

# Heritage Studies: Beginnings and Possibilities<sup>1</sup>

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## Abstract

Based on the list of the theses defended in Portuguese universities in the last eight years, a brief assessment is made of the recent developments in the field of Heritage Studies in Portugal and its growth possibilities.

## Keywords

Heritage studies; PhD theses; Portugal

## Resumo

Tendo por base a lista das teses defendidas nas universidades portuguesas nos últimos oito anos faz-se uma breve apreciação sobre os desenvolvimentos recentes no campo de Estudos de Património em Portugal e suas possibilidades de crescimento.

## Palavras-chave

Estudos de património; Teses de doutoramento; Portugal

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The introduction of Heritage Studies into the Portuguese academic context is a fairly recent phenomenon. The first university programs, at both undergraduate and master's degree levels, date from the late 1990s, while most of the PhD programs date from the twenty-first century. However, it is possible to link Heritage Studies to Art History, whose autonomy as a disciplinary field was established prior to this and whose pioneering higher education courses in Portugal date back to the 1970s.

Art History certainly represents one of the origins of Heritage Studies, but this latter subject is presented as a broader “umbrella”, encompassing a wider set of disciplinary fields. Some of these fields are also connected to Art History, such as, for instance, certain areas of specialization or studies of a technical nature, which have gradually claimed, and acquired, greater autonomy in terms of performance and training. This is the case with museum studies and the conservation and restoration of works of art. Also included under the umbrella of Heritage Studies are works linked to the history of architecture and urban planning, which were previously being produced under the scope of Art History or Architecture, as well as a vast set of studies originating from the experiences of theoretical discussions about, or direct intervention in, buildings and ancient urban systems, whether classified or not. Similarly associated to Heritage Studies are some studies and works from the field of Archaeology.

But the amplification of the concept itself—which has been consistently expanding since the second half of the twentieth century, embracing both the natural heritage and the intangible heritage—brings an even broader set of possible relations with other disciplinary areas. Among these, we may include several disciplines from the areas of social and human sciences, such as History, Geography, Anthropology, Sociology and Law, and others still connected to the areas of the natural sciences. In fact, the creation of a field of Heritage Studies not only reflects, but is also directly linked to this process of progressively claiming even greater breadth for the concept of Heritage. This fact is significant and illustrates some interesting, although eventually contradictory, features relating to the genesis of the field itself and to its internal dynamics.

On the one hand, there was clearly an immediate interest in joining together the different disciplinary areas that were already related to Heritage and, besides those, all those areas that can be further linked to it through the amplification of the concept. In some cases, a new field of studies is formed through the expansion of a thematic niche that has begun to claim greater visibility and discursive autonomy. This process normally takes place from within a specific disciplinary area, even if the various different possibilities for interpreting and handling the theme, which may cut across several disciplinary areas, are pointed out. In

the case of Heritage Studies, this field of study was, in a way, formed in reverse, by joining together a set of areas that had already partly achieved this autonomy. There is, in this sense, a great vitality and a growth potential intrinsic to the field of Heritage Studies, arising from the many possibilities of study that are created both within each of these areas and through the relationships that can be established between them. Moreover, among the main justifications for the creation of this field of study are its strong interdisciplinarity and its global and intercultural perspective.

Yet, on the other hand, at the root of the creation of this field of study, we can also detect a genuine intention not to investigate only Heritage-related subjects, of whatever kind or scale, nor to discuss only the practices and methods used in dealing with them. The creation of this field of study implies taking a broader and sharper approach that transcends the objects studied and allows for a discussion of the concept itself and the possibility of creating a theory of Heritage. The publication, in 1985, of the book by David Lowenthal, *The Past is a Foreign Country*, is usually linked to the creation of the field of heritage studies (Lowenthal 1985). It would also be appropriate to associate this book with the publication, in 1984, of the work edited by Pierre Nora, *Les Lieux de Mémoire* (Nora 1984). There is also a significant amount of other studies, published both before and after these books, which place the very concept of Heritage under constant questioning (Riegl 1903; Babelon and Chastel 1980; Choay 1982; Jeudy 1990). In this sense, there is therefore a huge growth potential for this field of study and, above all, the possibility of greater critical depth in the analysis of the subject-matter. Particularly important are the possibilities that this field of study offers for the discussion of a series of problems linked both to questions related with memory and the uses (ideological, economic, etc.) that have been made of the very concept itself, or that were part of its formative process. It should further be noted that one of the most recent areas of work within this field of study is entitled precisely *Critical Heritage Studies* (Harrison 2013).

It can be stated with some confidence that, in the last nine years, the field of Heritage Studies in Portugal has presented some signs of vitality. The list published here identifies 152 theses that were defended during this period at different universities. As to the evolution in terms of numbers, at the beginning of the decade, there was a markedly upward trend, with the number of theses rising from seven, in 2010, to 22, in 2013. In 2014, there was a slight decrease, while the highest score occurred in 2015, when 23 theses were defended. Between 2016 and 2018, there was a gradual decrease. It is not easy to understand whether this trend will be maintained or if it will stabilize at this level, especially because there still remains the

possibility of further growth through the eventual creation of new courses at universities that do not yet have them.

Universities	2010	2011	2012	2013	2014	2015	2016	2017	2018	Total
Lusófona	2	5	10	4	2	3	1	1	7	<b>35</b>
U. Coimbra	2	2	4	3	3	6	3	3	2	<b>28</b>
U. Lisboa	2	1	1		3	4	5	3	1	<b>20</b>
U. Católica				5	3	3	4		3	<b>18</b>
U. Nova	1	1	1	2	3	2	2	2	1	<b>15</b>
U. Porto				6	1	1	1	3	1	<b>13</b>
U. Évora		1			2	3	2	3	1	<b>12</b>
UTAD						1	2	1		<b>4</b>
U. Minho				1				1		<b>2</b>
U. Aberta							1	1		<b>2</b>
ISCTE								1		<b>1</b>
Lusíada				1						<b>1</b>
Portucalense			1							<b>1</b>
U. Algarve										
U. Açores										
U. Madeira										
Autónoma										
<b>Total</b>	<b>7</b>	<b>10</b>	<b>17</b>	<b>22</b>	<b>17</b>	<b>23</b>	<b>21</b>	<b>19</b>	<b>15</b>	<b>152</b>

**Table 1**

The overwhelming majority of the theses produced were concentrated in seven universities (from a set of 17). The University of Coimbra, Lisbon Nova University, and the Lusófona University had the most consistent production, presenting theses in each year of the decade. At the University of Lisbon, there was just one year when no theses were presented. At the University of Porto, the Universidade Católica Portuguesa (Catholic University), and the University of Évora, the results became more heavily concentrated from 2013 onwards, and from 2015 onwards at UTAD. At the other universities, the distribution was either occasional (University of Minho, Open University, ISCTE, Lusíada, and Portucalense) or non-existent (University of the Algarve, University of the Azores, University of Madeira, and Universidade Autónoma de Lisboa).

Lusófona University had the highest number of completed theses (35 out of 152), but the distribution of this number over the years has been fairly variable, wavering between one and ten. At the University of Coimbra, the annual numbers fluctuated between two and six; at the University of Lisbon, between zero and five; and, at the Lisbon Nova University between one and three (Table 1).

In terms of regional distribution, there was a clear concentration in Lisbon, where the results of four universities have been added together. But there was also a clear interest demonstrated in Heritage Studies at the Universities of Coimbra, Porto, and Évora, which all have around four PhD programs associated, or associable, with this field of studies.

The PhD programs that were opened in various universities have mostly adopted comprehensive titles. In several cases, they use the generic designation of Heritage Studies, associating these with museum studies, history, art history, history of architecture, conservation and restoration, or archaeology. In other cases, they indicate only one or two of these disciplinary areas in their title. Generally, the titles of the programs do not point to any specific frameworks for the themes to be studied. The only exception is the PhD program in Heritage of Portuguese influence, offered by the Institute for Interdisciplinary Research of the University of Coimbra, which has Architecture and Urbanism and Cultural Studies, as the broader disciplinary areas into which the PhD thesis can be inserted.

