



# Conference Proceedings



Kőszeg 2018

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Interpret Europe's Conference 2018 was held in Kőszeg, Hungary, from 23-26 March 2018. It was organised by KÖME, the Hungarian Association of Cultural Heritage Managers.



The conference included 85 presentations and workshops from participants, in addition to a selection of study visits. The following participants submitted full papers to be published in the proceedings:

Esra Aytar  
Ilyas Aytar  
Shraddha Bhatawadekar  
Vera Boneva  
Britta Burkhardt  
György Csepeli  
Luiz Antônio Bolcato Custódio  
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Ottó Sosztarits  
Mária Szilágyi  
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The abstracts of the other presentations are included after the full papers.

All opinions expressed are the authors' own and are not necessarily endorsed by Interpret Europe.

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## Ten visions of cultural heritage in Évora, Portugal

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### Abstract<sup>62</sup>

UNESCO World Heritage Site; Sociology and Intangible Heritage; Architecture; Photography and Communication; Museology; Industrial and Technical Heritage; Conservation and Restoration; Archaeology; History of Art and New Technologies Applied to Heritage. These were the themes of the 'Ten Visions of Cultural Heritage' sessions, held between November 2016 and November 2017 in the city of Évora (Portugal), which was classified as a UNESCO World Heritage Site in 1986.

This activity comprised a series of cultural meetings focused on sharing experiences and disseminating knowledge on themes related to cultural heritage. Ten months, ten themes to promote culture and heritage, and ten different places (some of which are usually closed to the public) opened their doors to celebrate the 30<sup>th</sup> anniversary of the classification of Évora as a World Heritage Site by UNESCO.

### Keywords

Évora (Portugal), cultural heritage, World Heritage Site, UNESCO, heritage interpretation

### Introduction

In Lisbon, in 1755, there was a historical event: an earthquake, followed by a tsunami and a fire, which resulted in thousands of victims and destruction of all kinds throughout the city (Cardoso, 2006: 210). It tore to pieces 85% of the most representative buildings of the Portuguese Golden Age (15th century). These included most of the examples of Manueline<sup>63</sup> architecture, as well as other symbolic buildings of the Portuguese capital, such as the Royal Palace, the Royal Theatre of the Ribeira Palace and the Royal Library.

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<sup>63</sup>Architecture characteristic of the early 16th century, developed in mainland Portugal and in the 'overseas islands, cities and fortresses'. (Dias, Rodriguez e Silva, 2017).





**Figure 1** – Roman Temple. April 2015 (Photo: Pietro Viscomi)

Luckily, Évora, a city located in the Portuguese region of Alentejo, considered the most important city of southern Portugal as it played a key role in the old peninsular commercial routes (Espanca, 1987:5), managed to preserve a beautiful historical heritage, both from the Manueline era and from other periods. This contributed to the classification of the historical centre of the 'Museum City'<sup>64</sup> of Évora as a UNESCO World Heritage Site in 1986:

*This museum-city, whose roots go back to Roman times, reached its golden age in the 15th century, when it became the residence of the Portuguese kings. Its unique quality stems from the whitewashed houses decorated with azulejos and wrought-iron balconies dating from the 16th to the 18th century. Its monuments had a profound influence on Portuguese architecture in Brazil<sup>65</sup>.*

Évora's historical heritage is extraordinarily rich<sup>66</sup>. The city's urban morphology shows the different influences of the various cultures that inhabited it. The forum, the castle, the Roman temple and the Muslim mosque, later turned into the city's cathedral (13th century), were built in the highest area of the city. Until the first decades of the 19th century, Évora preserved an urban structure with an almost Islamic blueprint, with narrow streets and irregular pavements, interrupted by small and large squares (Almeida, coord., 2001: 50), which we can still see today.

