturer at the Department of the Arts at Ben-Gurion University of the Negev, Israel. Since 2015 she serves as head of the Museum Studies M.A. program at the department. She chairs the Arts Program of BGU at the Eilat campus and is also Chair of the Humphrey Institute for Social and Cultural Research at BGU. Her latest book, The Portrait Bust and French Cultural Politics in the Eighteenth Century was published in 2015 by Brill. Her current research focuses on the politics of the contemporary art market, and on symbolic capital in visual heritage. Her most recent article on visual heritage is forthcoming in Cultural Heritage in the Middle East and North Africa, edited by Annette Loeseke and Sarina Wakefield, and published by Routledge.

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THE CONCRETIZATION OF SPACE IN THE CONSTRUCTED HERITAGE OF ISRAELI ARCHITECTURE

Nissim Gal

(Haifa University - ORCID)

Abstract

According to many researchers, concrete, as a material that defines modernity and shares with it characteristics related to economic, material, and cultural reality and ideology, has, in the eyes of a generation of Israeli architects working especially between the 1950s and 1970s, become a local material that characterizes and defines Israeliness. These architects were responsible for the Brutalist boom in Israeli architecture during the same years that neo-Brutalism flourished around the world. Concrete, and the architecture that employed it, became part of the Israeli architectural heritage, whose traces still remain today. The lecture will present how contemporary Israeli and Palestinian concrete art relate to an architectural and artistic concrete heritage – particularly the Brutalist one – as controversial. This heritage is said to represent both the Israeli internal economic/national/territorial/and cultural conflict, and the Israeli/Palestinian conflict.

Keywords

Constructed Heritage; Israel/Palestinian Conflict; Contemporary Art.

Short bio

Dr. Nissim Gal is a Senior Lecturer and Head of Graduate Studies at the Department of Art History, University of Haifa, Israel. He has written extensively on Modern and Contemporary Art for academic journals, books and exhibition catalogues. He is the

author of Ilana Salama Ortar: La plage tranquille (Montpellier) and The Portrait of the Artist as a Facial Design (Tel Aviv). He is the editor of The Tour of Modern Art (Tel-Aviv, forthcoming) The Beauty of Japheth in the Tents of Shem: Studies in Honour of Mordechai Omer (Tel-Aviv) and of Strange Deviations Occupy the Fringe (Haifa). His articles have been published in L'Architecture d'aujourd'hui 372, Theatre Research International, Performance Research, and The Middle East Review of International Affairs Journal, Jewish Identities, Art Journal, Athens Journal of Humanities & Arts and others.

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CONTESTED HERITAGE COMMUNITIES OF GÖKÇEADA / IMBROS

Aysegül Dinccag Kahveci

(Technische Universität Berlin)

Abstract

Located in the northeastern corner of the Aegean Sea, Imbros is an ancient Greek island that was granted to the Turkish territory after the First World War. During the nation-building process, the state initiated an ambitious restructuring program aimed at the "Turkification" of the island. Between 1964-1974, the discriminative measures taken by the official authorities eventually forced the people of Imbros to leave their homeland and scattered them into a transnational diaspora. The neoliberal turn in Turkish politics in the 1990s encouraged the Imvrii to return to the island, where they have encountered a new reality of Imbros: Gökçeada. In the making of Gökçeada, the heritage regulations issued by the official state authorities played a key role in the restructuring of the land and the expropriation of the minority's property.

The study addresses heritage communities on the island, critically examining the "heritage communities" framework defined by the Faro Convention in 2005. Recognizing the discordant and fragmented nature of communities, the paper challenges the dichotomous framework of the "Authorized Heritage Discourse" and offers a pluralization of conflicting points about heritage values understood and practiced by different stakeholders. The first actors represent the official decision makers, a rather controversial group composed of experts from the various regional conservation councils, the National Security Council and the Municipality of Gökçeada, all of whom have played a role in the heritage processes (designation, regulation, management) on the island. Second group consists of the unofficial actors, Turkish and Kurdish locals of settler communities, the indigenous people of Imbros and the local NGOs of civic initiatives. This paper focuses on the means and practices of heritage among these heritage communities and illustrates their contestation through four examples at different scales. The findings are based on ethnographic field research conducted between 2012 and 2022, as well as archival research in Athens, Çanakkale, Ankara.

Keywords

Short bio

Ayşegül Dinççağ Kahveci (she/her) is an architect and urban planner. She graduated in architecture from the Berlin University of the Arts (UdK) in 2010. During and after her studies, she worked in different architectural offices and participated in urban renewal projects in Turkey and Germany. In 2016, she graduated from the School of Design Thinking at the Hasso Plattner Institute in Potsdam and worked in human-centered design consulting for private companies. Since 2019, she is a PhD student and research associate at the DFG Research Training Group 2227 "Identity and Heritage" at the Technische Universität Berlin. Her research interests include people-centered approaches to material culture or architecture and socio-spatial planning.

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THE CONTESTED HERITAGE OF "PRORA:" LAYERS OF THE PAST AND SOCIAL FORMATIONS OF THE PRESENT

Florian Rietman

(Brandenburg University of Technology)

Abstract

Prora, a building complex of nearly one million square meters on the Baltic Island of Rügen, is a structure with a turbulent and contested history. Designed as a gigantic "Strength through Joy" holiday resort by the Nazi-Regime, Prora was meant to hold 20.000 beds, but was never finished. Having been abandoned during the war, the shell of the 4 km long structure has managed to survive to the present. Withstanding several attempts to demolish it, Prora has been reappropriated and adapted in the communist GDR as military housing, schooling and training ground.

After the fall of the Berlin Wall, the site became a battleground of conflicting political memories, interpretations and present-day demands, leading into opposing claims for its complete dismantlement, reconstruction or careful historical preservation. While ruined parts were left abandoned to be reconquered by nature, other areas were temporarily occupied by a varied mix of museums, artists, a music club and a youth hostel. As the latest development, investors bought most parts of the complex to convert and reinvent them as a modern seaside resort of luxurious tourism.

This paper examines the ongoing history of reinterpretation, appropriation, and contestation of Prora. Based on field work, interviews and archival documents, I argue that Prora exemplifies how contradictory historical layers of materiality can become entangled with present day debates about regional development, gentrification, identity and the agency of architectural heritage. Specifically, I show how various stakeholders — including residents of the complex, local communities, different groups of heritage activists, government agencies and international investors — have attached different historical meanings to Prora and, upon that basis, projected conflicting futures on the site, the island and the region. The building has thus become a focal point of broader conflicts in German society after reunification, pointing towards the reciprocal relationship of material remains of the past and social formations in the present.

Keywords

Contested Heritage; Reuse / Adaption; Communism; National-Socialism; Heritage Actors and Stakeholders.

Short bio

Florian Rietmann studied architecture at the Brandenburg University of Technology (BTU, Cottbus, Germany) and the University of Granada (UGR, Granada, Spain) and holds a Master of Advanced Studies (MAS) in History and Theory of Architecture from ETH (Zürich, Switzerland). He worked as an architect in Germany and Switzerland in the fields of design competition, execution and project management, as freelance writer for architecture publications and in the earthquake-enhanced reconstruction of a destroyed village in Nepal. Since April 2020 he is researcher in the DFG Research Training Group "Cultural and Technological Significance of Historic Buildings" at BTU, where he is currently working on his dissertation "The History of the Prora Building Complex."

PANEL 16. SOS HERITAGE: LEGISLATION, PRESERVATION, SUSTAINABILITY AND RESCUE

Chair: João do Nascimento Marques Barreira (Independent Researcher - ORCID); Samuel Filipe Patrício Nunes Melro (UNIARQ - Universidade de Lisboa / Direção Regional de Cultura do Alentejo), Jorge Fernando Silva Teixeira (Independent Researcher - ORCID), Nelson José Oliveira de Almeida (Independent Researcher - ORCID)

The destruction of heritage has been, over millennia, a political weapon of conquest and subjugation. Today, this destruction is essentially due to the lack of recognition of archaeological heritage's existence, negligence and/or economic reasons, although the latter can be seen as an equal form of territorial conquest. The absence of projects aiming to identify and register archaeological heritage, or their commonly generalised low resources, often results in the disappearance of unknown and known sites due to natural causes or human action. The legislation created to prevent these situations proves insufficient, and cases of destruction follow one another at an accelerated pace.

Sometimes, measures aimed at registering and preventing the destruction of archaeological heritage are not fast or restrictive enough, and fines are not dissuasive enough. It is often less costly to destroy and pay a fine than to financially guarantee the safeguard and integrity of these sites. In certain scenarios, the classification of archaeological heritage, considered by many to be one of the best ways to guarantee its protection, often has a perverse effect: the increase in the cost of living in these areas, pushing traditional populations away from the places where they have always lived. The laws that intend to preserve a context can end up mischaracterizing it, thus contributing to the erasure of what was intended to be preserved. There are numerous examples around the world.

Heritage education, one of the most powerful tools for preservation, is still insufficient and investment in this area is clearly deficient. Communities need to be aware of the importance of their heritage (material or immaterial), both from a social and economic point of view. You cannot protect what you do not consider worthy of protection, and it is necessary that the populations feel their heritage as part of themselves, as something worth protecting.

Keywords

Heritage; Legislation; Preservation; Sustainability; Rescue.

Short bio

João Barreira is a member of CEAACP (U. Coimbra), CEAUP (U. Porto) and of the Cooperative "O Legado da Terra." He participated in the inclusion of Mbanza Kongo (Angola) on the UNESCO World Heritage List, and is part of ongoing works with local teams ensuring the protection and dissemination of African heritage.

Samuel Melro is an archaeologist at the Regional Directorate of Culture of Alentejo with duties in safeguarding and managing archaeological heritage, particularly in rural areas.

He is a member of the project Mesas do Castelinho (Almodôvar) and of UNIARQ (U. Lisbon).

Jorge Teixeira is a member of CEAUP (U. Porto) researching and working on intervention and heritage protection projects in Africa. He is involved in developing digital platforms that aim to promote, protect and disseminate endangered heritage in Western Sahara, Chad and Angola.

Nelson J. Almeida is a member of UNIARQ (U. Lisbon) and CEAUP (U. Porto). He is the administrator of the Cooperative "O Legado da Terra," which is dedicated to heritage research, promotion and safeguarding.

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CHURCH OF SENHOR SALVADOR DO MUNDO: PRESERVATION, VALORIZATION AND (RE)INTEGRATION IN THE COMMUNITY

Carolina Subtil Pereira

(CHAM – Universidade NOVA de Lisboa / Universidade dos Açores / Município de Alvaiázere - ORCID) **Paula Cassiano**

(Independent Researcher)

Abstract

It is possible to trace the history of Almoster, currently part of the municipality of Alvaiázere, from the 13th century onwards. Being linked to the Monastery of Lorvão and later to the College of São Paulo in Coimbra, this territory became subject of dispute between entities and individuals over the centuries.