Clearly, themes related to museums and museum studies were in the majority among the various theses presented. They corresponded to around 40% of the theses presented in the last nine years at Portuguese universities (64 out of 152)

Universities	Heritage	Museum/ Museology	Art History	Architecture / Urbanism	Archaeology /History	Conservation /Science	Natural /Intangible	Total
Lusófona	2	32		1				35
U. Coimbra	1	5		21			1	28
U. Lisboa	1	4	3	6	2	3	1	20
U. Católica	1		1	1		15		18
U. Nova		7	4	3	1			15
U. Porto		10	1	1		1		13
U. Évora	1	6		1	2	2		12
UTAD	2		1		1			4
U. Minho					2			2
U. Aberta					2			2
ISCTE	1							1
Lusíada				1				1
Portucalense					1			1
U. Algarve								
U. Açores								
U. Madeira								
Autónoma								
<b>Total</b>	<b>9</b>	<b>64</b>	<b>10</b>	<b>35</b>	<b>11</b>	<b>21</b>	<b>2</b>	<b>152</b>

**Table 2**

This result deserves some comments. This proportion partly reflects the current supply of PhD programs on offer, the majority of which, as we have seen, explicitly or implicitly includes this area of study. But it also corresponds to a clear social interest in the overall theme of museums, which, in recent times, has been receiving ever greater attention in the media. Various museum-related subjects have been at the center of public discussions in newspapers and other media, which has included issues relating to the financing of institutions, their management and programming, and the necessity, or not, of building new

museums. In several cases, these discussions have given rise to much controversy and to diverging positions being adopted and publicly manifested by the professionals working in this and other areas, as was, for example, the case with the building of the new Coach Museum in Lisbon and, more recently, the proposal for the creation of a supposed Museum of the “Discoveries” which, as is known, has given rise to a series of critical positions being adopted in this area. The ensuing debate has been highly pertinent at a national level, and, interestingly, it was all largely triggered by this proposal to create a museum.

The theses presented in the area of museum studies include largely monographic studies of certain institutions or collections, others that deal with more technical questions relating to heritage management, some that adopt a sociological approach, and others that propose more comprehensive and conceptual interpretations of their subject matter, although these are very few in number. A similar observation can be made in relation to those studies that sought to investigate the very concept of Heritage itself, which were, in fact, not so many in number.

A significant proportion of the listed theses deal with themes related with the history of urbanism and architecture (Table 2). This is the area where the geographical scope of the works is larger, in several cases dealing with the areas and regions of the Portuguese overseas expansion. The works that are listed afforded a certain continuity to a series of research studies that had been carried out in Portuguese universities since the 1990s. This area of study has shown a notable growth in recent years, including, in particular, research relating to achievements recorded under the scope of the colonial empire in the nineteenth and twentieth centuries. We could possibly add to these works other theses that were defended at the Instituto Superior Técnico and at the Faculties of Architecture of Lisbon, Porto, and Évora, on closely related themes.

Themes specifically linked to Art History seem to be in a minority, but there is a clearly increasing trend towards conducting research into the materials and techniques of conservation and restoration. It is important to note that studies relating to intangible and natural heritage are almost completely absent from the list. There was just one study on the iconology of *Fado*, and another one concerned with rural heritage. It is appropriate to question what might be the reason for the lack of more studies in this area. Is it due to a generically more conservative view of heritage, associating it above all with the monuments of brick and mortar? A lack of interest in some of the disciplinary areas of the humanities (and of the natural sciences) that are necessary for the study of subjects related with Heritage in its various senses and areas of coverage?

A small group of theses, especially in the area of museum studies, were concerned with themes linked to Brazil, which may be related with the growing number of Brazilian students that are currently enrolled at Portuguese universities. However, this does not seem to represent, as such, any clear indication of a greater internationalization on the part of the field of Heritage Studies in Portugal.

It is also important to say that, although, as we have seen, the very formation of the field of Heritage Studies itself allowed for the possibility of potentially interdisciplinary approaches, the majority of the theses listed here were works that were still undertaken in perfectly identifiable disciplinary areas. Furthermore, as we have also seen, there was no great abundance of any critical or conceptual interpretations of the subject area.

But, since this field of study is still relatively recent, the possibilities for growth remain fully open, naturally depending on the specific circumstances and conjunctures of the country and of the investments that are made in it. In particular (but not only), is needed to improve the possibility of the effective absorption of the graduates trained at various institutions.

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## Annex: Heritage Studies PhD Theses in Portuguese Universities (2010-2018)

Prepared by the editors of *e-JPH* with the assistance of Elsa Lorga Vila (Graduate of University of Evora; Master's Degree in History—Nova University of Lisbon)

AGUIAR, Maria Cunha Matos Lopes Pinto Leão, *Materials and technique of oil painting in the work of Aurélia de Souza and its relation with conservation*, PhD in Conservation and Restoration of Cultural Heritage submitted to the School of Arts of Universidade Católica Portuguesa, supervised by Ana Calvo and António João Cruz, 2013 (<http://hdl.handle.net/10400.14/11949>)

**Keywords:** Not available

**Abstract:** The current dissertation presents the results of the technical and material investigation undertaken on oil canvas paintings from the Portuguese painter Aurélia de Souza (1866-1922) and its relation with conservation issues.

ALHO, Ana Patrícia Rodrigues, *The hydraulic system in Gothic religious architecture in Portugal from the 13th to the 16th centuries*, PhD in Heritage Sciences and Restoration Theory submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Fernando Artur Jorge Grilo, 2016 (<http://hdl.handle.net/10451/26340>)

**Keywords:** Not available

**Abstract:** The thesis here presented is a result of the study that we developed earlier in the realization of our dissertation in Art, Heritage and Restoration, under the theme "The Gargoyles at the Monastery of Santa Maria da Vitória. Function and form", publicly defended and approved at the Faculty of Arts, University of Lisbon, in 2008. The research is based in a concept of architecture understood as an articulated set of systems that are one of the concerns of the master builder. The sense of Portuguese gothic architecture and its technical solution gains a new approach if analyzed from this point of view, system for system, solution by solution, to fully understand the building as a functional organic unity. Thus, in a Gothic building we find, amongst others, the system of external roofing (roofs and terraces), hydraulic system (pipes and gargoyles, collection and drain pipes) internal hedges (domes and their typologies) the wall system (stone cutting, solution tear openings), buttress system (arches, internal and external buttresses, etc.), working together to create the perfect expression of devotion, the iconography and the beauty of light. The universe of our study is the Portuguese Gothic sacred architecture between the thirteenth and fifteenth centuries. Since this is a very broad scope will be necessary to establish criteria for inventory and case study in order to choose the examples whose solutions used are innovative. We will perform a comparison of hydraulic systems present in the Portuguese case with other European examples: Spain, France, England and Germany in order to identify and understand the originality and complexity of hydraulic systems present in the Portuguese Gothic architecture, their technical and typological affiliations. We will focus our attention in the restoration carried out in the buildings by the Monuments Directorate General at the Portuguese Institute of Architectural Heritage and also analyze the interventions yet undocumented. This is a very important point because the restoration of buildings made over time, changed in a manner sometimes remarkable, in its appearance but also in its functionality. In the penultimate chapter we will analyze the upper and lower hydraulic system present in the Portuguese Gothic architecture, using the architectural and archaeological concepts. The hydraulic system is undoubtedly very important for the efficient functioning of buildings, as this is a wide range of elements that are a subsystem of the general architectural organization of the building. Since always,

a primary concern of the architect when designing the building was to lead rainwater to the outside of the covered area. Thus, over time, solutions were rehearsed, even during the middle ages in Portugal, which took various types and contributed to the removal of water from the wall structure of the building. All this hydraulic subsystem demonstrates a highly complex and care, as it is very important for builders / architects to combat water seepage and rainfall in buildings. Finally we will analyze the originality and the possible iconographic study of the gargoyles. We decided to open this section since the gargoyles are one of the most important elements of the system studied by us, and that these are generally the last element in this system.