*Due to the circumstances of its individual history, Évora is part of a group of inhabited historical cities that have evolved according to various evolutionary cycles, without the interruption of the violent destructions and profanations that affected a large number of European cities, caused by natural disasters or armed conflicts. Even the events of the third French invasion (1808), during which Évora was occupied and plundered by the Napoleonic army, did not inflict major damages to its built environment. Also, Évora did not suffer greatly as a result of the fast, and often radical transformations introduced by industrialization in the European urban fabrics. We should also add that its urban area did not witness significant expansions until the early 20th century, meaning that virtually all*

<sup>64</sup>Concept created in the late 19th century (Simões, 2007: 271).

<sup>65</sup>World Heritage List. Available at: <http://whc.unesco.org/en/list/361> [Visited on: 29 April 2016]

<sup>66</sup>The bibliography that analyses the historical heritage of the city of Évora is rather extensive, see for example (in chronological order): (Haulp, 19?), (Proença, 1924), (Espanca, 1949), (Espanca, 1964-1965), (Espanca, 1987), (Almeida, coord., 2001), (Cardoso de Matos, Bernardo, Rodríguez, 2010).

*the renovations and construction works carried out until the previous century occurred inside the perimeter of the city walls, preventing the emergence of a clearer difference between the old town and the modern quarters. That resulted in a city with irregular profiles, whose houses and other buildings are marked by a coexistence of elements, spaces and volumes from different periods, with successive appropriations and recycling of pre-existing components, empirically or knowingly assimilated and adapted according to the needs and trends of each period, where a Manueline arch is combined with a modern window or contrasted with a Baroque tile panel, and where surfaces made of materials from different eras overlap, sometimes interrupted by arches with different shapes – like the arcades that surround the Geraldo square. The white-washed walls, the wrought-iron balconies and the limit of height of the buildings give an apparent uniformity to this plurality, as the 1986 ICOMOS report pointed out. (Simões, 2007: 289-290).*



**Figure 2** – Cathedral. April 2015 (Photo: Pietro Viscomi)

### **Ten visions of cultural heritage in Évora (Portugal): the model**

In 2016, to celebrate the 30th anniversary of the classification of Évora as a World Heritage Site, the CIDEHUS – Interdisciplinary Centre for History, Culture and Societies of the University of Évora<sup>67</sup>, under the coordination of Sheila PalomaresAlarcón, Armando Quintas and Pietro Viscomi, organised the “Ten Visions of Cultural Heritage”: a series of cultural activities aimed at debating experiences and disseminating knowledge on cultural heritage from different perspectives.

With the city of Évora as background, the proposal was to develop ten different themes to reinterpret cultural heritage, taking advantage of ten different spaces located across the city, over a period of ten months. The main objective of these meetings was to bring different perspectives on cultural heritage closer together in order to further disseminate Évora’s heritage.

Based on conceptual plurality and disciplinary diversity, the aim was to bring together personalities from different areas of expertise to recount their experience, points of view and concerns.

<sup>67</sup> We would like to express our sincere thanks to Professor Ana Cardoso de Matos and to the CIDEHUS-University of Évora (Available at: <http://www.cidehus.uevora.pt/>) for their support and availability.

The intention was to give young researchers, well-established researchers, associations and representatives of public institutions the opportunity to showcase their work. Architects, historians, geologists, artists, anthropologists, sociologists and other specialists would create a joint discussion forum that could sow the seeds for new initiatives and experiences.

In these meetings it would be essential to open a space for debate in which all the participants could be involved and exchange experiences, raising the citizens' awareness of the importance of looking after our heritage, as well as of reflecting on our cities and communities.

We considered the following main objectives:

- Raising cultural and artistic awareness of heritage and contributing to the overall education of the community.
- Imparting scientific knowledge and cultural values.
- Promoting a dialogue between the different stakeholders and the public.
- Debating cultural heritage from different points of view, as well as its relationships with public and private institutions and with society.
- Introducing different heritage-related awareness-raising and dissemination channels.
- Disseminating the work of different speakers from different areas and, especially, offering an opportunity for the dissemination of lesser-known research works.
- Engaging the general public with the city's heritage.
- Obtaining feedback from the public by creating an e-mail account and a Facebook profile.