The Igreja do Senhor Salvador do Mundo or Igreja de Nossa Senhora das Neves, commonly known as Igreja Velha de Almoster, is closely related to the history of the region where it is located. Until the 1970s, it was vital and important part of the community life.

The construction of a new parish church, as well as the sale of the old church to a cooperative and later to the local Parish Council led to its deterioration and ultimately its ruin. It remained in this condition until 2019. That year, an initiative by the local authority - which intended to rehabilitate the building and safeguard what was left of the old church - obtained support from European funds in order to proceed with its (re)integration into the community. Four years later, this project is now an example both at local and regional level, in terms of heritage and architecture.

The importance of religious local heritage for defining a community and its collective behavior is undeniable. The rehabilitation of a building that a few decades ago had a central importance in the daily life of the community, becomes relevant in the sense that it helps to shape the popular collective memory, in addition to assuming itself as an important vehicle for non-formal heritage education.

Keywords

Common Heritage; Preservation; Sustainability; Heritage Education.

Short bio

Carolina Subtil Pereira graduated in History in 2017, at NOVA/FCSH and presented her MA dissertation at the same University, in February 2020. Currently, is an integrated researcher at CHAM – Universidade NOVA de Lisboa / Universidade dos Açores and her academic interests gather two main fields: the reception of Antiquity throughout time, and the Portuguese experience in the East during the Modern Era. Recently, started to work in Alvaiázere's Municipal Museum, where she developed an interest in local history.

Paula Cassiano Graduated in Conservation and Restoration, Archeology and Museology. At work level: she was teacher at ETPSICÓ and researcher at IPT; currently is responsible for the Municipal Museum of Alvaiázere, an institution she helped to create in 2003 with the preparation of the museological project. Operates in different areas such as research, documentation, preventive conservation, exhibition, educational services, among others. She was co-responsible for the creation/implementation of several projects in the heritage field, namely the musealization of the Old Church in Almoster – Alvaiázere.

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EXHAUSTED LANDSCAPES. A POLITICAL ECOLOGY OF UNESCO WINE-GROWING SITES IN ITALY

Fausto Di Quarto

(Università Milano-Bicocca - ORCID)

Elena dell'Agnese

(Università Milano-Bicocca - ORCID)

Abstract

Landscapes embody spatial and environmental configurations which are produced in history for certain purposes and through specific ideologies: human communities and ecosystems are in fact entangled in co-evolutionary processes which tend to legitimize the resulting assemblages. The promotion of food and wine in Italy has become central to promote and to vehicle the representation of a place, through «typical» territorial products, also for patrimonialization processes; "rural landscape, a productive landscape par excellence, is one of the main fields of debate, research and planning in landscape studies" (Pettenati, 2017:105). In different aspects we question the heritagization process in three UNESCO sites, where vine-growing has slowly created variegated territorial effects: the research concentrates on wine as an element of economic exploitation and related repercussions, such as touristification, environmental damage and human profiteering, drawing attention on the fact that the final outcome is often the opposite of what the Convention aims to promote. The work we present is based on a comparison of the dynamics at work in the three UNESCO-designated wine-growing landscapes in Italy, recognized for their cultural and historical significance, as well as their "beauty": they are Portovenere, Cinque Terre and the Islands (1997), the Vineyard

Landscape of Piedmont: Langhe-Roero and Monferrato (2014), and the Prosecco Hills of Conegliano and Valdobbiadene (2019). Variables at stake are multiples (residents, landowners, tourists, institutions), while two conflicting forces are at play: on one side, the physical effort associated with manual labor in the vineyard, on the other, a process of patrimonialization, which attempts to freeze a constantly changing landscape.

Keywords

World Heritage Convention; Wine; Heritage; Political Ecology.

Short bio

Fausto Di Quarto (PhD) is a Geographer interested in Political Ecology, Environmental discourses, and socio-ecological conflicts. He is currently a post-doc researcher at Milano-Bicocca University.

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NEW HERITAGE PRACTICES: THE CONSERVATION OF INTANGIBLE CULTURAL HERITAGE FROM THE SPANISH UNIVERSITY SCENE

María Serrano Segarra

(Universidad Miguel Hernández de Elche - ORCID)

Abstract

From the 1980s to the present day, the Spanish University has been the subject of a profound debate motivated by the changes that we have experienced in a short period of time and which continue to transform our current society. The turn of the century has also brought about a new vision of what the University will be in the future, together with the raising of new questions. The Misteri d'Elx Chair, since its creation, has tried to integrate itself into the society of Elche, promoting its economic and industrial activity and participating actively in its social and cultural life. This interest has led the University to concern itself with one of the most representative cultural manifestations of the city and worthy of recognition as a World Heritage Site, the Festa or Misteri d'Elx.

The Misteri d'Elx Chair develops its activities through a wide range of training, research and dissemination of the Misteri d'Elx. Through other university formulas, other Spanish assets that are also recognised as intangible cultural heritage by the United Nations Educational, Scientific and Cultural Organisation (UNESCO) are also protected.

Keywords

University; Research; Safeguarding; Intangible Cultural Heritage of Humanity.

Short bio

Professor of Commercial Law at the Miguel Hernández University of Elche, Spain, since 2001. Teaching in undergraduate courses: Law, Business Administration and Management, Business Statistics and in the Master's Degree in Law. Lines of research: Commercial company law, structural modifications of commercial companies. Publication of several scientific articles, book chapters and monographs. Teaching publications in books and international journals. Institutional services: Secretary of the Institutional Chair "Misteri d'Elx", the first intangible cultural heritage recognised by UNESCO in Spain. Research stays: Universidade Nova de Lisboa, La Sapienza University, Rome, and Autonomous University of Madrid.

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UNDERSTANDING THE DESTRUCTION OF ANTIQUITIES IN IRAQ: HOW TO SAVE THEM?

Beatriz Freitas

(CHAM – Universidade NOVA de Lisboa / Universidade dos Açores - ORCID)

Abstract

The past and by extension archaeological finds were recurrently used as a tool of political power serving various purposes. In Iraq, archaeological heritage was used to promote a national identity, presenting the modern country as a continuing legacy of past civilizations.

This communication intends, at first, to understand how the destruction of antiquities by the self-proclaimed Islamic State is related to the rescue of heritage as a founding instrument of a nation.

The denial of common identity and self-understanding created from the monopolization of material culture by Ba'athist regimes is at the basis of the justification and legitimation of its damage in the mind of the Islamic State in Iraq and Syria (ISIS).

In the context of war, heritage used as a political weapon is usually collateral damage, a consequence of military conduct. However, it can also correspond to a premeditated action that seeks to reach specific cultural targets in order to damage, loot and sell them, transmitting a certain ideology.

In a second moment, it is important to discuss possible measures for the preservation of this heritage, proposing a kind of action plan. We want to discuss strategies that can be applied in a regional, national and international context.

Taking into account the decline of Arab nationalist currents that recognized the importance of artifacts and promoted their safeguarding, it becomes particularly relevant to re-educate the population. Whether through institutions or personalities, namely artists, or through education, knowledge is the greatest power to minimize heritage vulnerability. Protecting, preserving and disseminating heritage is a way of getting to know ourselves and the past, deepening what we were, what we are and what we could become.

Keywords

Mesopotamia; ISIS; Identities; Challenges of Preservation.

Short bio

Beatriz Freitas, PhD student in Ancient History with a degree in Art History and a master in History of Ancient Near East by NOVA University. Her doctoral project is funded by the Foundation for Science and Technology (FCT). She is part of the group Representations, Discourses, Materialities and Uses of the Past, at the CHAM – Universidade NOVA de Lisboa / Universidade dos Açores, being one of those responsible for managing the social networks of that group. Beatriz studies the relationships established between image(s) and Humanity particularly during the Ist millennium BC. Also noteworthy is the participation in the International Project "Tell el-Far'a: Archaeological Project in Palestine," which has enhanced a different look at artifacts, thus complementing her areas of specialization.

PANEL 17. TEXTILES: A CULTURAL HERITAGE TO PRESERVE

Chair: Ana Claro (CHAM – Universidade NOVA de Lisboa / Universidade dos Açores - ORCID) and Maria João Pacheco Ferreira (Museu de São Roque / CHAM – Universidade NOVA de Lisboa / Universidade dos Açores - ORCID)

Weaving is an ancient activity, with more than thousands of years. Made of natural fibers, such as linen, cotton, and silk, textiles have always shown an impressive capacity to adapt to different functions in civil (domestic and public), religious, and military contexts. In the form of clothes, furnishings like bedspreads or door hangings, tents, liturgical ornaments, and many other typologies, textiles are incredibly versatile but also fragile, making their adequate preservation and study over time very difficult. Recently, this reality has been accentuated by the emergence and use of new materials, making the preservation of these textiles an even more challenging task.

Museums and other institutions responsible for their maintenance have been increasingly in contact with historians, art historians, and conservation scientists to better understand, preserve, and exhibit the vast and rich historical textile heritage. These collaborations have actively encouraged interdisciplinary stylistic, technological, and material studies and the development of conservation techniques. However, they also face serious problems with space management practices, budgets, and sustainability policies that are not always easy to reconcile. The proposal of this panel intends to share dilemmas, new approaches, and solutions to preserve the textile cultural heritage.

Keywords

Textiles; Conservation; Museums; Materials.

Short bio

Ana Claro obtained her Ph.D. in Conservation and Restoration in 2009 from the Universidade NOVA de Lisboa. She worked as a researcher at the Getty Conservation Institute (Los Angeles, USA) as a visiting postdoctoral researcher on the Asian Organic Colorants project. She then got a grant to study the organic colorants on Portuguese textiles: IMPERIAL COLOURS: The impact of the Portuguese Expansion on Chinese silk production (16th to 17th centuries, at CHAM (Portugal). In 2012 she won a Marie Curie grant with the NANOART: Nano Art Research Tool project, at Universidad de Zaragoza (Spain). In 2016 she returned to Portugal, CHAM, where she keeps doing her research on Portuguese textiles, with the research group Textiles Trade & Taste, founded in 2011, and Project IRONIC, which studies the iron gall ink degradation and its possible treatment by nanotechnology. Her primary research focus is the study of colored materials applied to Cultural Heritage.

REGAL GARMENTS, RICH SCREENS AND SUMPTUOUS TEXTILE PIECES IN THE TREASURE OF THE HISPANIC MEDIEVAL MONARCH: TYPOLOGIES, COMPOSITION, MATERIALS AND TECHNIQUES

Rita Alexandra Melro

(Universidade de Lisboa - ORCID)

Abstract

The treasures of medieval monarchs, in the Iberian Peninsula, between the 13th and 15th centuries, were composed of a wide variety of sumptuous objects of different shapes, origins and of high quality and rarity. His pieces were to be used and subsequently used by monarchs in their lives in the different spaces through which they transited. This preserved the comfort and status of the monarch, always transporting and using the pieces of his treasure that he received from him, both inside his palaces and outside on the various trips and ceremonies he carried out. Many different typologies were textiles, composed with other noble materials applied both in the pieces he used in his clothing and in those that always framed the space that surrounded him. The textile pieces had the best quality of artistic production carried out at the time, with a constant concern to maintain a certain décor in order to provide a kind of idyllic and wonderful environment.