ALMEIDA, Maria Mota, *A museum-library in Cascais: a pioneering case mediated by cultural and educational action*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Mário Caneva Magalhães Moutinho, 2013 (<http://hdl.handle.net/10437/4983>)

**Keywords:** Museology; Socio-museology; Education; Local Museums; Community

**Abstract:** The present research focused on the 'case study' of a local root museum process: Museu-Biblioteca Condes de Castro Guimarães, the sole institution museum in Cascais for half a century. Drawing on the epistemological field of research on Socio-museology, on primary sources, secondary and complementary bibliography, we tried to comprehend how the main founders of this institution thought, perceived and established the museological function at its origins. The research was developed in two complementary orientations: as a first step we studied the thoughts and actions of the museum curators João Couto and Branquinho da Fonseca through the content analysis methodology of their scholarly previously published texts. In parallel, we studied the history of the museum, in a diachronic perspective, starting from the 1930s until the 1980s. This allowed us to perceive that, from very early on, the social and educational functions were present and continued to be developed over the decades that followed. Those were personalities who contributed to the construction of a cultural institution, engaging in social, cultural, and educational pioneering practices to benefit the community and that we believe influenced the work of two institutions of higher magnitude and scope: Museu Nacional de Arte Antiga and Fundação Calouste Gulbenkian, in Lisbon.

ALMEIDA, Patrícia Beirão da Veiga Bento de, *Neighborhood(s) of Restelo. Urban and architectural panorama*, PhD in History of Art: Contemporary Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Margarida Acciaiuoli and Michel Toussaint Alves Pereira, 2013 (<http://hdl.handle.net/10362/10823>)

**Keywords:** Restelo; Urbanism; Architecture

**Abstract:** The object of this doctorate thesis is to analyse the Restelo neighbourhood in Lisbon, until today considered by historians as the outcome of an important urban development operation undertaken in the 20th century in Portugal. Bound in time by the emergence of the first proposal to urbanize Encosta da Ajuda (Ajuda Hillside) (around 1938) and the public tender launched by EPUL for the Zona Nascente da Encosta do Restelo (Eastern area of the Restelo Hillside) (1991), this survey ended up being confronted with multiple urbanism and architectonic interventions elaborated by different project designers, who for many years worked in conformity with various political decisions. This dissertation ultimately aims to identify the different plans and projects and highlight the major underlying issues in terms of urbanism and architecture in the city of Lisbon, as well as specify the fundamental lines required to analyze the various partial urbanization plans in Restelo and that was by constructing. If towards the end of the 1930's the "new city" idealized for the Exhibition of the Portuguese World proposed converting this rural area into an urban area, and hence give way to the construction of townhouses for a social class with no financial constraints in a riverside territory, with

the death of Duarte Pacheco, Restelo's initial plan suffered immediately undergoes the first alterations with the development of the study for the construction of a group of social and more economic housing on the Ajuda Hillside (1947-1952), intended for State servants and their families. With the expansion of the urban mesh to the north and considering the existing housing shortage in the country's capital, between the 1950's and 1970's, the previously planned one-family houses were gradually replaced by multiple family housing. In just a few years, a series of housing block units, built in line with the Le Corbusier's orientations, and several tower-buildings altered the image of the slope behind the Jerónimos Monastery. Between the houses built to the south, the block units to the east and the towers up north, the detail plan of the area of Restelo (1970) was intended to smooth the transition and mitigate the presence of the large houses built on the hillside, but the successive alterations and interruption of the works with the project designing team resulted in its partial completion, after which followed other partially concluded proposals, after all, a process of overlapping decisions over many decades.

ALMEIDA, Rogério Paulo Vieira de, *Juno and the Cloud: Squares and urban culture in Southern Portugal in the Early Modern period*, PhD in Architecture: Theory and History of Architecture submitted to the Faculty of Sciences and Technology of the Universidade de Coimbra, supervised by José Eduardo Horta Correia and Walter Rossa, 2015 (<https://estudogeral.sib.uc.pt/handle/10316/27603>)

**Keywords:** Town square; Urban cultural history; Urban morphology and analysis

**Abstract:** The praças (squares) of Southern Portugal were, in 1532, diverse in their origins, as diverse were the urban, social and cultural realities of the towns and cities in which they were found. Amongst them, there were new praças within large cities, new praças on the outskirts of towns or cities, medieval praças within walled precincts, and praças next to city walls. The existence of these different forms cannot be explained in terms of legal reforms or the process of administrative centralization usually associated with the beginning of the early modern period and, in particular, with the reign of King Manuel I. Similarly, the influence of Renaissance theories and architectural treatises hardly made itself felt, even in the first half of the Sixteenth Century. Furthermore, many of these spaces display continuities with previous – particularly late medieval – urban practices. Nevertheless, the term which during the Sixteenth Century was proposed and accepted to designate these spaces was praça. These considerations underlie the problem round which this thesis will be organized. What was, in the culture of that period, a praça, and what could be understood as such? Such an analysis implies a first level of reconstitution, which consists in identifying the location and situation of each one of these praças, and describing it in material terms – form, space and buildings. Further, the thesis assumes that there was no single cultural reality in Portugal which can be taken as a generic context. Over and above the clear difference between the North and South of the country, confirmed by the sources, a closer analysis of individual towns reveals the existence of considerable differences between them. Furthermore, these different praças took shape not only at different times, but in very variable circumstances: some will simply have resulted from the gradual appropriation of existing free land, others from the rapid clearing and edification of an open space. There is thus no monolithic “national context” which might explain or help to situate the formation of the praças, but rather a multiplicity of contexts. In these terms, and at a second level of reconstruction, it is an inventory of differences that will make possible as precise a characterization as possible of the circumstances which accompanied the formation of these praças: the chronology, the agents, the hesitations, the role of the unexpected. On this basis, an attempt will be made to demonstrate that both the shape and the process itself through which the praças were formed reflect an interaction of agents and powers in which local elements are of decisive importance, and cannot be confused with a dominant culture shaped by the Court or with any scientific or artistic influences originating from Italy or from Portuguese overseas expansion. Recognition of this fact leads to an attempt to collect indices and signs of an intervention which is prior to that of elite culture. Urban culture – everyday, local, non-erudite – obviously has its roots in a much wider universe, in the medieval world, in European culture.

These links to other times and places occur above all because these are relatively elementary procedures and forms of action on the land and the city. Urban transformation took place within this frame of shared common forms of knowledge. They were not forms of action exclusive to urban intervention, their shape being the result of a process of interaction between different, conflicting, levels of culture.

ANASTÁCIO, Rita Ribeiro de Carvalho Ferreira, *From the management of the cultural heritage to the management of the territory using technologies of geographical information: methodological contributions: case study - Region of the Middle Tagus*, PhD in Quaternary, Materials and Cultures submitted to the School of Life and Environmental Sciences of the Universidade de Trás-os-Montes e Alto Douro, supervised by Pierluigi Rosina and Rui Pedro de Sousa Pereira Monteiro Julião, 2016 (<http://hdl.handle.net/10348/5900>)

**Keywords:** Heritage Management; Geographic Information Systems; Land Management; Geographic Information Technologies; Integrated Territorial Management; Interesting Cultural Areas

**Abstract:** The Management of Culture and Cultural Heritage results most effective if pursued under the Integrated Territorial Management which in turn, through the use Geographic Information Technologies benefits both the process and the results. Territorial associations to endogenous natural and cultural resources at different scales of intervention, following an integrated management logic, can strategically leverage these territories in various fields. In this sense, the Management of Cultural Heritage will actively aid public policy to promote sustainable development of the territories in a perspective of cooperation, harmonizing the preservation of interest and use of resources, so that the transfer of the economic legacy to future generations is made of an effective, supported by a logic of critical history and not a mere property inheritance. The aim of this study is to provide a methodological contribution to the Management of Cultural Heritage under the Integrated Management of supra-municipal territorial scope, through the use of Geographic Information Technologies, in particular Geographic Information Systems, is proposing for such a geographical methodological model that identifies and structures the existing cultural resources in the territory (in order to obtain an integrated geographic vision), and identifying the criteria for their ranking in terms of its cultural interest. The model tested for the Middle Tagus Region through the implementation of a Geographic Information System to support its implementation, allowing to geographically characterize the available official data bases of cultural resources, as well as modelling the Cultural Interest based on the established criteria. From different methods of spatial analysis and geostatistical validation, thematic cultural centers were identified as well as their territorial coverage, which served as the basis for identifying the Cultural Areas of Interest for the Middle Tagus. Results overestimate territories that currently do not have any cultural dynamics and devalue culturally dynamic territories, which from the methodological point of view are not considered of interest, although they are the subject of an articulated cultural dynamics with other territorial components. This study comprehends a strong starting point for discussion of a cultural strategy of supra-territorial intervention, contributing to the Management of Cultural Heritage.