The meetings would be held in the afternoon, according to a schedule adjusted to each venue's availability. Each speaker would make a 20-minute presentation. The different sessions would have a variable number of speakers, according to the theme in question and to the availability of the guests. At the end of the presentations there would be a 20-minute debate in which the attendees could ask questions and make comments.

### **Ten visions of cultural heritage in Évora (Portugal): Sessions held**

A summary of the themes and locations for the ten sessions can be found in Table 1, below. Here follows the details of each session.

#### **1. UNESCO City and Heritage. D. Manuel Palace**

The 'Ten Visions of Cultural Heritage' were launched in November 2016 in Évora, under the theme *UNESCO City and Heritage*, in the D. Manuel Palace<sup>68</sup> (15th century), one of the most characteristic buildings of the city, also known as the 'Ladies Gallery'.

Located in the public gardens, it is a Manueline residential building with a Mudéjar influence, an evidence of the extraordinary São Francisco palatial ensemble, built in the surroundings of the São Francisco convent.

<sup>68</sup>Protection: Category: MN – National Monument, Decree of 16-06-1910, DG no. 136, of 23 June 1910 / ZEP, Ordinance, DG, 2nd series, no. 12, of 15 January 1955 \*1.



**Figure 3** – D. Manuel Palace. November 2016 (Photo: Pietro Viscomi)

This building, whose ownership was transferred to the City Council in 1865, served as Archaeology Museum, theatre and exhibition space until the roof collapsed in 1881. Following a series of recovery and extension works coordinated by the engineer Adriano Monteiro, in 1891 it was adapted to serve as a venue for public and theatre performances, fostering the city's cultural activity.

The building was partially destroyed by a fire in 1916, entering a period of neglect and ruin that lasted until 1940, when it was subject to recovery works that gave it the appearance it has today (Matos, Pereira, 2016). Currently, it is still in use for cultural activities.

The four guests of this first session, which lasted approximately one hour, included a mixture of city council and university representatives.

The importance of the classification of the historical centre of Évora as World Heritage Site for the development and enhancement of its cultural heritage was reflected upon. During the 30 years since the designation, the historical city of Évora has witnessed significant improvements from the economic, social, political, cultural and technological point of view, which have stimulated a consolidated development of the tourism industry (Matos, dos Santos, 2004).

## **2. Intangible heritage. Espaços Celeiros**

The second session was held in December 2016, under the theme, *Intangible heritage*, in Espaço Celeiros, at Eborim Street.





**Figure 4** – Espaço Celeiros. December 2016 (Photo: Pietro Viscomi)

EspaçoCeleiros (literally, ‘Barns Space’), as the name suggests, was formerly a barn from the now defunct F.N.P.T. – National Federation of Wheat Producers (1932), which was used for storing the wheat produced by the members of that corporate institution who were based in Évora. When this organization collapsed, the ownership of the building was transferred to the municipality of Évora, which adapted it so it could host cultural activities.

The eight guests of this first session, which lasted approximately three hours, included a mixture of university representatives, from professors to researchers.

The speakers presented communications that gave rise to a reflection on intangible heritage, the challenges it is currently facing and the potential of the region of Évora, as well as on heritage education through oral tradition, the enhancement of this heritage, endangered trades and the exemplary case of CanteAlentejano, as intangible expression recently classified by UNESCO (Cabeça, 2016).

The session was enriched by Grupo de Cantares de Évora, which sang a series of songs from its Cante Alentejano repertoire. The public, mostly young people and foreign students, showed a great interest in this subject and expressed its will to learn more about the cultural expressions of the region of Évora.

### **3. Architecture. Espírito Santo College. University of Évora**

The third session was held in January 2017, under the theme, *Architecture*, in the Espírito Santo College, (1553) currently the University of Évora<sup>69</sup>.