The tissues of the pieces were mostly made of noble materials of the highest quality, to which other types of materials were associated, giving them even more value, such as precious stones, animal skins or rich leather, rare pigments, or even techniques specifically crafted with the finest gold and silver thread. Among the different typologies of the dozens, or hundreds, of sumptuous textiles that were part of the treasure, the majority derived from the highest level of artistic production, influenced by the different cultures present in the peninsula and by rare and quality materials that the kings had access to locally or coming from distant territories, brought by ancient routes across the Mediterranean Sea. In some cases, they had exclusivity for the use of certain products or tissues, as was the case with the use of purpura.

Keywords

Medieval Treasures; Sumptuous Medieval Tissues; Medieval Artistic Production in the Iberian Peninsula; Techniques and Typologies of Textile Pieces.

Short bio

Rita Alexandra Melro is a PhD. Candidate of Art History, from the Institute of Art History of the University of Lisbon, and has a master's degree in history of Medieval Art since 2011, entitled: "The Treasure of Dinis in the context of treasures Medieval". She is currently finishing writing my doctoral thesis, with the title: "The Hispanic medieval royal treasures - Transition between the medieval world and modernity" (c.1279-1474)''. She is also a jeweller and jewellery designer with professional experience in the recovery,

restoration and reconstruction of antique jewellery and silverware in several companies, in addition to others in the field of artistic and author jewellery creation. She is part of the research group ARS - Art in Portugal and in the "Portuguese World" (since 2013) and of the research group Studies of Court and Diplomacy participating in the project: "Treasures of the Iberian Royal Houses (1279-1521), a comparative study.".

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THE TECIDOTECA OF RIOPELE: A SPACE OF TEXTILE PRESERVATION, CREATION, AND KNOWLEDGE

Ana Margarida Dias da Silva

(CHSC - Universidade de Coimbra - ORCID)

Luís Pereira

(Universidade de Coimbra / Illumini)

Gustavo Marques

(Riopele)

Carlos Costa

(Riopele)

Abstract

Founded in 1927, Riopele is one of the oldest Portuguese textile companies and an international reference in the creation and production of fabrics for fashion and clothing collections. In 2023, Riopele founded the Tecidoteca (textile library), a place of textile preservation, creation, and knowledge. The Tecidoteca comprises a Textile Studio (a workspace for thinking, talking, creating, studying, reading on textiles, fashion, and branding, whit more than 11,000), an educational area, a storage area (whit more than 60,000 samples), and a temporary exhibition area. At present, the Tecidoteca encompasses fabric samples (of Riopele and of textile companies that went out of business, national and foreign historical brands) from the late 1950s until today, and fabric samples catalogues, from the 1930s until the present time (mainly from Italy and France). The Tecidoteca of Riopele is also a new approach on textile heritage management. It is understood as a Complex Information System where sample fabrics and description cards are documents/information used in interrelation in decision-making, knowledge creation, and creativity fostering. If artefacts have an 'unspeakable' dimension, it is in the interconnection between objects and texts, and in the relationship between material and textual evidence that silence gives way to tacit knowledge about textile practice. The study of the history of textile industry, for example, cannot be dissociated from the history of their archives and the bureaucratic and administrative practices that generated them, the inventories and catalogues that document them, but also of the fabrics and tissues?? that were created and produced. Both textile samples, samples catalogues, and description cards are combined to meet the information needs of textiles industry's Research and Development, and to transmit knowledge. The main purpose of this presentation is to present textile samples and written documents as information sources within a systemic and holistic approach, that goes beyond the strict sense of document as text-bearing object, to include everything that is potentially able to meet the information needs of human beings and to transmit knowledge: textilegraphy.

The importance of the articulation of textual documentation/information with material or non-textual documentation/information in a systemic perspective and holistic manner will be highlighted. Examples will be given based on the Tecidoteca of Riopele.

Keywords

Tecidoteca; Textilegraphy; Textile Heritage; Textile Industry; Management Practices.

Short bio

Ana Margarida Dias da Silva holds a PhD in Information Science from the Faculty of Arts and Humanities of the University of Coimbra, research funded by the FCT [SFRH/BD/132115/2017]. She holds a Master in Information and Documentation Sciences, specialization in Archives, from the Faculty of Social and Human Sciences of the New University of Lisbon, a Master in Contemporary History from the Faculty of Arts and Humanities of the University of Coimbra, and a Graduation in Art History Faculty of Arts and Humanities of the University of Coimbra. She is an archivist at the Life Sciences Department of the Faculty of Sciences and Technology of the University of Coimbra. She is a researcher at the Center for the History of Society and Culture (CHSC), University of Coimbra.

THE THREADS OF THE PAST WEAVING THE FUTURE: THE COLORS FROM THE ROYAL TEXTILE FACTORY OF COVILHÃ, 1764-1850

Paula Nabais

(LAQV-REQUIMTE / Universidade NOVA de Lisboa - ORCID)

Rita Salvado

(LabCom / Museu da Laníficos, Universidade da Beira Interior)

Natércia Teixeira

(LAQV-REQUIMTE / Universidade do Porto)

Marta Manso

(LIBPhys-UNL / NOVA School for Science and Technology)

Joana Sequeira

(VICARTE / NOVA School for Science and Technology / LIBPhys / Lab2PT)

Elisa Pinheiro

(Universidade NOVA de Lisboa)

Abstract

The project presented here focuses on the history of the Portuguese woolen industry, and in particular, the study of the dyeing and production processes used from the 18th c. onwards, when the manufacture of military uniforms implied a clear specialization in the various operations of transforming the wool, from the raw material into the fabric. The Royal Textile Factory from Covilhã, active between 1764-1850, was established in 1764 by the Marquis of Pombal within his policy of promoting the modernization of national wool production. The Wool Museum of UBI (MUSLAN) preserves the dye houses of the Royal Textile Factory and recreates the environment of the manufacturing work. Two archaeological excavations were conducted but only two small pieces of textiles were found. For this manufacture, while important references have been published, they lack the necessary analysis of historical textile samples. In particular, a collection of more than a hundred textile samples stands out, which has still not been the object of a thorough study.

In this presentation, we intend to discuss how the recently funded project REVIVE intends to tackle this challenge. Through a systematic analysis of the available sources, we will seek to better understand the production and dyeing processes used in the Royal Textile Factory from Covilhã, in the historical period that allows us to follow the evolution from the manufacturing to the industrial phase. REVIVE aims at identifying technical innovations with the aim of optimizing and inserting them in a contemporary context. This will be accomplished by: 1) An in-depth study of the archives and documentary sources dispersed by various institutions; 2) Mapping of external influences and resources; 3) Interpretation and historical reconstruction of textile and dyeing formulations; 4) Application of the historical formulations in design & architecture.

Finally, REVIVE intends to promote the use of wool dyed with the formulations discovered, in partnership with designers, TrendBurel and UBI. The works will be exhibited at MUSLAN, in a dedicated room celebrating the creations of future designs fueled by ancient practices. This presentation counts on the support and participation of Rita Salvado (LabCom, UBI), Natércia Teixeira (LAQV-REQUIMTE, UP), Marta Manso (LIBPhys, FCT-NOVA), Joana Sequeira (Lab2PT, UM) and Elisa Pinheiro (HTC, FCSH-NOVA).

Keywords

Dyeing; Wool Manufacture; Recipes; Design; Sustainable Practices.

Short bio

Paula Nabais won a project for a Junior Researcher contract in the 2021 highly competitive Call to Scientific Employment Stimulus promoted by FCT, at LAQV@REQUIMTE, the Portuguese Research Centre for Sustainable Chemistry (Cultural Heritage thematic line). She is a heritage scientist with expertise in the study of organic colorants and the use of analytical techniques for the characterization of artworks. Her incredibly interdisciplinary background is crucial to the project, uniting arts, history and sciences for the discovery of historical formulations to be (re)invented in modern applications. She is currently the PI for FCT funded project REVIVE, and the leader of working group 2 "Clothing Identities" of COST ACTION "EuroWeb: Rewriting the History of Europe through Textiles.".

PANEL 18. THE CHALLENGES OF COLLABORATIVE PRACTICES IN CULTURAL HERITAGE MANAGEMENT: INSPIRING CASES TO SHARE

Chair: Lorena Sancho Querol (CES - Universidade de Coimbra - ORCID) and Catarina Almeida Marado (CES - Universidade de Coimbra / Universidade do Algarve - ORCID)

Cultural sustainability should become part of our everyday practices and new management models of local cultural heritage. As such, we consider cultural sustainability not just as an add-on to cultural and environmental agendas, but as the precondition for long-term success, in the form of combined and socially collaborative formulas.

Socially and culturally collaborative and conscientious practices are key tools for heritage management, allowing new forms and formulas of cultural sustainability and the creation of new definitions and practices within cultural heritage. Therefore, this session aims to promote a debate about the nature and challenges of socially and culturally sustainable collaborative practices in cultural heritage management to facilitate new dialogues between scholars, stakeholders, and communities in which knowledge-sharing, learning, and development are at the center.

By questioning traditional management from a critical perspective and stimulating discussion and reflection, we look for case studies that explore practical, useful, and well-researched solutions and answers related to socially and culturally sustainable collaborative practices in the field of cultural heritage management to be widely shared. We welcome paper proposals dealing with, but not restricted to, the following topics:

• Heritage participatory management and challenges;

• Environmental engagement and cultural heritage participation;

• Heritage sustainability and local development;

• Cultural heritage policies and new forms of participatory democracies;

• Bottom-up, compromised, and integrated participation in heritagization processes versus over imposed participatory practices;

Keywords

Cultural Sustainability; Heritage Democratization; Knowledge Coproduction; Heritage Participatory Management.

Short bio

Lorena Sancho Querol is a researcher in the area of Social Museology at the Centre for Social Studies (CES-UC). Lorena´s research is focused on the creation of new models of participatory management in local museums and also on innovative decolonial educational practices in cultural institutions. From this perspective, in the last years she

has been developing international projects like the H-2020 project "European Colonial Heritage Modalities in Entangled Cities" (ECHOES, 2018-21) or the recently approved "H-2020 IN SITU: Place-based innovation of cultural and creative industries in non-urban areas" (2022-26).

