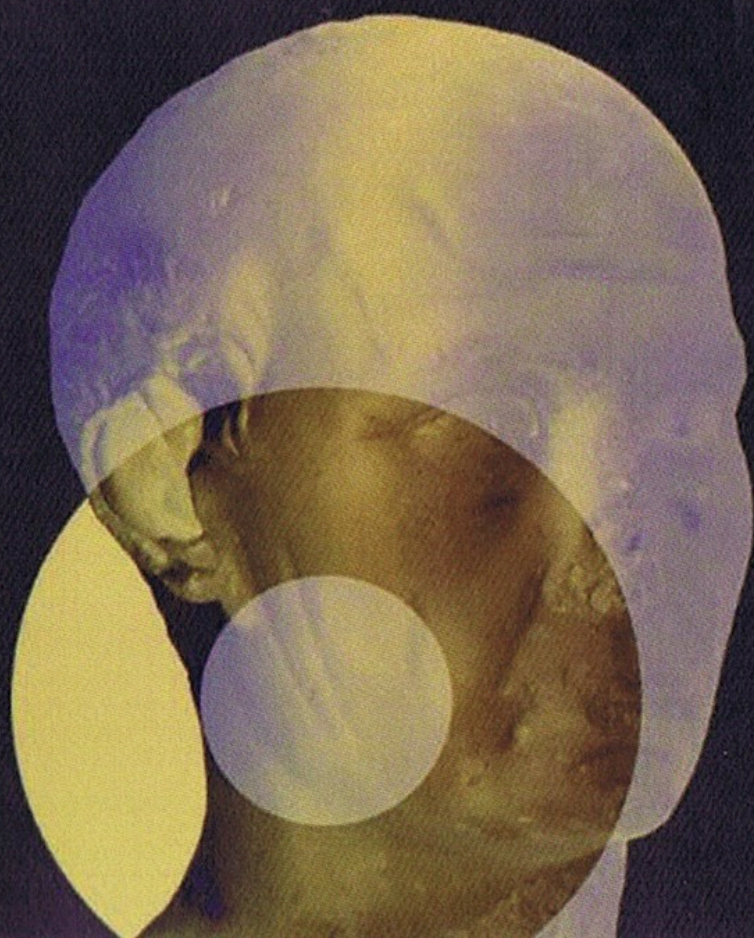


Web of Knowledge

A look into the Past, embracing the Future

17-19 MAY 2018
ÉVORA



Organizing Committee

Ana Cardoso de Matos - University of Évora, CIDEHUS

Web of Knowledge

A look into the Past, embracing the Future

Teresa Ferreira - University of Évora, HERCULES Laboratory

The International Multidisciplinary Congress - Web of Knowledge: A look into the Past, embracing the Future will be held by IHC-CEHFCi, HERCULES and CIDEHUS, Universidade de Évora, the special stakeholder, between 17-19 May 2018 in Évora, Portugal. The Congress will also have the scientific support of CESEM, CHAIA, ICAAM, and ICT.

The Congress aims to bring together researchers and scientists from different backgrounds intersecting with the Social Sciences revealing the visible and invisible networks. By fostering the exchange of knowledge and experiences in the study of the past, the Congress expects to lay the framework for the present day science on which to map the future Web of Knowledge.

This Congress intends to meditate on Science, and to understand how it is being constructed nowadays. Our focus is to approach questions such as: How do we do/communicate Science, immediate Science, Open Access, Intellectual Property, Bioethics, Cultural Heritage, among others.

Yamila de Sa - University of Évora, CESEM

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Nuno Carriço - HERCULES Laboratory