This building is a landmark in the city’s urban historical landscape, as it was built on a rather steep area, therefore, playing a key role in Évora’s skyline.

It was originally designed as a religious education building – it was a College of the Society of Jesus – with an irregular structure, whose compartments were organised around four rectangular courtyards. There is a church on one side of the building.

The old Jesuit University closed in 1759 and, since then, the building has had different uses: High-School (1841), Industrial School (1915), University Institute of Évora (1973) and, finally, University of Évora (1979).

<sup>69</sup>Protection: Category: MN – National Monument, Decree of 16-06-1910, DG no. 136, of 23 June 1910.



**Figure 5** – Espírito Santo College. University of Évora. April 2016 (Photo: Sheila Palomares Alarcón)

In this third session, which lasted approximately two and a half hours, architects, professors and researchers led us to reflect on the close relationship between architecture and heritage from different perspectives. Although the main territorial theme was focused on Évora, there were also references to other studies of Portuguese and international cases that allowed us to learn about and recognize the value of other heritages located beyond our borders.

From religious architecture to contemporary or industrial architecture, the aim was to make us reflect on the need to conserve and preserve an extraordinary and extensive architectural heritage that is at risk.

The large audience, with a predominance of students, showed a great interest in the speakers, generating a rich debate on the future of “other heritages” that run the risk of disappearing.

#### **4. Photography and Communication. Soror Mariana Auditorium University of Évora**

The fourth session was held in February 2017, under the theme, *Photography and Communication*, in the Soror Mariana Auditorium, currently used by the University of Évora Film Club.

The Soror Mariana building is an old ‘beaterio’ (home for nuns) located in the historical centre of Évora, which also accommodates a university residence and the aforementioned film club.

This fourth session, which lasted approximately two and a half hours, was created as a round table of photographers, historians and architects. With the purpose of analysing the historical evolution of photography, there was a reflection on the current situation, as well as on communication trends related to cultural heritage, specifically in the contemporary Portuguese photographic culture.

In addition, there was an analysis of a series of contributions from photographers who carry out their work in the city of Évora, as well as of the relationships between photographers and architects and the connections between these and the media.

### **5. Museology. Museum of Évora.**

The fifth session was held in March 2017, under the theme, *Museology*, in the Museum of Évora, currently the Frei Manuel do Cenáculo de Évora National Museum, officially created on 24 February 1915.

It was installed in 1929 in the old Episcopal Palace, opening its doors in 1930, and has been accommodated in that building ever since, despite various changes introduced in 1940.

The Museum of Évora is one of the sides of the Conde Vilaflor Square, where the Temple of Diana<sup>70</sup> (late 2nd century) is also found: one of the legacies of the Roman period together with other important archaeological remains, such as the D. Isabel Roman arch and the remains of the ruins of the *thermae*, located close to the building that accommodates the City Hall.

In this fifth session, which lasted approximately two hours, a group of historians, professors, professionals and researchers led us to reflect on museology and heritage, both the one it accommodates and the one it occupies, and its relationships with society.



**Figure 6** – Frei Manuel do Cenáculo de Évora National Museum. March 2017 (Photo: Pietro Viscomi)

Some interesting questions were raised, such as: What actually defines a museum? and What should a museum have and not have? Heritage education in museums, based on a practical case and its influence in the development of local communities, and the enhancement of industrial heritage museums in Portugal, was discussed considering different case studies, particularly the case of an old slaughterhouse located in Évora, which is currently used for cultural purposes, as it accommodates a group of sculptors.

<sup>70</sup>Category: MN – National Monument, Decree of 10-01-1907, DG no. 14, of 17 January 1907 / Decree of 16-06-1910, DG no. 136, of 23 June 1910.

## **6. Industrial heritage. Library of the School of Arts of the University of Évora**

The sixth session was held in April 2017, under the theme, *Industrial Heritage*, in the Library of the School of Arts of the University of Évora.