Catarina Almeida Marado is a researcher at the Centre for Social Studies (CES-UC) in the thematic line: Urban Cultures, Sociabilities, and Participation (CULTURS). She is also an invited assistant professor in Cultural Heritage Management at the Faculty of Human and Social Sciences of the University of Algarve and a visiting professor at the Master in Architecture and Heritage of the University of Seville.

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HERITAGE PRACTICES AND HERITAGE AGENTS: THE CASE OF THE NATIONAL MONUMENTS IN PORTUGAL

Sofia Costa Macedo

(CIES - Instituto Politécnico de Lisboa / Observatório Português das

Actividades Culturais)

Jorge Santos

(CIES - Instituto Politécnico de Lisboa / Observatório Português das

Actividades Culturais / Direção Geral do Património Cultural)

Maria João Lima

(CIES - Instituto Politécnico de Lisboa / Observatório Português das

Actividades Culturais)

José Soares Neves

(CIES - Instituto Politécnico de Lisboa / Observatório Português das

Actividades Culturais)

Abstract

Participatory discourse has gained relevance in different aspects of social life and has become a central issue in public policies, including culture (Meynard & Négrier, 2020). The general opinion points to the benefits of involving citizens in decision-making processes, design of public policies, monitorization and evaluation of government performance arguing that it improves public service delivery, empowers citizens, and deepens democracy, increasing local government responsiveness and accountability (Speer, 2012).

In Cultural Heritage (CH) the studies on participatory processes acknowledge a shift in cultural public policies with an intent to open to groups and individuals some valorisation practices such as fruition, management, and preservation (Roued-Cunliffe & Copeland, 2017; Waterton & Smith, 2010; Waterton & Watson, 2011), powered by the paradigms

of cultural democratisation and cultural democracy (Bonet & Negrier, 2018), social inclusion and cohesion.

This paper recognizes a setting where different and varied agents are already involved in heritage safeguard and valorisation practices and operate within a legal constraint framework that sets upon heritage practices and management. At a conceptual level, we recognize that different players acting in CH do not correspond to participatory or collaborative approaches since participation is a complex and politically loaded idea (Neal, 2015), and takes many forms ranging from institutional to community initiatives, involving a variety of beneficiaries (Forbes & Colella, 2019). These players become stakeholders in relation to several aspects such as ownership, type of use and cultural policies options. Their action occurs, in the first level, at the management one, and reflect several concerns from legal adequation - the necessary professional practice in heritage assets management – to the recognition of the heritage asset significance to wider audiences.

Departing from the annual based Survey of National Monuments (Santos, Macedo, Neves & Miranda, 2022; Neves, Macedo & Santos, 2020), promoted since 2019 by the Portuguese Observatory on Cultural Activities (OPAC), we analyse practices in cultural heritage management in relation to diverse stakeholders, and contribute to a wider knowledge of how many people and what people participate in CH management, in a context of challenges of collaborative practices in cultural heritage management.

Keywords

Heritage Management; National Monuments; Collaborative practices.

Short bio

Does not allow the inclusion of a short bio of all authors.

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IMPLEMENTING LOCAL CULTURAL HERITAGE MANAGEMENT POLICIES IN WORLD HERITAGE CITIES: VIEWS FROM PRACTITIONERS AND DECISION MAKERS

Diamantino Raposinho

(Universidade de Aveiro - ORCID)

Abstract

This paper aims to present the results of 10 interviews made to practitioners and decision makers in cultural heritage from six different European World Heritage cities.

The interviews were developed within the framework of a Ph.D. in Political Science at the University of Aveiro, which is still ongoing. This research has the goal of mapping

World Heritage cities' cultural heritage management systems and their influence on the implementation of cultural heritage public policies.

The field of public policy implementation has been characterized by different levels of attention since it started in the 1970's. After a first phase of great interest until the mid-1980's, this field has been attracting less scholarly attention and has made less progress than expected. Nonetheless, the translation of policy into practice continues to be an important subject of study, with an increase in comparative research.

Also, the field of heritage studies has been marked by few comparative studies and lesser attention on the process of implementation than on other issues.

In this context, the main goal for these interviews was to know the opinions and perspectives of those involved in the process of managing cultural heritage on the local level, namely in terms of expected and actual outputs and outcomes, institutional and interinstitutional relations for heritage management, factors that influence the implementation of cultural heritage public policies and main challenges faced in each city.

The cities chosen for this study were Bath (U.K.), Krakow (Poland), Naumburg (Germany), Salzburg (Austria), Santiago de Compostela (Spain) and Strasbourg (France). These cities were selected based on the different cultural heritage management systems they are using, within a matrix developed for this research that classifies management systems according to the levels of government and the characteristics of the institutions directly involved in heritage management at the local level.

The results of the study will be presented using a comparative approach, according to the following categories: cultural heritage management system in place; objectives; funding and human resources; interinstitutional relations; citizen participation and involvement; outputs and outcomes; main challenges; negative and positive factors for policy implementation.

Keywords

Cultural Heritage Management; Policy Implementation; World Heritage; Local Heritage Practices.

Short bio

Diamantino Raposinho is a Ph. D. candidate in political science at the University of Aveiro. His research is about the implementation of cultural heritage public policies at the local level in World Heritage cities. He has a master's degree in political science from the University of Aveiro, where he made a dissertation about the implementation of cultural heritage public policies in Portuguese World Heritage cities. He also has a license degree in Archaeology from the Faculty of Arts and Humanities of the University of Porto. His publications are "The Challenging Implementation of World Heritage Historic Centres' Preservation Programmes: A Comparative Case-Study Analysis in Portugal", in co-authorship with Luís F. Mota, at The Historic Environment: Policy & Practice, and "How have Urban Heritage Management Policies been studied in the 21st

Century? A scoping review" at the Conference Proceedings of LDE HERITAGE CONFERENCE on Heritage and the Sustainable Development Goals.

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THE CHALLENGES OF MANAGING THE HERITAGE SITES - THE COMPARATIVE ANALYSIS OF PLACES IN POLAND AND FRANCE

Kinga Anna Gajda

(Jagiellonian University)

Piotr Michałowski

(Jagiellonian University - ORCID)

Abstract

The aim of the paper is to present the results of the project - a comparative analysis of the Polish and French models of approach, interpretation, and management of cultural heritage more specifically former hospitals, sanatoriums, abbeys, and schools. The places researched have lost their original purpose and found their new uses that lead to the preservation and protection of heritage. Important aspects raised during the paper are the memory of the place, strategic development of the site, values, and goals acknowledged by old-new facilities, capacity building, and heritage community. The authors of the paper will present during their presentation the catalog of various models of cultural heritage management of former hospitals, sanatoriums, abbeys, and schools that have become public or private cultural and art centers. They will also describe the role of private entities and private donors who (apart from state-funded facilities and projects) try to organize cultural activities in the area and commemorate the cultural heritage.

Keywords

Heritage Site; Managing; Memory.

Short bio

Prof. Gajda is a researcher at the Institute of European Studies of the Jagiellonian University in Krakow.

Piotr Michałowski is Vice-President of the European Network of Cultural Centers ENCC in Brussels and an independent expert on Cultural Routes of the Council of Europe.

STRATEGIES AND COLLABORATIVE TOOLS TO IMPROVE THE KNOWLEDGE AND SAFEGUARDING OF CULTURAL HERITAGE IN THE IAPH

Blanca del Espino Hidalgo

(Instituto Andaluz del Patrimonio Histórico - ORCID)

Gema Carrera Díaz

(Instituto Andaluz del Patrimonio Histórico - ORCID)

Abstract

In recent years, the use of participatory methodologies in the social construction of cultural heritage has gained increasing attention within heritage institutions. These methodologies aim to incorporate the voices, perspectives, and knowledge of diverse communities in the interpretation, preservation, and dissemination of cultural heritage.

In this context, the IAPH (Institute of Heritage of Andalusia) has developed several research projects to explore the potential of participatory approaches in the field of cultural heritage. These projects, funded by the PAIDI program of the Junta de Andalucía, have focused on developing innovative prototypes and strategies that allow for greater community engagement in heritage practices: LAPat Open Laboratory of Cultural Heritage (PAIDI 2018), as well as SIN_PAR and SIT_PAR "Innovation System for the Heritage of Rural Andalusia" (PAIDI 2020 and CEIS 2020). Through various case studies, we will present the prototypes created and the outcomes obtained in these projects.

Through these projects, the IAPH has demonstrated the potential of participatory methodologies in the social construction of cultural heritage. By involving diverse communities in heritage practices, these methodologies can foster greater social inclusion, promote a more democratic approach to heritage management, and contribute to the development of more sustainable and innovative heritage practices.

Keywords

Cultural Heritage; Participatory Methodologies; Communities; Heritage Management.

Short bio

Blanca del Espino Hidalgo is a PhD Architect. She is the Head of the Centre for Documentation and Studies at the Andalusian Institute of Historical Heritage. She has been the Principal Investigator of the project SIN_PAR (Innovation System for the Heritage of Rural Andalusia). Gema Carrera Díaz is PhD Anthropologist. She is the Technical Responsible for Information Management about Ethnological Heritage at the Andalusian Institute of Historical Heritage. She has been the principal investigator of the project LAPAT (Open Laboratory of Cultural Heritage).

SERIOUS (GEO)GAMES FOR A COLLABORATIVE AND SUSTAINABLE HERITAGE MANAGEMENT

Bruno Andrade

(Universidade Portucalense)

Maarten Hikspoors

(Delft University of Technology)

Abstract

With the increasing amount of people living in the city, and the high concentration of young people (60% of all urban dwellers worldwide will be under 18), sustainability in the form of youth inclusion in heritage management processes becomes an indispensable element for urban sustainable development. Serious (Geo)Games, games with a real socio-spatial component, are gaining momentum as a tool for youth engagement. In particular, block-building games, such as Minecraft, Roblox and Lego Worlds, have been applied in participation processes due to its popularity, user-friendliness and chunky visualisation, and a variety of materials, plugins and modifications, which can add management simulation aspects to the game. Hence, this paper provides a literature and case studies review focused on how Minecraft and similar games have been implemented for youth participation in heritage management. It discusses the findings and gaps around these factors: 1) Type of stakeholders; 2) Purpose of implementation; and 3) The game in the management plan. Results reveal that geogames are increasingly being implemented alongside a variety of methods to support young people to share their visions, needs and values in a playful and engaged way. Initiatives such as Block by Block have been developing a process that empowers citizens to build their own designs in Africa, Asia and South America, while GeocraftNL created a digital citizenship environment to represent the whole Netherlands in-game. However, the implementation stumbles across difficulties, such as the assessment of learning and awareness raising about heritage conservation and sustainability, and the lack of technological infrastructure. Future research will be drawn on geogames as a new form of participatory democracy, and as an extra-curricular tool for architectural and planning schools.

Keywords

Heritage Participatory Management; Serious Geogames; Youth Engagement; Digitalization.