ANDRADE, Luísa Catarina Freitas, *Public Spaces and Continuity Courses in the City of the 21st Century - Fundamentals for a more Attractive and Lively City*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Mário Caneva Magalhães Moutinho, 2012

**Keywords:** Not available

**Abstract:** Not available

ANTAS, Mário Nuno do Bento, *Educational communication as a factor for the (re)valorization of Archaeological Heritage: good practices in Portuguese archaeology museums*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Mário Caneva Magalhães Moutinho, 2014 (<http://hdl.handle.net/10437/4977>)

**Keywords:** Educational communication; Archaeological heritage; Museums of archaeology; Learning; Participatory museum

**Abstract:** In this research work we analyzed the educational communication as a means of (re)valorization of the archaeological heritage through examples of good practice in Portuguese museums of archaeology. In the theoretical and methodological framework applied to the thesis, we describe the conceptual architecture and key concepts (communication, education, educational communication and good educational practices in museums, (re) valorization of the archaeological heritage and museums of archaeology). We created a new study model, which we called participatory archaeological museology, based on the principles of Sociomuseology and musealization of archaeology and on the transversality of the archaeological heritage. The participatory archaeological museology aims to build communication strategies and learning environments expressed in communicative and educational activities, in the sense of making visitors more active and participative, through mediation, museography and museographic resources. Thus, the final objective is to make the museum a learning and participatory centre, where visitors can make their own learning paths and knowledge production. We developed a reflective analysis on the history of Museums of Archaeology. We analyzed the evolution of concepts and typologies of museums of archaeology. We have identified several types of archaeological museum spaces and proceeded to its census until 2013. Concerning the strategies of educational communication, we have conducted a comparative research between in-person and distance strategies of educational communication used in archaeological museums. Finally, we have identified and made a comparative analysis of good practices in educational communication in Portuguese Archaeological Museums. Thus, in addition to the added value of these good practices, we have pointed the way to how they can articulate in a network. Only in this way can good practice go from the exception to become the reality and contribute, in an assertive way, to the (re) valorization of the archaeological heritage, involving visitors and their communities, i.e. by returning the participatory heritage as collective memory to the society itself.

ANTUNES, Vanessa Henriques, *Techniques and materials of preparation in Portuguese paintings of the 15th and 16th centuries*, PhD in Heritage Sciences and Restoration Theory submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Vítor Serrão, Ana Isabel Seruya and João Coroado, 2014 (<http://hdl.handle.net/10451/17850>)

**Keywords:** Not available

**Abstract:** This thesis presents the results of the investigation carried out on the ground layers in Portuguese painting of the 15th and 16th centuries, with the aim of providing characterizing factors for the various painters and workshops of that period. Starting from the collection belonging to the LCR-DGP microscope sample of the ground layers of about a hundred paintings, assigned to national workshops such as Viseu, Coimbra, Lisboa and Évora or without specific attribution, were analyzed. Summarizing the analytical methodology used, the criteria for sample selection are presented, by comparing the results of different microscopy techniques. The definitions of ground layer, priming and sizing, impermeabilization, thin gypsum coarse gypsum and chalk, referred in various technical treatises over time, are also debated. Typologie are elaborated according to the models observed in the analysis of historical painting samples. Results indicate the predominance of calcium sulphate ground layers with coarse gypsum typology in most of the paintings from the Lisbon workshop studied, occurring less frequently in the Coimbra workshop. In the latter workshop, we also highlight the use of thin gypsum, similarly to the Viseu workshop, as well as the use of calcium carbonate ground layers. Elemental chemical analysis of the ground layers by SEM-EDX typically identified the

elements Ca, g, Sr, Si S I and e. The inorganic compounds associated with the sulphate and calcium carbonate matrices, identified by  $\mu$ - XRD and  $\mu$ - Raman, are alumin silicats, calcit, dolomite, cementite and quartz. In calcium sulphate ground layer, pigments added in small amount, such as animal or vegetable charcoal, ochre, ted lead and white lead may also occur. The presence of these pigments in ground layers arise from the beginning of the 16th century.

AZEVEDO, Teresa Sofia de Campos, *From the studio to the museum. Intersections and articulations between the creation space and the exhibition space*, PhD in Museology submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Lúcia Gualdina Marques de Almeida da Silva Matos, 2018 (<https://repositorio-aberto.up.pt/handle/10216/118284>)

**Keywords:** Artist's studio; Musealization; Exhibition; Mobility; Contemporary artistic practices

**Abstract:** The main goal of this thesis is to question the intersections between studio and museum, presenting and examining them through a dynamic perspective which articulates different concepts and practices. Through a historic approach to different studio types, it concludes that the artist's studio is a constant device in any artistic process, and considers it in an expanded field that defines it according to the diverse contemporary artistic practices. At the same time, and considering that historically the museum has integrated those practices, it is suggested that the two devices – studio and museum – follow a path that converges to the current situation where, frequently, the museum is the artist's studio. Artists have initiated a reflection on their own practice and places where it occurs and develops; museums redefined the models of exhibition, documentation and contextualization of artworks in order to open themselves not only to the latest artistic practices but also to the very processes of creation and production of artworks, or, generally speaking, to the artist's studios in its varied conceptions. Throughout this investigation several examples of the studio's integration in the museum are mapped intending to characterize the different formats used by the museum in order to host the processes of artistic production that the studio represents.

BAIÃO, Joana Margarida Gregório, *The work and contribution of José de Figueiredo (1871-1937). To the fields of historiography, museology and heritage in Portugal*, PhD in History of Art: Museology and Artistic Heritage submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Raquel Henriques da Silva, 2014 (<http://hdl.handle.net/10362/13837>)

**Keywords:** José de Figueiredo; Early twentieth century Portuguese Patrimonial Legislation; Art History and Critique in Portugal; Museology; National Museum of Ancient Art

**Abstract:** Structured according to the “life and work” form that is characteristic of biographical narrative, this study is methodologically a compromise between a chronology of José de Figueiredo's career and a reflection on his role in the fields in which his work became known. The first part contextualizes and analyses his family and schooling in Coimbra, his informal artistic training in Paris at the end of the nineteenth century and his integration in the scholarly circles of Lisbon society. Next comes an analysis of his work in the Portuguese cultural sector: his admission into the Royal Academy of Fine Arts of Lisbon, at a time when he was becoming known as a specialist in “art related issues”; his role in the effort of research, restoration and promotion of the São Vicente paintings; his thoughts and contributions to the definition of Portuguese artistic and patrimonial legislation in the various social and political contexts he was involved in; his activity as art historian and critic, in a time of nationalist convictions, and when Art History was becoming an independent field of research; his role in the promotion of Portuguese art, within and without the country, through encouragement of Portuguese participation in international congresses and organization of important exhibitions in Seville (1929) and Paris (1931); and his work in the field of museology of art in Portugal, especially the identification of his thoughts and influences and a descriptive and critical reading of his labours throughout the 26 year period of his directorship of the National Museum of Ancient Art. We thus

propose to scrutinize the actions and contributions of this personality within the Portuguese cultural scene, and to contextualize them within European culture. We will also present a reflection on the creation of the “José de Figueiredo myth”, which results from three interrelated causes: his personal ambition, marked by a singular will to progress and to make his mark on Portuguese culture; his strong charisma, strategically fed by skilful management of his public image; and a stimulating work situation, that allowed him material and human resources which he successfully managed, within and without the institutions he was a part of.