The library is accommodated in the Leões building, which used to be a flour and pasta factory (Guimarães, 2010). Founded in 1916, the Leões milling plant operated until the 1990s, and was later purchased by the University of Évora with the purpose of accommodating the Visual Arts, Architecture and Theatre courses in it. More recently, in 2007, it underwent extensive renovation works to make it more suitable for the University's needs.



**Figure 7** – Leões Factory. April 2015 (Photo: Pietro Viscomi)

The speakers invited to this session promoted a reflection on the conceptualisation and topicality of industrial heritage as a valid element for the preservation of historical memory. There was a debate on the intrinsic values of this type of heritage with various examples related to navigation, railways, electricity and the exploration of underground resources, as well as to the agro-industrial industry, with an emphasis on milling. Several strategies for the dissemination and activation of industrial heritage in Portugal and Spain were also put forward (Mustieles, 2013).

## **7. Conservation and restoration. Regional Directorate for Culture of Alentejo**

The seventh session was held in May 2017, under the theme, *Conservation and Restoration*, in the Regional Directorate for Culture of Alentejo<sup>71</sup>, accommodated in the Noble House on Burgos Street, built in the 16th century but subject to a series of modifications in the 18th century, which gave it the morphology that has lasted to the present day.

<sup>71</sup>Regional Directorate for Culture of Alentejo. Available at: <http://www.cultura-alentejo.pt/> [Visited on: 2 February 2018]





**Figure 8** – Regional Directorate for Culture of Alentejo. May 2017 (photo: Sheila Palomares Alarcón)

In this seventh session, which lasted approximately two hours, a group of historians, professors, professionals and researchers led us to reflect on the importance of learning about our heritage in order to be able to enhance its value. There was a presentation of a series of case studies which provided an overview and also a more detailed approach, based on the detailed analysis of a case study from Évora.

There was a reflection on the agents involved in the interventions, as well as on the need to rely on multidisciplinary specialists and to disseminate knowledge.

### **8. Archaeology. Vimioso Palace. University of Évora**

The eighth session was held in September 2017, in the Vimioso Palace, University of Évora, under the theme, *Archaeology*.

The Vimioso Palace<sup>72</sup> was built by one of the noble families of the city of Évora - the Counts of Vimioso - in the 16th century. It underwent several restorations in the 19th and 20th centuries and has accommodated the University of Évora for nearly 30 years. All its research and advanced training centre are currently based in this building (Almeida, 2001)

In this seventh session, which lasted approximately two hours, a group of professionals and researchers led us to reflect on the social role of archaeology as an element of protection of territorial identity, on possible strategies for the future and on the role played by this discipline in the process of cultural valorisation based on tourism-related practices in the region of Alentejo, particularly in Évora.

### **9. New technologies applied to heritage. Public Library of Évora**

The ninth session was held in October 2017, under the theme, *New technologies applied to heritage*, in the Public Library of Évora. The stonemason, Paulo Rodrigues,<sup>73</sup> was responsible for the construction of this building in 1666, but the Public Library was only founded and accommodated there in 1805, by Friar Manuel do Cenáculo (Brigola, 2014), who donated a valuable collection of more than 50,000 books and, in order to guarantee its continuity and

<sup>72</sup>Category: MN - National Monument, Decree of 16-06-1910, DG, no. 136, of 23 June 1910.

<sup>73</sup>Cultural Heritage. Regional Directorate for Cultural Heritage. Available at: [http://www.monumentos.gov.pt/Site/APP\\_PagesUser/SIPA.aspx?id=11746](http://www.monumentos.gov.pt/Site/APP_PagesUser/SIPA.aspx?id=11746) [Visited on: 2 February 2018]

sustainability, published the Statute of the Library six years later (21 September 1811). The Public Library of Évora<sup>74</sup> was integrated into the National Library of Portugal in 2012.