Short bio

Bruno Andrade is a Researcher at the Department of Architecture and Multimedia Gallaecia, University Portucalense. He holds a PhD in Architecture and Urbanism from the Federal University of Minas Gerais, Brazil. He is looking at the value of heritage for society by means of analog and digital participatory methods and tools for design and

decision-making. He is exploring gaming to train new architects and inform policymaking for greater sustainability in heritage management.

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RE-READING COLLECTIONS. A SUSTAINABLE TOOLKIT TO ACHIEVE GENDER EQUALITY IN MUSEUMS

Mar Gaitán

(Universitat de València - ORCID)

Abstract

Women have contributed enormously to the generation of cultural heritage (CH). However, their legacy has been forgotten. In addition, their activities in CH management, conservation, and dissemination have been increasing over the years; however, few occupy positions of responsibility, and fewer female artists (past and present) are recognized in the same category as their male colleagues. The grass ceiling shows some cracks, but is still far from being broken. Nonetheless, according to Eurostat, women are the most assiduous users of culture in the world, and even if men have more leisure time than women, they spend more time on cultural activities such as concerts, cinema, heritage sites, and museums. This proves that women not only produce culture but also enjoy and preserve it.

On the other hand, many collection-based organizations are eager to turn their sustainability aspirations and commitments into action, as they have the potential to make positive contributions to humanity. Aligned with the UN 2030 Agenda, our Collections Matter Programme from ICCROM aims to provide practical tools and building capacity for these institutions to ensure that collection-based work is valued as a key factor in sustainable development.

In this context, the Re-reading Collections Toolkit was produced to address Sustainable Development Goal 5 "Achieve gender equality and empower all women and girls." This paper presents the rationale behind the development of this toolkit and its application in the Museo Nacional de Cerámica y Artes Suntuarias González Martí (Valencia, Spain). This was done through a one-day workshop with two groups of 25 people each. The final goal of the toolkit is to pave the ground for gender equality in the Cultural Heritage sector, which is why the positive results of the workshop allow for the improvement of the toolkit and its replicability in other collection-based institutions.

Keywords

Sustainability; Museum; Gender Equality; SDGS; Our Collections Matter.

Short bio

Doctoral degree in Art History and Master degree in Cultural Heritage from the University of Valencia. Currently, she is a postdoctoral fellow at ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property) where she is conducting her research focused on helping collections-based organizations to turn their sustainability aspirations and commitments into action. She is a specialist in cultural management, gender studies, digital humanities and controlled vocabularies. Dr Gaitán has been member of several EU and National projects, including the H2020 SILKNOW project, CreaLab (part of FitForthem, H2020) Brincando and Women's Legacy (both Erasmus +), Valencian Design Archive and SeMap (both Spanish Nationa projects). She has worked as a press officer for fashion and art projects, and as a cultural promoter for organizations such as ICCROM and the National Office for the Preservation of Cultural Heritage-INAH, where she also did audience research.

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A MARCHA É LINDA: REFLECTIONS AND MULTIMEDIA INTERVENTIONS IN THE HISTORICISATION OF LGBTQ+ ACTIVISM IN LISBON

Mariana Espada Guerra

(Independent Researcher)

Abstract

A Marcha é Linda (The March is Beautiful) is a digital archival project about the Lisbon LGBTI+ Pride March that explores the possibilities of online platforms and interactive documentary in creating publicly accessible and participatory online archives. The Marcha é Linda platform was created by a team of volunteers in 2021 and launched in early 2022. It re-imagines elements of the Korsakow system to create a living archive that focuses on community participation and individualised narratives. By questioning the idea of a singular cohesive narrative and allowing for polyphony through a significant level of control on the side of the user/interactor, this project attempts to disrupt notions around who gets to be a curator, an archivist or a historian and who gets to be archived and remembered.

The Lisbon LGBTI+ Pride March is the oldest in Portugal. In 2019 it celebrated 20 years of existence. However, there is very little publicly accessible information about how this event is organised and its history. The LGBTQ+ archive is of particular importance to the queer community as a tool that allows for the creation of new narratives. This project allows its users to explore part of the Lisbon LGBTQ+ archive and to contribute to this same archive through the submission of documents and the sharing of their testimony, following an ethos of embracing every story as important and relevant to the creation of new queer narratives. The objective is to create a repository that deals with the history of the Lisbon LGBTI+ Pride March while engaging with its impact and emotional importance to the LGBTQ+ community.

Keywords

Queer Heritage; Interactive Documentary; Digital Tools; Cultural Heritage.

Short bio

Mariana Espada Guerra is an LGBTQ+ activist dealing with issues of queer heritage, archive and heritage management and preservation. They completed their Master's in Communication Sciences from NOVA-FCSH in 2021 and obtained their Bachelor's in Media Studies from Anglia Ruskin University in 2014. They work extensively in community awareness and dissemination of research on consensual non-monogamies. They have created the A Marcha é Linda platform, a digital archival project that focuses on the Lisbon LGBTI+ Pride March, and NeufHaus, a digital project aimed at supporting queer creators and artists.

PANEL 19. THE FUTURE OF THE PAST: ARCHIVES AND THE DIGITAL REVOLUTION

Chair: Hervé Baudry (CHAM – Universidade NOVA de Lisboa / Universidade dos Açores - ORCID)

Archives are a material heritage essential to the life and understanding of societies. They contain the past to better face the future. But they are fragile. The panel proposed here focuses on one of the effects resulting from the attention given to this structural fragility, the accelerated digitization of documents. The digital revolution has indeed made it possible to answer the question of duration and conservation. But it also opened another dimension quite as essential: to diffuse more widely than with this traditional media that is the printed book, itself the fruit of a technological revolution, but of more restricted access in the time and the communication space.

The effect of the technological revolution in progress is marked by considerable progress, in less than ten years of automatic handwriting recognition (HTR: Handwritten Text Recognition) and digital paleography. In addition to providing answers to the problems of conservation and dissemination of archives (as well as other types of documents), we are now able to transcribe them. The creation of artificial intelligence models generated through machine learning transforms the way we look at archives, as at any old handwritten or printed document, and makes it possible to process them on a large scale in order to consult them from the inside and to process the data.

This panel will therefore be particularly interested in what this technological advance brings to the field of historical studies with regard to the period of early modernity (15th-18th centuries). It aims to determine, from the most recent pioneering projects, the future of research from the cultural, methodological, (trans)disciplinary, material, etc. points of view.

Keywords

Archival Heritage; Digital Humanities; Handwritten Text Recognition; Inquisitorial Studies.

Short bio

Hervé Baudry is a researcher and member of CHAM – Universidade NOVA de Lisboa / Universidade dos Açores. Since January 2022, he is responsible for the FCT exploratory project Transcribing the Court Records of the Portuguese Inquisition (1536-1821). The team of 11 paleographers collaborating on the project is creating an automatized transcription model on the digital paleography platform Transkribus.

COVID-19 DIGITAL ARCHIVES IN THE LATIN AMERICA

Ian Kisil Marino

(Universidade de Campinas - ORCID)

Abstract

Historians devoted to writing the story of COVID-19 pandemic should question the involved archival conditions, which involves a deep presence of digital media. With the spreading of personal recording devices, the number of people that can produce and archive digital documents by using hard drives and online storage platforms have multiplied. These numerous collections, usually set on social media, compose archives that are significantly different from formal initiatives of public archives or consolidated personal archives. COVID-19 gives rise to a new experience of global historical events since the whole world was affected by it, which could raise one's awareness on the transnationality of this tragedy. If the history of COVID-19 pandemic is undoubtedly global, then the places where it was more intensely experienced need to be the object of priority attention for researchers interested in having a thorough understanding of this event. In this presentation, I approach the COVID-19 pandemic digital archives with emphasis in Latin America. The main goal is to discuss the impact of digital transformation within archives and sources on a transnational approach, highlighting issues such as crowdsourcing, born-digital documents, inequality, and memory. Firstly, I discuss the emergence of digital memory initiatives focused on COVID-19, showing typological relations that may arise from transnational analyses. Secondly, I dive into some Latin American archival initiatives with major ethnographic rigor in order to provide more accurate immersion into the agents, platforms, and challenges of this pandemic digital undertaking.

Keywords

Digital Archives; COVID-19; Memory; Latin America; Crowdsourcing.

Short bio

PhD candidate at University of Campinas (Brazil). Researcher at the Center of Digital Humanities-Unicamp. Digital Humanities Fellow at the Leibniz-IEG (Germany).

OPEN ACCESS TO ARCHIVAL SECRECY: THE PORTUGUESE INQUISITION

Hervé Baudry

(CHAM – Universidade NOVA de Lisboa / Universidade dos Açores - ORCID)

Abstract

On July 16th the project TraPrInq, Transcribing the court trials of the Portuguese Inquisition (1536-1821), ends. For 18 months, a team of historians and paleographers created an artificial intelligence model for the automatic transcription of manuscripts on the digital paleography platform Transkribus. The documents used came mostly from the files of the Lisbon Inquisition. The closing colloquium showed that this generic model (three centuries of hands were trained) is effective with manuscripts of other provenances and periods and with hybrid documents. This paper intends to present the model made available to the community and its uses, as part of the problematic framework of heritage considered an asset that everyone can enrich by contributing to the knowledge of the past thanks to the latest technological tools.

Keywords

Artificial Intelligence; Digital Palaeography; Handwritten Text Recognition; Portuguese Inquisition.

Short bio

Principal investigator of the TraPrInq project. Senior researcher at CHAM – Universidade NOVA de Lisboa / Universidade dos Açores in the fields of microcensorship in the XVI-XVIII centuries and Inquisitorial studies.

ARCHIVES OF THE SEPHARDIC COMMUNITIES AND THE DIGITAL HUMANITIES, IN TODAY'S TECHNOLOGICAL SOCIETIES

Kevin Carreira Soares

(WSDRoadmap / CHAM – Universidade NOVA de Lisboa /

Universidade dos Açores - ORCID)

Joana Rodrigues

(WSDRoadmap / CHAM – Universidade NOVA de Lisboa /

Universidade dos Açores)

Abstract

After the expulsion from the Iberian Peninsula, the Jews and New-Christians who emigrated to different European cities formed important networks whose links extended far beyond commercial ties. As a group with common cultural characteristics and practices, inserted in political systems that favoured the creation of collective identities isolated from the dominant groups, the Sephardic diaspora communities based their organisation on similar institutions and forms of self-regulation.

These geographically dispersed communities, inserted in different political contexts, nevertheless shared a similar set of practices of organisation and social reproduction. Thus, the characteristics of these communities present an opportunity to analyse how the archival organisation of these funds, based on the same international rules, generated different results.