BAILÃO, Ana Maria dos Santos, *Intervention criteria and strategies for evaluating the quality of chromatic reintegration in painting*, PhD in Conservation and Restoration of Cultural Heritage submitted to the School of Arts of Universidade Católica Portuguesa, supervised by Ana Maria Calvo Manuel and Rocío Bruquetas Galán, 2015 (<http://hdl.handle.net/10400.14/20111>)

**Keywords:** Chromatic reintegration; Colour vision; Characterization of losses; Colour identification; Colour matching

**Abstract:** This thesis is about chromatic reintegration in conservation of easel painting. The first aim is to present a set of strategies that could help the chromatic reintegration process and validate the intervention performed. The second aim is to increase knowledge about the reintegration criteria, about the different steps that constitute an intervention of this nature: colour vision, techniques analysis and characterization of losses and of the chromatic layer, products and materials of reintegration and, finally, about the mixing and matching colour. The new data resulting from this research can contribute to the optimization of the work-flow methods of the conservator-restorer in the practical implementation of the chromatic reintegration technique, whether mimetic or differentiated. The research is a broad interdisciplinary study that lists methodologies and knowledge of areas of conservation and restoration, physics, chemistry, art history, quality management, gestalt psychology, cognitive psychology and some tools of geographic information systems documentation (GIS). The acquired knowledge, its interpretation, and specific application in chromatic reintegration, was made with the help of experts in each area, as well as with other conservators for combining practical and theoretical knowledge.

BELCHIOR, Lucília dos Santos, *Karl Albrecht Haupt (1852-1932) and «Travel Sketch». Registration of national monuments: Architectural understanding and aesthetic enjoyment*, PhD in Heritage Sciences and Restoration Theory submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Maria João Baptista Neto, 2010 (<http://hdl.handle.net/10451/3192>)

**Keywords:** «Travel Sketch»; Image – visual register; Karl Albrecht Haupt; National Monuments; Cultural Heritage

**Abstract:** In the 80's of the nineteenth Century, the German Karl Albrecht Haupt travelled all over the Portuguese territory. He drew, studied and collected several information about our monuments with the aim to study the Portuguese architecture in the “time of the Renaissance”. The publication of his book, “Die Baukunst der Renaissance in Portugal”, that constituted his doctoral thesis, reached the summit of this architect's investigation and was the work's incentive that is now presented. Due to the dimension of its graphical work and biographical specificity, this study is centred in the life and work of A. Haupt who, in Portuguese land, studied our monuments and established a narrow linking with our country that lasted until the end of his life. The inedited documentary property constitutes the basis of this study imposed as an important tool for the knowledge of this unique personality. The now presented assignment «Travel Sketch» is centred in the Portuguese monument register carried out for foreign authors, during his trips in Portuguese territory between the second half of the eighteenth Century and the following one, being subsidiary of the stream, expression of the history of literature, for the literal production of whom travelled to distant lands. Works about this

thematic are scarce in Portugal and try to contribute for its knowledge, in order to fit our architect, the collection of graphical register of monuments realized during the trips carried out by the authors was realized, like preparatory drawings realized in field or engravings which would be later published. The current study is thus based on the importance of the image - visual register - while mean of propagation and scientific tool for the knowledge and understanding of the architectonic organic.

BERTOTTO, Márcia Regina, *Between parallel 20 and 30 - analyzing and proposing public policies for museums in southern Brazil*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Mário Caneva Magalhães Moutinho, 2013 (<http://hdl.handle.net/10437/4980>)

**Keywords:** Museums; Public agents; Public policy; Museology

**Abstract:** Because the social changes of contemporaneity, the organization of the Brazilian museums in the present situation, demands modifications and it will suffer improvements if based on sociomuseology. The development of a national museologic policy is a task of established authorities and this thesis has as objective to analyze public policies to museums, understanding its operation and application. From an historical research about the museologic systematization in the states of Paraná and Rio Grande do Sul and from researches within museologic institutions we try to include the cultural managers' voices and other social actors involved. The nowadays museologic systemic model doesn't show itself, as sociologists define, in a pattern that operates in web, with changes between states' and national systems. Points to a correct application and evaluation of museums policies would solve a lot of questions that worry the museums nowadays, being an inclusive, participatory and democratic cultural policy.

BINA, Eliene Dourado, *The poetic and political discourses of the exhibition: Contributions for the analysis of significant constructions in the Museum of the Portuguese Language*, PhD in Heritage Studies: Museology submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Maria Alice Duarte Silva, 2017

([https://sigarra.up.pt/flup/pt/pub\\_geral.pub\\_view?pi\\_pub\\_base\\_id=250843](https://sigarra.up.pt/flup/pt/pub_geral.pub_view?pi_pub_base_id=250843))

**Keywords:** Museographic communication; Poetic and political speeches; Production of meanings; Intellectual accessibility; Museum of the Portuguese Language

**Abstract:** The present thesis develops an investigation on the poetic and political discursive practices of the exhibition (Lidchi, 1997; Hall, 1997), centered in the analysis of the museographic communication. It analyzes how the discursive practices aim to favor the democratization of culture and the appropriation of the cultural asset, as well as the intellectual accessibility, entertainment and leisure of the different audiences. That, beyond providing the mitigation of problems related to semantic and to intelligibility of the message in order for the visitor to achieve the production of meaning, significant constructions and multidimensional experiences, as the Semiotic School defends. To do so, it uses the methodology of the Case Study, based on the long-term exhibition of the Museum of the Portuguese Language, located in the parish of Luz, in the Municipality of São Paulo, Brazil. That, by being an exhibition that concretizes the interposition of patrimonial assets and technological resources, as well as consubstantiate the duality of past and present, of erudite and popular, simultaneously, in the same museum environment, and for unveiling the interpretive multiplicity that composes the Portuguese language. The following guiding questions led this work: can the Museum of the Portuguese Language, anchored in the use of interactivity in its exhibitions, stimulate the production of knowledge and meanings by its visitors? Can the long-term exhibition of the Museum of the Portuguese Language overcome elitist orientations in its museographic communication - commonly practiced in museological settings - and reach less familiar audiences through diverse communication practices? It was sought to answer these and many other questions

with the help of the "multi-method" (Cury, 2013) of research, composed of interview, questionnaire and direct observation.

BORGES, Inês Maria Spratley Ferreira Moura, *Creativity in Museums. Spaces between and Elements of Mediation*, PhD in Museology submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Alice Lucas Semedo and Elisa Noronha Nascimento, 2016 (<http://hdl.handle.net/10216/83987>)

**Keywords:** Creativity; Mediation; Museum; Space in between; Visitor

**Abstract:** This research discusses the importance of creativity in the context of museums. It analyzes in detail to what extent creativity is present and how it can be enhanced in the specific context of the meeting between a visitor and the exhibits. The motivation for the research comes from the fact that the space between the visitor and the museum's objects is potentially creative but that such potential seems to be little explored in many museums. The constructivist approach to the research problem is based on a phenomenological methodology. Different methods and instruments are used to address the phenomenon of the museum visit by distinct perspectives. The literature review is the main methodological resource for the creation of the theoretical context of the problem to be approached. Interviews conducted with museum professionals made possible the construction of the institutional representations of creativity and their vision about ways of working creativity in museums. The administration of maps of questions to some museums' visitors brought their perspective to the research. Finally, the grids of observation, used to take notes about the exhibitions and mediation elements in the museums, brought the researcher's gaze to the investigation. The triangulation of data was essential to build the complexity of creativity in the context of a museum. This research helped to better understand the creative process of the encounter between the visitor and the museum's objects and to realize what strategies and tools can be used to enhance the creativity of this meeting. The results of this research show that museums of different kind and dimensions can enhance creativity in the space between the visitor and the museum objects, particularly through the use of mediation elements. The constructed context may also challenge museums to create policies that facilitate creativity on a cross level, as a system, or in projects that potentiate creativity in specific areas. This research also create a theoretical context about creativity in museums that aims to be relevant to make way for other research projects.