**Figure 9** – Public Library of Évora. January 2018 (Photo: Pietro Viscomi)

In this ninth session, which lasted approximately two and a half hours, a group of professionals and researchers led us to reflect on the value of cultural contents and the way they are consumed in the era of social networks, addressing, on the one hand, the issue of individual creativity in digital surroundings as an opportunity for the creation and dissemination of cultural heritage and, on the other hand, the issue of technological devices and information overload.

#### **10. History of art. Church of Salvador. Évora**

The tenth and last session was held in November 2017, under the theme, *History of art*, in the Church of Salvador,<sup>75</sup> in the city of Évora.

The church of Salvador was part of a monastery of Poor Clares (16th-17th century) built on top of a military structure from the Roman and the medieval periods<sup>76</sup>. In 1590, the building was turned into the Convent of Salvador do Mundo da Província da Piedade da Observância Franciscana, which was deconsecrated in 1886, and used for different purposes until it was almost entirely destroyed. Only the church, the low choir, the high choir and the sacristy survived.

<sup>74</sup>Public Library of Évora. Available at: <http://www.bpe.pt/> [Visited on: 2 February 2018]

<sup>75</sup>Category: IIP –Building of Public Interest, Decree no. 8.252, DG, 1st series, no. 138, of 10 July 1922 / ZEP, Ordinance, DG, 2nd series, no. 185, of 11 August 1951 (Bell Tower)

<sup>76</sup>Cultural Heritage. Regional Directorate for Cultural Heritage. Available at: [http://www.monumentos.gov.pt/Site/APP\\_PagesUser/SIPA.aspx?id=3840](http://www.monumentos.gov.pt/Site/APP_PagesUser/SIPA.aspx?id=3840) [Visited on: 2 February 2018]



**Figure 10** – Church of Salvador. November 2017 (Photo: Sheila Palomares Alarcón)

In the 20th century, the building underwent restoration works to accommodate different uses. The Southern Division of Monuments of the DGEMN moved into the building in the 1960s and the Laboratory of Analysis of Construction Materials offered by the ICCROM of Rome was established there in 1995.

The reconstruction of the church began in 1907, in a style typical of the Counter Reformation, characterised by a strong external austerity that contrasts with a richly decorated interior.

The Abbess Soror Mariana do Rosário, who died in 1649 with a reputation for sanctity, is buried in the low choir. The building has been used as a cultural venue since 2012.

This tenth session, which lasted approximately one hour and a half, included two art historians professor as speakers and its purpose was to create a round table with the aim of answering the question: What is the future for the history of art? There were reflections, dialogues and proposals involving the public and the two art historians, who have a deep and varied expertise and whose studies present different types of historical-artistic narratives.

Date	Theme	Venue
1 November 2016	UNESCO City and Heritage	D. Manuel Palace
2 December 2016	Sociology and Intangible Heritage	Espaço Celeiros
3 January 2017	Architecture	Espírito Santo College. University of Évora
4 February	Photography and Communication	Soror Mariana Auditorium
5 March 2017	Museology	Museum of Évora
6 April 2017	Industrial and Technical Heritage	Leões Factory
7 May 2017	Conservation and Restoration	Regional Directorate for Culture of Alentejo.
8 September 2017	Archaeology	Vimioso Palace
9 November 2017	New Technologies Applied to Heritage	Public Library of Évora
10 December 2017	History of Art	Church of Salvador

**Table 1** – General scheme of the sessions held in ‘Ten Visions of Cultural Heritage in Évora (Portugal)’.

## Conclusions

With this communication we would like to show the success and the main objective of these meetings, which discussed cultural heritage from ten different perspectives. Personalities from various areas of expertise explained their points of view, opening a debate in which everybody could participate, achieving further dissemination of Évora's heritage. Thus, it was possible to raise cultural and artistic awareness of heritage and contribute to the overall education of the community.

Another positive aspect of these sessions was the fact that they allowed the opening of several spaces to the community, particularly those which are less visited in everyday life, thus encouraging the public to understand the value and memory of each place, connecting it to the topic under discussion.

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