This has been one of the challenges of the Western Sephardic Diaspora Roadmap (WSD Roadmap) project, which sets out to identify collections in global archives containing information concerning Sephardic communities. Benefiting from the methodologies of the Digital Humanities and the project database, which uses the platform Omeka S to process and make the data available, this paper aims to look at the document collections of Sephardic communities and answer three fundamental questions:

1) In comparative terms, what type of documentation has tended to last until the present day and is it possible to find similar 'policies' of valorisation and expurgation?

2) From the point of view of document organisation, to what extent has the application of the same document management principles generated different forms of description and hierarchization, and what can be understood from possible divergences?

3) What does the archival management of the Sephardic communities' fonds tell about the challenges that the documentary science faces in its aim to produce and find common models of interoperability, in increasingly complex and technologically advanced societies?

Keywords

Digital humanities; Sephardic Diaspora; Archival Sciences; Archival Turn; Global history.

Short bio

Joana Rodrigues holds a Bachelor's Degree in Translation from NOVA University of Lisbon, with a specialization in English and Spanish, and a Master's Degree in Modern Languages and Cultures from the same institution. She has also developed research in the area of Anglo-Portuguese Studies at CETAPS (Centre for English, Translation, and Anglo-Portuguese Studies). Her main areas of interest are Travel Writing and Women's Studies.

Kevin Carreira Soares holds a master's degree in early modern history (2015) and he is currently enrolled in the Inter-University Doctoral Programme in History: Change and Continuity in a Global World (PIUDHist). His main areas of research are: History of the Iberian Empires. Ecclesiastical History, Political History and Connected History, in global perspective.

PANEL 20. THE SLOW REVERSAL OF THE FUTURE. HERITAGE PRACTICES OF CARE, SOLIDARITY AND COMMONS

Chair: Niloufar Tajeri (Technische Universität Berlin)

In his critique of neoliberalism, Mark Fisher used the term "slow cancellation of the future" to diagnose culture's inability to comprehend the present. The emergence of the reconstruction of historical buildings and the dominance of historicity in contemporary German building culture, which coincided with the neoliberalisation of urbanism in the 1990s, illustrate Fisher's notion. Inspired by a particular case of reconstruction based on the demolition of a listed department store building in the immigrant-dense district of Berlin-Neukölln, the panel explores the notion of the future from a decolonial perspective and investigates possibilities of a "slow reversal of the future" towards heritage practices of care, solidarity and the commons in the present.

The concept of the future is one of the main promises of neoliberalism. It implies "the new" in everything - new technologies, new buildings, new objects, new developments, and new possibilities. At the same time, the new is the driving force of imperialism and colonial and neo-colonial expansion, behind which lies violence, displacement, and exploitation exercised in the name of progress (Azoulay, 2019). The new is linked to destruction (ibid), and this is also true of neoliberal urbanism: cities have become important sites of destruction and resistance (Brenner et al, 2011). This rationality is referred to as what de Sousa Santos calls the "lazy reason" of Eurocentric thought: the inability to articulate the epistemological complexities of the world and still be considered universal (2014). He suggests that the rationality of the Global North "contracts the present [...] and expands the future" and calls for a reversal: expanding the present so that other rationalities and experiences can be seen and considered, and contracting the future to make it an object of care. As a result, the future would have "no other meaning or direction than that which results from such care" (ibid.).

Whose heritage counts when the future is expanded, and whose heritage emerges when the present is expanded? What and who would we see in urban spaces if the present were expanded? And what are the emerging heritage practices and experiences that would need to be nurtured for a reclaimed, common, non-violent future? Papers from urban, global contexts are welcome.

Keywords

Vulnerable Heritage; Reconstruction; Neoliberal Urbanism; Diasporic Spaces; Decolonial Epistemology.

Short bio

Niloufar Tajeri is an architect and architectural researcher living in Berlin. She is a Ph.D. candidate at the DFG Research Training Group "Identity and Heritage" at the Technical University of Berlin. She taught and researched at the Institute for History and Theory of Architecture and the City at the Technische Universität Braunschweig (2017 - 2022) and at the Institute for Architectural Design, Art and Theory at the Karlsruhe Institute of Technology (2013 - 2016). Her research focuses on structural racism and coloniality in

architecture and urban planning as well as riots and memorial conflicts in the neoliberal city. She is co-editor of the anthologies "Nights of the Dispossessed. Riots Unbound" (Columbia Books on Architecture and the City, 2021), "Small Interventions. New Ways of Living in Post-War Modernism" (Birkhäuser Verlag, 2016) and "Kabul: Secure City, Public City" (Volume Magazine, 2008).

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TARGETING ALTERNATIVE CARE-INFRASTRUCTURE IN TIRANA

Arnisa Halili

(Bauhaus-Universität Weimar)

Abstract

Most Heritage Sites in the city centre are currently under reconstruction and therefore closed to the public in Tirana. In the name of „Europeanisation", „Progress", and promising „Future", restorations and destructions are being conducted violently and silently, framed as an unavoidable „redevelopment" or „revitalization".

This phenomenon of Heritage modifications for a „developed" Future in Tirana has often been considered a local or national problem by labelling it „Balkanization" (Nase, Okaci 2010) instead of situating it in neoliberal networks (Azoulay 2019).

Taking into account "past continuities" and "dark finances" (Mattioli 2020) in urban development in Tirana, I want to focus within my paper on the destruction of the National Theater on May 17th 2020, as a symbolic case showing how heritage functioning as an alternative societal care-infrastructure is systematically being erased in the city.

I want to focus on the (re)production of Heritage spaces as alternative Care-Infrastructures and their role in a common non-violent future. The question, thereby, is not only whose and what "type" of heritage counts but if heritage counts when the "future" is expanded.

Keywords

Vulnerability; Care; Solidarity; Infrastructure; Destruction; Identity.

Short bio

Arnisa Halili is a cultural scientist and urbanist. Her main research interests include authoritarian urbanism, gender, migration, identity and critical heritage. Since 2022 she is a Fellow at the DFG Research Training Group 2227 "Identity and Heritage". Previously she has been involved in various artistic and journalistic projects.

INHABITING A RUIN. RESEARCH ON COMMUNITY LIVING PROJECTS IN BRANDENBURG

Costanza Rossi de Solminihac

(Independent Researcher)

Abstract

In the panel I would like to share reflections on the process of observation and participatory research that I am executing. My focus is on community living projects (Wohnprojekte) in places with history, some of them heritage protected, located in rural and semi-rural areas of Brandenburg. These are non-hierarchical community projects in which there is an intention to socialize reproductive activities (Federici, 2012) so I qualify them as feminist. In this process of observation, resistance to the promise of "the new" appears (Azoulay, 2019). So I would say that these community projects of inhabiting are examples of expansion of the present. They focus on what is built, on the tools and knowledge of today, including diverse experiences so that in the future they will be objects of care (Santos, 2014).

Brandenburg, the state surrounding Berlin, has a particular situation of depopulation within Germany. As a result, there is a large number of abandoned buildings. So much so that between 2002 and 2012, 300,000 houses were demolished in the eastern part of Germany. This depopulation explains why the buildings were previously in a situation of abandonment or semi-abandonment before these groups arrived. To reverse this situation requires the active work of the inhabitants. It is a work of care in which it is necessary to clean, order, repair and create movement in places that sometimes seem stopped in time. Creativity is also necessary to reorganize and adapt what the past left behind in order to create living and habitable spaces for a collective in the present.

Deciding to face the challenges of inhabiting a disused place is in turn also a rejection of demolition and building from "zero". It is to practice dirty theory and decide to work with dirt (Frichot, 2019). These spaces have also a social and political role in the region today. Much needed, as since the reunification of Germany complex issues of political extremisation have emerged in the region, reflected in politically motivated acts of violence with extreme right-wing connotations. This research work is still in progress, so I am happy to receive complementary comments.

Keywords

Rehabilitating Heritage; Vulnerable Heritage.

Short bio

Latin-american architect, artist and researcher. Due to her interests ranging from conceptual creative processes to planning and practical realization she has flirted with diverse occupations. For years she dedicated herself to designing exhibitions for

museums and memorial spaces, developing in parallel a critical decolonial vision towards the narratives that these places tend to repeat. During her master of arts studies her research focused on feminist living formats, creating conversation groups and instances of exchange and discussion on the subject. Part of an autobiographical process of unlearning architecture that led her to her major project today, inhabiting a ruin. A participatory observation in a community in a forest in Brandenburg.

PLANNING THE FUTURE AND ERASING THE PRESENT SPECULATIVE URBANISM AND GENTRIFICATION IN LIMA'S HISTORIC CENTER

Martín Cornejo Presbítero

(Technische Universität Berlin)

Abstract

UNESCO declarations as world cultural heritage encourage local governments in Latin American historic downtowns to engage in entrepreneurial speculative projects that ignore the social and economic trends of their jurisdictions. Since 1979, 32 historic downtowns in Latin America have been declared UNESCO built-cultural heritage. All 32 local governments have passed a Master Plan for the re-urbanization of the historic downtown within 5 years of the declaration. Master plans regulate the preservation of monumental buildings, new constructions, streets, and public spaces. A significant characteristic of a master plan is that it is speculative and entrepreneurial. Speculative urbanism is part of a fundamental change in urban governance. David Harvey defined this change as "a shift from managerialism to entrepreneurialism" (Harvey 1989, p.4). Local governments pursue to attract international investment and develop strategies to enhance the attractiveness of their jurisdictions. The strategy in historic downtowns focuses on tourism, commerce, and high-income housing. Governments seek private investment in the form of public-private partnerships. Therefore, the state endures the risk of the original inversion, and then private capital assumes the subsequent operational costs. The projects follow speculative design, which is not based on current urban trends but it follows what decision-makers think will be the best way to attract investment. During the re-urbanization of historical downtowns, planners and decision-makers destroy and transform entire neighborhoods to recreate fantasy places.

Through speculative and entrepreneurial practices planning becomes a bet in the future that requires ignoring current urban and social trends or furthermore, rejecting entire social groups. Another main trend in historic downtowns in Latin America is depopulation (Borsdorf and Hidalgo, 2013; Duarte, 2005; Lopez- Morales, 201; Inzulza-Contardo, 2012; Janoschka et al., 2014; Varley, 1999). The displacement of the population is the critical difference between re-urbanization and gentrification. A good urban administration ensures a sustainable provision of services and facilities for every individual inhabiting its jurisdiction. In most cases, this goal requires a redistribution of resources. Yet, as municipalities compete against each other to attract investment, they stop redistributing and focus on attracting new high income-groups that require less assistance. The redistribution of resources is understood as 'welfare' and welfare is perceived as a dependency. Therefore, authorities in Latin America tend to ignore the needs of the current population like tenure rights, social housing and district-level public

infrastructure and prefer to invest in speculative projects. Planning becomes a bet in the future that requires ignoring or even destroying the present.