Sara Albuquerque - IHC-CEHFCi-UÉ

Friday, 18 May 2018 (World Heritage Day)		
10h00	<p>Plenary Conference</p> <p>Moderator: Teresa Ferreira (Universidade de Évora, Laboratório HERCULES) João Caraça (Fundação Calouste Gulbenkian) <i>Creativity in Science</i></p>	Anfiteatro 131 (CES)
11h00-11h30	Coffee break and Poster Session	Claustros (CES)
11h30-13h00	<p>Session 1</p> <p>Digital Humanities, Virtual Museums and Collections (I) Moderator: Quintino Lopes (IHC-CEHFCi-Universidade de Évora)</p> <p>Bruno Ministro <i>Low-Tech Digital Humanities thru Do-It-Yourself micro-projects</i> Elisa Cane <i>Imaging the history of colour reflectance: studying morphology through museum collections</i> Frederico Henriques, Adelina Domingues, Graça Filipe, Alexandre Gonçalves, Ana Bailão, António Candeias, Eduarda Vieira <i>The "Cravidão" vessel: A virtual invocation for its historical memory</i> Daniel Gomes <i>Arquivo.pt: an infrastructure to build a digital common memory</i></p> <p>Session 2</p> <p>Building knowledge: Roles of individuals and networks (II) Moderator: Ângela Salgueiro (HC-CEHFCi-UÉ-NOVA FCSH)</p> <p>Francisco Javier Martinez <i>Epidemic networks: Ricardo Jorge, plague and the changing medical-sanitary relations between Portugal and French Morocco (1912-39)</i> Ana Cardoso de Matos, Maria da Luz Sampaio <i>The Portuguese schools of engineers and the creation of national and international networks of experts</i> Luís Henriques <i>The Circulation of Palestrinian Polyphony in the South of Portugal during the Eighteenth Century: The Repertoires of Évora, Elvas and Vila Viçosa</i></p> <p>Session 3</p> <p>Cultural Heritage: Past, Present and Future (I) Moderator: Alice Nogueira Alves (UL, Faculdade de Belas-Artes, CIEBA)</p> <p>Nevena Ilic, Ana Cardoso de Matos, Teresa Ferreira <i>Analog photography as tangible and intangible world heritage</i> Catarina Cortes Pereira, Laura Castro, Carolina Barata, Margarita San Andrés <i>Memory Recaptured in a Small Community – Preserving Retouched Photographic Negatives, Discussing Visual Culture</i> Idalete Dias <i>Documenting Intangible Cultural Heritage in a Digital Age. Metadata challenges</i></p>	<p>Anfiteatro 131 (CES)</p> <p>124 (CES)</p> <p>Sala Docentes (CES)</p>
13h00-14h30	Lunch	
14h30-16h30	<p>Session 1</p> <p>Cultural Heritage: Past, Present and Future (II) Moderator: Milene Gil (Universidade de Évora, Laboratório HERCULES)</p> <p>Luís Ferro <i>Sacred Places: the 'Cubas' from southern Portugal</i> Sílvia Pereira, Marluce Menezes, João M. Mimoso, Alexandre N. Pais <i>Knowledge Network of Azulejo Production Techniques</i> Carolina Barata, Alexandre Pais, Diana Cunha, José Carlos Frade, Teresa Ferreira, Sara Valadas, António Candeias <i>ARCAer Project - Architectures and reliquaries. Conservation and analysis of antique ensembles of reliquaries</i> Sara Navarro <i>Sculpture and Archaeology: the challenge</i> Sónia Passos <i>Epistemologies of Invisibility: body and art, and the writing of research</i> Luisa Ghignatti <i>Intervening in built heritage: a critical analysis of intervention guidelines at the Hotel da Oliveira in Guimarães</i></p>	<p>Anfiteatro 131 (CES)</p> <p>124 (CES)</p>

conditions to install a rupture to the current training and to claim a real engineering school with new schools with dedicated to higher education. This paper intends to highlight creation and increase of engineer schools of Lisbon: Instituto Superior Técnico in 1911 and Faculdade Técnica do Porto, 1915 (later on Faculdade de Engenharia da Universidade do Porto) in the period from 1911 to 1926 and how their pedagogical practice was supported not only by teachers transfer from Polytechnic Academy, from the Army School and from the Industrial Institute, but also by foreigner teachers coming from France, Switzerland, Germany. To this flux, we must also appoint the fact that some of the mentors and teachers of this schools achieved their diploma in European schools. However, the process selection of the teachers for the various chairs of the engineering schools was defined according to rigorous criteria and needs, and the selection process intends to show the search for the best candidate. Analysing different cases we support the idea that Portugal had the permanent need to invested in a network of experts showing the connection within the European circuit of science and technology but also the existence of a deficit in the technical knowledge evident in the public works of second half of the XIX century which remains throughout the first decades of the XX century.

The Circulation of Palestrinian Polyphony in the South of Portugal during the Eighteenth Century: The Repertories of Évora, Elvas and Vila Viçosa

Luís Henriques | CESEM-NOVA FCSH/University of Évora

Several books containing polyphonic works by Giovanni Pierluigi da Palestrina were copied during the first half of the eighteenth century for use in the churches of Évora and Elvas, and the chapel of the Ducal Palace in Vila Viçosa. This was probably a consequence following the desire of the Portuguese King D. João V and the import of the so-called “Roman monumental style” for the religious musical institutions of Lisbon, a model that markedly influenced the composition of sacred music in Portugal during the eighteenth century. Together with works in concertato style, the Roman style was largely based on the return to old practices such as the writing and performance of vocal polyphony in the Palestrinian style, imitating the musical practices of the Capella Giulia in Rome. Besides the churches of Lisbon, most of the other Portuguese musical religious institutions adopted this practice. In the case of Alentejo we find several choirbooks copied for the ducal chapel in Vila Viçosa and the cathedrals of Évora and Elvas, where music of Palestrina coexisted with manuscripts and prints of other Portuguese (i.e. Manuel Cardoso, Duarte Lobo and Filipe de Magalhães) and Spanish (i.e. Juan Navarro, Juan Esquivel and Tomás Luis de Victoria) master. Following the network of these musical centres with the Spanish counterparts – notably the Capilla Real in Madrid – this study will focus on the works of Palestrina extant in Évora, Elvas and Vila Viçosa and the links to a possible circulation network based in Madrid in the first half of the eighteenth century.