BORGES, José Pedro de Aboim, *Marques Abreu: photography and the photographic edition in the defense of cultural heritage*, PhD in History of Art: Contemporary Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Raquel Henriques da Silva, 2014 (<http://hdl.handle.net/10362/11868>)

**Keywords:** Heritage; Photography; Romanesque; Edition; Periodical

**Abstract:** This research intends to enlighten the role of Marques Abreu within the monumental heritage divulgation, especially in the Romanesque one, as well as its safeguard and preservation. Between 1898 and 1954, he fought a long battle reflected in the different editorial projects he built, displayed in periodicals and monographs where the quality of the texts and its authors were associated to his photography. His photoengraving activity allowed him an absolute control over typographical and photographic proofs, mainly his, guaranteeing an outstanding quality of these editions. He gathered a group of individualities and researchers that used his editions as a platform to safeguard and divulge this national monumental heritage, and strongly committed in supporting ministers and civil servants who patronized this government sector. He innovates the photographic approach, favouring details, fragmenting the architectural mass, allowing its reconstruction and study, detailed, of the Romanesque architecture, in a first phase, extending into other periods of art history. But S. Pedro de Lourosa will be the one to deserve his attention and his dedication, in a caring work of

photographic summarization in the restoration works, historicizing in time continuity where photography will have an important role within the scientific reasoning, detectable by the way he reconstructs, in an unconsciously way, with film technics. The temporal continuity is cut by flashbacks and flash-forwards, integrating pre-moments, during and after-moments, in a permanent time voyage allowing the total vision of the restoration, with a sufficient number of photographs. This layout was innovative and precursor within the universe of the Portuguese restoration policy, having being adopted by DGEMN in the development of its Bulletin, official medium of its work. This research was made possible by the access to the private documental assets, with a large epistolary and technical documentation, fundamental to the conclusions we arrived.

BRAGANÇA, Maria Micaela Deyris de Barthez de Marmourieres de, *Francisco Lage, an intellectual: idea and action in ethnography and popular culture (1935-1948)*, PhD in History of Art: Museology and Artistic Heritage submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Margarida Acciaiuoli and José Freitas Branco, 2016 (<http://hdl.handle.net/10362/20041>)

**Keywords:** Francisco Lage; Intellectual; Ethnography; Popular culture

**Abstract:** In researching this work we aim to contribute a better understanding and insight into the use of ethnography for exploring popular culture specifically during the years of the “political spirit”. We reply on the work and action of Francisco Lage. To accomplish this goal we took into account the connection between the field of Institutional Studies (IS) and that under the SPN / SNI. For the materialization of insights we have not only considered past ethnographic examples but also the work of Francisco Lage and action associated to his work. We note that the ethnographers’ whole network is that which distinguishes itself through connections to collaborators and to collaborations. Since the ethnographic approach brings thought and action of personality into focus, we examined the discourses and representations produced around two research areas: the Portuguese people and folk art. Considering two concepts, fundamental to popular traditions, namely authenticity and aestheticization, we explored the following: a) The understanding of popular traditions in a political and cultural framework in the New State period; b) The understanding of popular traditions and their relationship to the objectives of New State policy and the subsequent institutionalization of popular culture. Set in respective time frames the ethnographic methodology allowed us to question aspects of folklorists initiatives under the SPN / SNI; c) The understanding of the relationship between popular traditions with the contents and objectives of the folklorist policy of the state body under the SPN / SNI; d) The subsequent institutionalization of popular culture, determining respective settings, questioning the ethnographic regime, and choosing which aspects to include in folklorists initiatives under the SPN / SNI. On the same front, we intend, in general terms, to make an interpretation of practice and theorizing according to Francisco Lage, through a hermeneutical and qualitative analysis of activity under the SPN / SNI. We also increase our overall knowledge of method and ethnographic process for expanding our understanding of the case study about the folklorists’ secretariat practices.

BRITO, Maria de Lurdes Moura Lopes Esteves, *Study of the manufacture and decay of historic portuguese azulejos*, PhD in HERITAS - Heritage Studies submitted to the Institute for Advanced Studies and Research of the Universidade de Évora, supervised by João Manuel Mimoso, António Estevão Candeias and Paulo Simões Rodrigues, 2017 (<http://hdl.handle.net/10174/21964>)

**Keywords:** Historical azulejo; Degradation of azulejos

**Abstract:** The uninterrupted use of azulejos in Portugal for over five centuries established a national style and led to an understanding of this kind of lining unparalleled in other countries. However, this unique cultural legacy is fragile and subject to continuous deterioration. Efflorescence is often seen on decayed azulejos, leading to a cause-effect association. But its presence may also be circumstantial.

Considerations of this kind led to the research, the results of which are now presented. Understanding the causes of decay and the role of its agents calls for knowledge of the raw materials and the techniques behind the production of azulejos, which led to a survey of how they were produced. To systematise the forms of deterioration in situ, correlating them with the occurrence of efflorescence, a total of 31 properties decorated with azulejos were inspected throughout mainland Portugal. Efflorescence results from the drying of the ceramic bodies of azulejos moistened by solutions that percolate through the walls. The danger posed by different solutions was assessed through accelerated ageing tests that intended to simulate in the laboratory the conditions that would be found on sites, so as to try and replicate under controlled conditions the physical deterioration found, correlating it with its agents. For the tests, 17th to 19th century Portuguese azulejos were used, some of them with initial frailties owing to production defects or previous deterioration. It was possible to reproduce both the onset of decay, and the worsening of pre-existing damage. In particular we obtained, we believe for the first time, the detachment of the glazes with no ceramic material attached, proving that, at least in some cases, that recurring form of decay is the result of an alkaline attack to the interface between the glaze and the biscuit.

BRUNO, Marzia, *A Traveling Concept, Three Exhibitions, Three Experiences: Art History Lab*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Maria Leonor Barbosa Soares, 2017 (<https://repositorio-aberto.up.pt/handle/10216/108366>)

**Keywords:** Contemporary art; Traveling exhibition; Internationalization; Intercultural exchange; Contemporary art exhibitions

**Abstract:** This research addresses the analysis of three exhibitions implemented in two Portuguese-speaking countries and constituted as an instrumental case study that explores the logistic transformation of the concept of itinerancy which is realized in different spaces without involving the itinerancy of works of art. The purpose of this research was to establish an empirical basis for the construction of a dissemination strategy/internationalization of contemporary art within Portuguese-speaking countries supported by a concept and curatorial intervention. The method used for the development of this research was qualitative, with a hermeneutic and phenomenological nature where the descriptive data arise from various researches and the study of the travelling exhibition, its restrictions, mechanisms and implementation processes. The techniques used in accordance with the methodology were the literature review, fieldwork which data were passed to a field diary, the semi-structured interview with the artists and recorded on video, the survey and direct observation noted in an observation guide. Data collection made throughout this research was only done by the researcher and in the most varied contexts. As result, this research presents an alternative to more traditional models in terms of dissemination/internationalization of contemporary art in Portuguese-speaking countries. As contributions to this research, it should be noted the constitution of the exhibits as research objects, the revelation of the importance of maintaining a sustainable development in the traveling exhibition design and the presentation of a new dimension in the innovation of cultural programs.

CAETANO, Carlos Manuel Ferreira, *Town halls of the Portuguese municipalities and the celebration of the local power*, PhD in History of Art: Art History of the Modern Age submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Rafael de Faria Domingues Moreira, 2011 (<http://hdl.handle.net/10362/7299>)

**Keywords:** History of the Portuguese architecture; Municipal architecture; Town hall; History of the Portuguese municipalities; Municipalism

**Abstract:** The old town halls – *casas da câmara* - consisted of the traditional head office of the Portuguese local power, which materialized in a dense mesh of municipalities. Formed amidst the fights of the Christian reconquest and spread along the whole territory, the municipalities created one of the most important factors in the unity of the kingdom and in its own identity. History teaches us that the most important body of the so very young municipal power, still forming at that time, was the assembly of the locals or the gentry. These assemblies took place in informal and impromptu places known to everyone and established and legitimized by their use and tradition. Little by little, though, the gentry and mainly the officials or the municipality agents started gathering and making decisions in closed, covered places, and by the mid 14th century on, in two storey houses – the town halls. The beginning of the vast and long process of the local power celebration was now in course. This consisted of the systematic construction of these houses – the town halls – in all the Portuguese municipalities, which was still in progress in the kingdom of Manuel I (1495-1521). In the first part of this current study, the analysis of this process is proposed. It comprehends the devolution of the gentry's gathering places, the emergence of the town halls as the main component of a Portuguese, municipal architecture, as well as the identification and the typification of other forms of municipal architecture in use throughout the Ancien Régime. In the second part of this study, the name, the location and the architectural typology “town hall” are to be sequentially approached. The so called town hall was initially established and it was very simple and efficient. The typology “town hall” was modeled so that it could house, in an ordinary two storey building and under the same roof, a courtroom, an aldermen's hall and a jail for the prisoners. The former two placed on the main floor, the latter on the ground floor. The ennoblement of the town house was provided by the royal arms of the kingdom of Portugal, painted or sculpted in its main façade. The tower or belfry was almost ever located on its top or next to the same façade. Finally, the third part contemplates the plan and façade of the old town halls as well as the monograph of their main components, courtroom, aldermen's hall, jail and other optional and important components. Spread all over the country, the old town halls consist of a huge architectonic corpus uniquely qualified, homogeneous and coherent, which this current analysis aims to acknowledge, shedding a light on the town halls great importance and their devolution to the communities which they belong to and whom they served for.