To understand this phenomenon I will first, compare how the institutional discourse behind heritage practices induced speculative projects and neoliberal re-urbanization policies in the historic centers of Mexico City and Quito. Both cities were pioneers in Latin America during the nomination process and later worked as a laboratory for the development of policies and projects. Furthermore, the historic downtown of both cities have experienced severe depopulation and the financial outcomes of the investment have been negative. As a response, both cities have consistently changed their strategies and methods learning from their own mistakes and the failure of similar projects in other Latin American locations. Then, I will analyze the example of Lima, where authorities joined very late the re-urbanization trend. The city achieved her nomination in 1991, 4 years after Quito and Mexico City, but did not pass a Master Plan till 2019. Lima's plan could be learning from the failure of its peers, yet it seems to be leading to the same results. Finally, given that minor shifts in investment schemes do not produce different results, I will propose a radical change in planning strategies. I suggest granting housing rights as a way of granting tenure security to those whose present is endangered, those informal settlers that have maintained the edifications of the historic downtown of Lima till the authorities started to bet on its future.

Keywords

Heritage Commodification; Urban Development; Historic Neighborhood Gentrification; Housing Policies.

Short bio

Martin Cornejo is a Berlin-based research Associate of the research school 'Identity and Heritage', a joint institution between the 'Technische Universität Berlin' and the 'Bauhaus University in Weimar'. He is working on his Ph.D. dissertation about the gentrification of historic urban landscapes. His research compares the experiences of historic centers in Lisbon, Mexico City, and Berlin. Previously, Martin Cornejo worked as a coordinator of educational programs for the master's in cities of the London School of Economics and led the direction of urban development of the Peruvian Ministry of Housing and Construction. He holds a B.A. in Architecture and an M.Sc. in Urban Management. His research interests are questions related to identity, heritage, urban development, and critical theory.

PANEL 21. THE VISUALIZATION OF UNCERTAINTY AS AN ESSENTIAL BRIDGE BETWEEN THE PAST AND THE FUTURE

Chair: Dominik Lengyel (BTU Brandenburg University of Technology Cottbus-Senftenberg / Lengyel Toulouse Architects - ORCID)

Cultural heritage is typically tangible or intangible. But this is not the end of the story. For even in the field of material heritage such as architecture, there is something immaterial, namely the architectural thought, the design, the original intention, of which the building bears witness as a relic, but which represents an independent value, not only as cultural heritage but also as a living element in the inventory of the creative discipline of architecture today. Of course, we are dependent on the surviving testimonies, but nevertheless, sciences such as that of archaeology provide us with precisely this architectural intention, admittedly only as a hypothesis, but all the more universal in its validity. If only there were not this uncertainty, as it is always inherent in every hypothesis, but also in every science.

Nevertheless, there are often clear indications of plausible hypotheses. Examples are ancient foundation walls, whose buildings can certainly be deduced from the theory of proportions of antiquity. Even with this, however, nothing more than the structure is recorded. Completely unknown are the individual building elements. It will never be possible to recover the surface texture of a lost stone. We refer to this ambivalence, the certainty of form versus the unknowability of surface, as an aspect of uncertainty in knowledge. Uncertainty can also affect the form itself. Foundation walls of a building which by its typology must necessarily have possessed openings, often do not reveal their position. Here, then, the uncertainty consists of the fact that the windows' position is unclear. All such uncertainties are common for verbal communication, but not at all for its visual translation.

There are precedents for many of these uncertainties, which have been developed in cooperative projects with research institutions, cultural institutions, and museums. The great challenge is to generate, instead of pure information, such representations that, despite the uncertainty, make a genuine architectural statement, i.e., that can be grasped as architectural design models' cultural heritage. Within this debate, the aim of this session is to bridge the gap between tangible and intangible architectural heritage by means of historical uncertainty. We particularly welcome topics based on work that has used visualization to explain this dichotomy.

Keywords

Knowledge; Uncertainty; Visualization; Virtual photography; Abstraction.

Short Bio

Dominik Lengyel is a full university professor and Chairholder for Architecture and Visualisation at BTU Brandenburg University of Technology in Cottbus since 2006. Studied mathematics and physics for one year before studying architecture at the University of Stuttgart. Graduation in 1997 with distinction and architectural prize after two study years abroad at Ecole d'Architecture Paris-Tolbiac and at ETH Zurich. Worked

as an architect in the architectural office of Prof. O. M. Ungers in Cologne. Office for architectural visualization with Catherine Toulouse since 1999. Deputy professor, then full professor at the University of Applied Sciences in Cologne. Turned down an invitation to become a full professor in Mainz. Member of the European Academy of Sciences and Arts in Salzburg. Research projects funded, among others, by the German Research Foundation (DFG), the Gerda Henkel Foundation and the German Federal Ministries of Education and Research (BMBF), of Economic Affairs and Energy (BMWi) and of the Interior, for Construction and Home Affairs (BMI).

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DESIGN AND SCIENCE, AN INTRODUCTION TO A CREATIVE FIELD OF INTEREST

Dominik Lengyel

(BTU Brandenburg University of Technology Cottbus-Senftenberg /

Lengyel Toulouse Architects - ORCID)

Abstract

There is no question that design also generates knowledge, even if in a different way than in the classical sciences. In any case, it is about insights, and these are sometimes gained directly and sometimes indirectly. Creativity is inherent in both disciplines, but in the sciences, reproducibility and verifiability are primary in order to ensure unambiguity, whereas in design, innovation and embedding in the cultural context are major goals. However, these are neither reproducible nor verifiable, because their value is not revealed unambiguously, but mediately, indirectly and sometimes even subtly. The terms uncertainty, ambiguity, speculation, incompleteness, critical thinking, invisibility and transparency negotiated in this double session assign different names to these qualities, which ultimately always aim at the undetermined, the value within the non- countable. These qualities are often qualified as subjective, but at times their added value can be measured solely through their productive and subsequently measurable use in traditional scientific disciplines, whereby design can be quantified. One example is the scientific and at the same time consciously and intensively designed visualisations of archaeological hypotheses. This function of images, which resembles a catalyst, is exemplified here by the interdisciplinary project on the amphitheatre of Dyrrachium. This visualisation is a hypothetical result in many respects, since both the finds and their interpretation are highly uncertain. Nevertheless, they reflect the current state of research, as they equally combine finds and their completion on the basis of analogies and probabilities with the designed architectural form, forms that do not correspond to the physical appearance of the amphitheatre, but instead give visual expression to the archaeological statement about the architectural structure, the geometry of the conception of the building. In this way, the method of visualisation corresponds to today's design process and creates a bridge between the past and the future of architectural planning and building.

Keywords

Knowledge; Uncertainty; Visualization; Virtual photography; Abstraction.

Short Bio

Dominik Lengyel is a full university professor and Chairholder for Architecture and Visualisation at BTU Brandenburg University of Technology in Cottbus since 2006. Studied mathematics and physics for one year before studying architecture at the University of Stuttgart. Graduation in 1997 with distinction and architectural prize after two study years abroad at Ecole d'Architecture Paris-Tolbiac and at ETH Zurich. Worked as an architect in the architectural office of Prof. O. M. Ungers in Cologne. Office for architectural visualization with Catherine Toulouse since 1999. Deputy professor, then full professor at the University of Applied Sciences in Cologne. Turned down an invitation to become a full professor in Mainz. Member of the European Academy of Sciences and Arts in Salzburg. Research projects funded, among others, by the German Research Foundation (DFG), the Gerda Henkel Foundation and the German Federal Ministries of Education and Research (BMBF), of Economic Affairs and Energy (BMWi) and of the Interior, for Construction and Home Affairs (BMI).

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EXHIBITING THE ARCHIVE. KNOWLEDGE SPATIALIZATIONS AND NARRATIVE DISPLAYS

Pamela Bianchi

(École Supérieure d'Art et Design - ORCID)

Abstract

If the loci (topoi, rooms, drawers) in which symbolic images are archived shape knowledge, it is because this same knowledge ("illustrated ideas") is orchestrated in predetermined places and follows a previously defined progression. The mental and abstract wandering in these places not only spatializes the discourse but also ends up becoming both a narrative and creative means. A kind of symbolic, mental, and structured shorthand then sets in.

Among the various strategies of spatialization that have occurred over time, Giulio Camillo's Theatre of Memory has formally translated this logic, physically concretizing the mnemonic act. However, the peculiarity of this case is that, while retaining the structural units of Vitruvian architecture, the 16th–century Italian humanist diverted the normal function of a theatrical architecture by staging the audience. Thus, the individual, centred in a privileged position, becomes an active user free to articulate symbolic images « to write » new narratives.

Some of the current forms of visualization of cultural and architectural heritage seem to evoke this display approach, focusing on the narrative potential of the exhibition design.

A case in point is the Studio Adrien Gardère in Paris which, for over 23 years, has been carrying out research focused on the mnemonic, historical, and sensitive scope of the art experience. Making exhibition design a potential narrative tool, the SAG exploits the « incomplete » and suggestive nature of the display (created each time to respond to the particularities of the site) to suggest a new way of apprehending knowledge and create a new spatial awareness: no longer a space to show ongoing narratives, but rather a space to generate new thoughts.

Some projects, such as the regional Museum of Ancient Narbonne (France) or the design of the V&A's new Collection and Research Centre (London), suggest, in particular, the hybridization between conservative and exhibiting vocations for which artefacts are dramatized both to signify and satisfy archiving needs. Furthermore, insisting on the variable dimension of the exhibition in the articulation of mnemonic images to produce knowledge on time, both artefacts and gazes are displayed.

Studying the narrative potential of the exhibition design, the paper aims to debate how the ancient memory practices and methods for depicting history have been reinterpreted and shaped in twenty-first-century exhibition design projects to foster new forms of knowledge visualization and creation.

Keywords

Exhibition Design; Art Narrative; Space Sintaxe; Museums.

Short bio

Pamela Bianchi is an art historian specialized in the history of exhibitions, display practices, and curating approaches. She held a PhD (2015) in Art History at the Paris 8 University. Currently, she is a Professor in Art History at the École Supérieure d'Art et Design in Toulon, and a Lecturer in Art History at the École Nationale Supérieure d'Architecture Paris-Belleville (ENSAPB) in Paris. She was a researcher for the Kandinsky Library and the Pompidou Centre for the two research programs "Exhibitions History" (2013) and "Gallery / Anti Gallery" (2021). Among the publications: « The Drama of the Exhibition Space: hybrid overlaps between display and design », in Theatre and Performance Design, 8:1-2 (2022). She is the author of three monographs: The Origins of the Exhibition Space (Amsterdam: AUP, 2023); Dressing up Spaces. Ibridazioni espositive tra display e design (Milan: Postmediabooks, 2021); Espaces de l'œuvre, espaces de l'exposition. De nouvelles formes d'expérience dans l'art contemporain (Paris: Connaissances et Savoirs, 2016).

TRANSPARENCY IN VIRTUAL HERITAGE REPRESENTATIONS

Urs Hirschberg

(Graz University of Technology - ORCID*)*

Gerald Kozic

(Graz University of Technology)

Abstract

In their seminal essay "Transparency, literal and phenomenal", Colin Rowe and Robert Slutzky develop an argument that extends the notion of transparency in painting as defined by Gyorgy Kepes in his "Language of Vision" into the third dimension of architecture. Their text contains the memorable passage: "By this definition, the transparent ceases to be that which is perfectly clear and becomes instead that which is clearly ambiguous." Rowe and Slutzky also describe in much detail, how this "clear ambiguity" can be achieved. Their discourse on transparency was first published in 1964, thus long before digital media as we know them today. Yet it contains a number of observations that can meaningfully be extended to the digital realm.

We argue that this definition of transparency has great potential as a guideline for creating virtual heritage representations as we believe that such representations should be transparent about their uncertainties. As an example, we will present the interactive visualizations of temples in the Himachal Pradesh region (India), which we worked on in a recent project funded by the Austrian research fund FWF. The project focused on temples, whose architectural forms with their structural characteristics, building methods and, above all, their proportional systems had not been studied. The representations our team produced based on site visits and detailed documentations strive to be transparent by always providing multiple simultaneous readings of the same structures. Different media, different forms of representations, such as text, photographs, as-built photogrammetric 3D-reconstructions as well as 3D models of possible original states are presented as an open system that the public can interactively engage with. The visualizations provide detailed information and explanations in narrative form, yet they never claim to be complete. Users can work with these visualizations and come to their own interpretations of the content, because the different kinds of documentation are carefully organized such that, in analogy to Kepes, none of them "optically destroy" the other.

Keywords

Digital Representation; Virtual Reality; Virtual Reconstruction; Photogrammetry; Nagara Temple Architecture.

Short bio

Urs Hirschberg is Professor of Architectural Representation and New Media at Graz University of Technology in Graz, Austria, and founding Director of the Institute of Architecture and Media (IAM). He received his diploma in Architecture and his doctoral degree from ETH Zurich. After holding positions at ETH Zurich and at Harvard Graduate School of Design he became a full professor at the faculty of architecture of Graz University of Technology in 2002. Gerald Kozicz studied architecture at TU Graz and completed his PhD in 2001. In the course of his master and PhD programs he had several scholarships for Japan and Hong Kong, and was also involved in research on Buddhist architecture in the Western Himalaya. Since 2005 he has been leading three stand-alone-projects funded by the Austrian Science Fund (FWF) on topics related to Indo-Tibetan architecture and art, as well as cultural studies in the Himalayan context.

HOUSES WITH A NAME: EMBODY WHAT CANNOT BE SEEN

Mariana Rio

(Escola Superior de Artes e Design / Independent Illustrator)

Joana Couceiro

(ESAD—IDEA, Escola Superior de Artes e Design)

Abstract

"Let's talk about houses as people talk about their souls", said the poet Herberto Helder, thus using words to draw the invisible side of architecture. There is always an immaterial dimension of architecture that is not exhausted in its stones and which is vital to preserve without losing its invisible character, i.e., what cannot be seen.

The project "Casas com nome" (Houses with a name), a collection of illustrated stories, essays some hypotheses. Based on real clients, architects, and inhabitants, the stories, composed by text and illustrations, are written and drawn to be read and seen to (or by) a child who, in the end, may be any of us.

Text and Illustrations are both new representations of architectures that really exist. As new materials, created from existing realities, they want to become thought images, in Benjaminian terms, a potential that can be measured by the child's constant need to ask "why?", when faced with the unknown.

In this way, the text attempts to assume the peculiar musicality of the nonsense poems and tongue-twisters, a form of writing that seeks to use the sound of the words and their multiple meanings to emphasise both the drama and the restfulness of the stories. If the text represents a reference to the oral tradition, the illustrations amount to a new, vivid, dynamic and fable-like iconography of the 'Houses with a name', expanding the more disciplinary set of views crystallised as heritage corpses with no interior life.

Seen from a future perspective, the project seeks to be a documentary source of those architectures, even though, as happened to the treatise of Vitruvius, one day, all the images may be lost, or, as Alberti said about 'De Architectura' (that same treatise), the

text becomes relatively incomprehensible since, in his own words, "to the Latins, it seems Greek, while to the Greeks it seems Latin."

This communication seeks to reflect on the role that an interdisciplinary project such as this can play "(Re)creating Heritage", defending literary narrative and artistic illustration as "Heritage-makers" and ways of "representations that, despite the uncertainty, make a genuine architectural statement".

Keywords

Architecture; Illustration; Invisible Heritage; Interdisciplinarity; Storytelling.

Short bio

Mariana Rio (Porto, 1986) is an illustrator. She has been working in illustration for over a decade and has published with Pato Lógico, Ediciones Mónimo and Sexto Piso Editorial, among others. Rio holds a degree in Communication Design from the Faculty of Fine Arts of Oporto, and she worked as an adjunct professor for several years, in the subjects of Illustration, Picturebook, Drawing and Creative Writing & Storytelling at ESAD Matosinhos. Her published illustration work has been recognised, namely by being twice winner at the Illustrators Exhibition Bologna Children's Book Fair, by the AOI World Illustration Awards, Nami Island International Picture Book Illustration Competition, 3×3 The Magazine of Contemporary Illustration, White Ravens – Internationale Jugendbibliothek, CJ Picture Book Awards and the National Illustration Prize given by DGLAB. In 2021, she won the Baba Kamo Illustration Award in Valencia.

Joana Couceiro (Coimbra, 1980) is an Architect and researcher at ESAD-IDEA, under a FCT scientific job tender, and a Collaborator at CEAU-FAUP, where she is developing, the (FCT funded) ´SIZA baroque' research project. She graduated from the University of Coimbra (Darq FCTUC) in 2005 before gaining her PhD from FAUP in 2018. Her PhD thesis, 'Chiado e Estilo. A importância da noção de Estilo na construção do Chiado de Siza', for which she received a grant from FCT, was included on the short list for the 2021 Arquia Foundation Biennial competition. She was an invited Assistant Professor at FAUP (2013/2020), lecturing on the History of Modern Architecture, and supervisor of master's degree dissertations. She has also been working on architectural, curatorship, and editorial projects. She was co-founder and director of the publishing company and bookshop Circo de Ideias (2008/2018).

SYNTHETIC VISIONS OF UNESCO WORLD HERITAGE SITES

Simon Withers

(University of Greenwich)

Stephen Kennedy

(University of Greenwich)

Abstract

New modes of engagement with specific sites of historical interest can bring much needed knowledge and understanding of our contemporary plight. Reflecting dominant thinking from the period of their construction, such sites - that have long appeared to be frozen in time, permanent structures of cultural significance and monuments to order and a time when everything stood still - can now reveal new insights. Captivate use a range of digital mapping technologies to investigate the object as data set, where sound and the diffuse temporality of noise are incorporated This approach serves to challenge a mode of sensory engagement with the world that has been conditioned by centuries of normative practices, resulting in a particular form of ocularcentrism. Such practices are historically contingent, and in some ways, arbitrary (though often imposed for good reason). They have plotted an anthropocentric course that is now rightly being questioned. Old certainties no longer endure, and we face a choice: to remain static and perish along with our planet and its moribund political and economic structures or embrace uncertainty and the constancy of change; experiencing the world anew, using combinations of sensory perception enabled by new technology and informed by critical thinking. We must set in train immediately further research into different modes of experiencing, to challenge previously received logic and knowledge and to embrace the challenges of the future.

Images/representations/datasets can make manifest some complex aspects of research – modes of experiencing, perception/conception, ontological status, dimensionality and digital aesthetics and discursive regimes. These in turn have very significant political and economic repercussions. Who gets to speak and about what, and how can new channels of communication support enhanced participation? How can we alleviate collective anxiety in the face of global crises?

Keywords

Digital Heritage; Remote Sensing.

Short bio

Simon Withers and Stephen Kennedy are researchers in Captivate Spatial Modelling Research Group, based at the University of Greenwich on the Maritime Greenwich World Heritage Site, specialising in the remote sensing of, speculative modelling of, and making the ensuing data available for citizen engagement, of UNESCO World Heritage Sites.

Their work with research partners in many fields and have particular interest in hyper-spectral frequency models.

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REFLECTION ON (RE)VALORISING THE VISUALIZATION OF ARCHITECTURAL HERITAGE AND ITS USE IN EDUCATION

Dunja Pivac

(University of Split - ORCID)

Abstract

The visualization of architectural heritage can be useful in a valid art-historical interpretation of a particular architectural structure or urban complex. Architectural visualization is partly based on factual data, but also on the author's drawing and design, which complements the artifact, i.e., the preserved state of architectural heritage. Depending on the degree of preservation of an architectural ensemble, an architect's personal projection and interpretation of heritage is contained in their visualization. The question is to what extent the architect's visualization is an accurate reconstruction, and to what extent it is their projection and imagination? This may present a problem for art historians, and even more so for archaeologists, but not for architects because the artistic, creative component of an architectural drawing, its design, is inseparable from the technical, factual, and rational components contained in a visualization.

Something unclear, elusive, partly disappeared, represents a space for speculation and can be a trigger for activating imagination and creativity. Therefore, the experience of architectural heritage, as well as its reflection in a floor plan or photograph, i.e., some form of architectural documentation, vice versa, can be a stimulus for artistic interpretation and creation, which we present in our work through selected examples of drawings and paintings by two contemporary Croatian artists: Matko Trebotić and Gloria Oreb, as well as artworks created by elementary school students.

From an art-historical perspective, the visualization of architectural heritage often significantly aids in its understanding, comparison, and interpretation, while from an artistic perspective, visualization represents the architect's original interpretation, a kind of architecturally designed model of architectural heritage. Even though visualization, strictly speaking from a rational and scientific perspective, can be questionable in the part where it replaces or supplements factual data, we believe that architectural visualization should also be viewed and evaluated as an original artistic creation.

Keywords

Visualization; Architectural Heritage; Scientific Fact; Artistic Creation; Education.

Short bio

Dunja Pivac, PhD, is an associate professor in the field of teaching visual arts and research in visual art education in the Arts Academy at the University of Split in Croatia. In December 1994, she graduated at the Faculty of Natural sciences, Mathematics and Educational areas of the University of Split. In April 2002 she completed post-graduate studies at the Department of History of Art at the Faculty of Philosophy of the University of Zagreb. She finished her dissertation at the Department for the Studies of Motoric Disturbances, Chronic Diseases and Art Therapies at the Faculty of Education and Rehabilitation Sciences of the University of Zagreb, in December 2009. Her research interests mainly include teaching and learning in visual arts, action research, art-based projects with students, implementation of art therapy approaches in different educational contexts and professional development of art teachers. So far, she has published 35 scientific and professional papers and one monography.

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