CAFÉ, Daniel Calado, *Networks in museological webs: SocioMuseology, Local museological networks and the museum of the territory of Alcanena*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Mário Caneva Magalhães Moutinho, 2012

([http://www.museologia-portugal.net/files/upload/doutoramentos/tese\\_phd\\_daniel\\_cafe\\_-\\_julho\\_2012.pdf](http://www.museologia-portugal.net/files/upload/doutoramentos/tese_phd_daniel_cafe_-_julho_2012.pdf))

**Keywords:** Sociomuseology; Local museums; Networks; Systems; Contemporaneousness

**Abstract:** This thesis aims to identify, analyze and discuss museum networks in local context from a sociomuseological theory standpoint, while considering the concept of network organization itself, conveyed by the globalization process. This insight may provide a better understanding of local museum practices and organization in Portugal, enabling to sketch feasible museum function guidelines for the Alcanena Territory Museum based on the Sociomuseology Theory. We seek firstly to provide an overview and draft a general outline of Sociomuseology network practices in local context on a nationwide scale. Secondly, from the conclusions extracted thereof, and combined with the literature review presented, we proceed to suggest key points for a theoretical as well as practical operational layout of the Alcanena Territory Museum. The goal is to connect and blend the Sociomuseology Theory with an effective and functional local museum network practice whereupon principles such as co-responsibility, cooperation and local community inclusion in everyday museum issues assume a key part in implementing true Sociomuseology-based local museum networks set on the pursuit of sustainable local development. As a result of the profound transformation brought forth by the globalization phenomenon, today's society presents multifarious and diverse relational

ties, leading to the vast spread of organizational networks which appear to take on a central role in the worldwide ever-changing social and institutional (re)organization. Museums seem not to be exempt from this new state of affairs. Thus, as it would appear, due to the new challenges laid to museums in today's shifting social context, a network-based museum organization seems to be increasingly assumed as a critical factor for the success of museums, generating new expectations for the future of these institutions.

CALMEIRO, Margarida Isabel Barreto Relvão, *Urbanism before the Plans: Coimbra (1834-1934)*, PhD in Architecture: Theory and History of Architecture submitted to the Faculty of Sciences and Technology of the Universidade de Coimbra, supervised by Walter Rossa, 2015 (<https://estudogeral.sib.uc.pt/handle/10316/27732>)

**Keywords:** Not available

**Abstract:** The study of Coimbra's transformation between 1834 and 1934 aims to contribute and clarify what was the beginning of Portuguese urban planning. If there is no doubt about the importance of urban regeneration occurred in the European cities during the nineteenth century for the emergence of modern urbanism, we can't neglect the transformations in national cities. Although in a different scale and delayed in time, Lisbon undertook a radical change of urban morphology. Following this example the main Portuguese cities began the reform of their tissues, tearing avenues, introducing new equipment, constructing public parks and improving infrastructures. Taking advantage from the extinction of the religious orders that, in 1834 vacated 22 colleges and 7 convents, Coimbra's municipality drafted an audacious plan of intentions that marked the city until nowadays. Despite the financial problems and a lack of engineers the city was deeply transformed, demanding a constant negotiation between cities and central authority, the municipal council was able to respond to the sanitary problems, carry out an operation of beautification and the urban expansion, as well introduced modern water infrastructures, lighting and trams. Analysing this transformation we intend to verify if it was the result of a technical and informed intention or if it was empiric. Fundamentally determine how was established and defined the modern urban planning, the impact of political, technical and legal changes, also the importance of the technicians and the establishment of technical bodies, furthermore the intervention of politicians and citizens in building a city modern.

CAMACHO, Maria Clara de Frayão, *Accreditation, National Museum Systems and Networks – an Overview of Contemporary Europe*, PhD in History submitted to the Institute for Advanced Studies and Research of the Universidade de Évora, supervised by João Carlos Pires Brigola and Raquel Henriques da Silva, 2014 (<http://hdl.handle.net/10174/11718>)

**Keywords:** Contemporary history of museology; Accreditation; Museum networks; Museum systems; Europe

**Abstract:** This thesis explores the potential relations between accreditation, museum systems and museum networks in nine European countries from 1985 to 2010: France, Ireland, Italy, Latvia, the Netherlands, Poland, Portugal, Spain and the United Kingdom. The historical approach emphasized the balance between external and internal influences on the creation of accreditation schemes. Dissemination of accreditation in Europe occurred in multiple contamination exchanges although the influence of the British scheme has been dominant. Generally speaking, accreditation, museum systems and museum networks were typically associated to the launching or the spreading of public policies for museums. Comparison among countries showed institutional, functional and social similarities despite the variety of museum concepts and administrative scopes. Comparative analysis challenged the division between countries guided by accreditation schemes and countries ruled by museum laws. Instead it highlighted hybrid systems which, though based on legislation, have standards that are identical to guidelines developed by countries where such legislation does not exist.

Regarding the relations between accreditation, museum systems and networks, the research showed that France, Latvia and Portugal are the only countries where accredited museums officially coincide with the main national network of museums. Thematic and geographical networks are common in the other countries.

CÂNDIDO, Manuelina Maria Duarte, *Museum Management and the Challenge of the Method in Diversity: Museum Diagnostics and Planning*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Judite Santos Primo, 2012

**Keywords:** Not available

**Abstract:** This work, developed in the Research Group Museology, SSME, Quality and Evaluation in Museums, of the PhD in Museology of the ULHT, has as object museological management and, among its instruments, museological diagnosis. Drawing on a reflection on museum management in a broader way, and more closely on the qualification of museums and processes based on evaluation and planning procedures, this thesis argues for the need to carry out a global institutional evaluation, which we will call museological diagnosis. We discuss the possibilities and limits for the adoption of principles common to the management of museums that do not disregard their extreme and rich diversity.

CARDOSO, Pedro Alexandre Almeida de Vasconcelos Gomes, *Study of carving art in the private chapel of the archpriestships of Lamego and Tarouca*, PhD in Heritage Studies submitted to the School of Arts of Universidade Católica Portuguesa, supervised by Gonçalo Mesquita da Silveira de Vasconcelos e Sousa, 2015 (<http://hdl.handle.net/10400.14/18565>)

**Keywords:** Carving; Retable; Private chapels; Majorat; Lamego; Tarouca; Council of Trent; Tile; Painting

**Abstract:** This thesis develops the study of carving art in the private chapel of the archpriestships in Lamego and Tarouca because there have been no similar work till nowadays in this region. In our work we present the photo research and we study the decorative elements found in the altars, as well as their structure, concerning to the classification of the epoch and style of the retables, among the 17th and 19th centuries. Here we can also see some models inspired in the art treaties of the time, and the appliance in the private spaces of the same solutions as those in the carving of the churches. We also mention the laws from council of Trent and its implementation in the region. These facts brought to the altarpiece the primordial importance to the sacred space. This led to its bigger development. We also refer the local socio economic context, emphasizing the portrait of the chapels owners and their economic power, chiefly owing to the Vinho de Lamego. The climate and the landscape of this region, mainly in agriculture, were fundamental to the income of the families, and to the location of the chapels here placed in maps along this area. The high number of the chapels built here shows the faith and the importance of the carving art for those people. We refer the principal invocations found there and their causes. We mention the majorat establishment, its origins, its rules, when the religious character joined the noble one. Painting and tile in the chapels, as complementary arts of the retable, were a very important solution for its emphasis. Painting and tile are also mentioned here because they have not been shown before in studies of art history.

CARNEIRO, Manuel Almeida, *“Si bene aedificaveris, bene habitaveris”: between the farmhouse and the farmyard in the rural area of Oporto (18th-19th centuries)*, PhD in History: Advanced Studies in Heritage submitted to the Department of Social Sciences and Management of the Universidade Aberta, supervised by Maria Alexandra Trindade Gago da Câmara, 2016 (<http://hdl.handle.net/10400.2/5870>)

**Keywords:** History of Portugal; 18th Century; 19th Century; Oporto; Manor house; Farm house; Sociabilities; Built heritage; Interventions; Territory

**Abstract:** This study focus the country farm around Oporto, between the eighteenth and nineteenth centuries. It tries to understand the evolution of living spaces between the eighteenth and nineteenth centuries, having as essential support the archival, cartographic and iconographic sources, and the results we got during the fieldwork. This study also aims to the historical integration and the appreciation of the rural architectural heritage. In this context we tried a global approach to the house subject from the perspective of everyday life history. We followed the Fernand Braudel and Daniel Roche's proposals. As we can deduce the History and Heritage themes are very global, so this study intersects different perspectives, in a variable scale, converging each other at the level of Social History, History and Architecture and Art History.

CARREIRA, Adélia Maria Caldas, *Lisbon from 1731 to 1833: From disorder to order in the urban space*, PhD in History of Art submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Raquel Henriques da Silva, 2012 (<http://hdl.handle.net/10362/9467>)

**Keywords:** Epidemics; Medics; Hygiene treaties; Pure air; Disorder; Order; Police; Sanitation; Hospitals; Cemeteries; Urbanization

**Abstract:** Lisbon was, throughout the XVIII century and until the first decades of the XIX century, one of the most important port cities of the Atlantic, the capital of a vast colonial empire and one of the most populated cities of Europe, with a population estimated, by the brink of the 1755's Earthquake, between 200,000 and 250,000 inhabitants. The geopolitical situation of Lisbon guaranteed important economic and cultural privileges, however, it also led to serious inconvenient concerning the public health, since it expose the city to all sorts of diseases brought by mariners, foreigners and migrants. The booming of epidemic outbreaks on the Portuguese capital was associated both with the characteristics of its urban mesh of medieval matrix – with tortuous, low ventilated, narrow streets – and with the insufficiency of sanitary infrastructures, and the limited medical knowledge and ineffective and absurd curative methods employed. Given the difficulties to cure diseases, the pre-modern doctors of the XVIII century invested mostly in prevention and, as a result, all around Europe the texts and hygienist treaties were disseminated, of which the *Anchora Medicinal para preservar a vida com saúde* (1731) and the *Tratado da conservação da Saúde dos Povos* (1756) were the work of the Portuguese doctors Fonseca Henriques e Ribeiro Sanches, respectively. The hygienist speech – which defended, most of all, the purification of the air, elemental factor for health preservation – was assimilated by the urban elite and was reflected on the implemented measures by progressive monarchs whom, though interested in the embellishment of their capital cities according to the successive “stylistic figurines” – from the Baroque to the Rococo and Neoclassic – worried with safeguarding the health of their people. To improve the urban sanitation and preserve the air quality in the city of Lisbon, D. João V determined a new system of urban cleanup, the cover up of the sewage system, the regularization and enlargement of streets and the construction of the Aqueduct of “Águas Livres”, however, many of these interventions were interrupted or even canceled due to the 1755 Earthquake. The city's reconstruction program, elaborated under the prism of the Illuminists and under the influence of the hygienist ideas, gifted the city not only with a new urban mesh – with wide squares and straight streets, wide and paved –, but also with infrastructures and sanitation equipments – sewage net and fountains – and a new public hospital. The city in reconstruction – renovation (from the year 1758 to the midst of the XIX century), however, presented itself very disordered and to solve the public security issues, the ruling class created, in the year of 1760, the General Police Stewardship. In the reign of D. Maria I, that police institution was endowed with new competences which allowed it to act with efficiency not only in the fight against criminality, but also in the improvement of public sanitation and in the implementation of indispensable measures to safeguard the public health, namely, the fight against medical charlatans, the qualification of health agents and the creation of the first public cemeteries.

CARRILHO, António Jorge Botelho, *The Museums in Portugal during the 1st Republic*, PhD in History submitted to the Institute for Advanced Studies and Research of the Universidade de Évora, supervised by João Carlos Pires Brigola, 2015 (<http://hdl.handle.net/10174/17298>)

**Keywords:** 1st Republic; Museums; Separation law; Cultural policy; Art and archaeology councils

**Abstract:** This work aims to study the proposals of the Portuguese 1st Republic (started in October 5th of 1910) in what concerns museums, comparing them with those of the Monarchy. The 1st Republic Governments were highly prolific regarding museum legislation, in several domains, such as: anticlericalism and laicism; nationalization of the Royal House property; heritage defense; museum regulations; creation of new museums; cultural services; education policies; economic development. This system generated the first museum network constituted by national and regional museums, ruled by tutelary institutions. In this context, important figures of the Portuguese cultural panorama such as José de Figueiredo and António Augusto Gonçalves had a relevant role. The massive exhibition of items, especially of Arts and Archaeology, was prominent, but an increase of conservation and divulgation can also be testified. The National Museum of Ancient Art has taken a lead in Museography. The Republic intensified the debate about the social, cultural, educational and economic roles of the museums.

CARVALHO, Ana Alexandra Rodrigues, *Cultural Diversity and Museums in the 21st Century: Emerging New Paradigms*, PhD in History and Philosophy of Science: Museology submitted to the Institute for Advanced Studies and Research of the Universidade de Évora, supervised by Filipe Themudo Barata, Maria de Fátima Nunes and Paulo Simões Rodrigues, 2015 (<http://hdl.handle.net/10174/17778>)

**Keywords:** Museums and cultural diversity; Interculturality; Ethnographic museums; Museums and communities; Participatory museology; Intangible heritage

**Abstract:** This study establishes a comparative analysis between three museums with ethnographic collections: two of these museums are in the international museum scene (Museum of World Culture, in Gothenburg, and the World Museum Liverpool) and one museum in Lisbon, the National Museum of Ethnology. With globalization, multiculturalism and the preservation of cultural diversity represents new challenges for museums, especially ethnographic museums. It's not just about knowing the "other", which is at the center of traditional museums, it's about a new perspective about diversity, which is being developed in our societies with the immigrant communities, meaning that the "other" is now part of "us". Taking in consideration the emerging of new paradigms, this study reflects on the contemporary challenges of a more representative, inclusive and participatory museology. This research revealed that in spite of the differences between the case studies, the three museums recognized that their role is challenged by sociodemographic changes within the societies they operate, however different perspectives are developed.

CARVALHO, Maria Carmina Brito de Arriaga Correia Guedes Montezuma de, *Light in the visual interpretation of the work of art*, PhD in Fine Arts: Science of Art submitted to the Faculty of Fine Arts of the Universidade de Lisboa, supervised by Fernando António Baptista Pereira, 2012 (<http://hdl.handle.net/10451/7180>)

**Keywords:** Light; Visual perception; Interpretation; Museum lighting; Public

**Abstract:** This thesis analyzes and points out the importance of lighting in the visual interpretation of the work of art in the context of museology. In fact, light withholds an aesthetic and semantic potential that, when properly studied and applied in the exhibition's lighting system, it reveals the art work authenticity and allows the viewer a good visual interpretation of the piece. An in-depth study of this topic involves an interdisciplinary approach, which brings together the scientific aspects of

museography and its practical application, so needed for understanding the complex interrelation between the light, vision and the object. To this effect, an analysis was conducted of the latest research findings on the neurophysiology of the vision and related cerebral processes, as well as on the new theories and cognitive-emotional models, lighting innovations and, a new specialization area in the field of museology, that of the lighting design. Although traditionally neglected by the large majority of the Portuguese museums, knowledge in the above mentioned subjects is essential to the museum's staff in the performance of their duties, from the curator to the conservator, in particular when conducting the historical research of the art work, doing the inventory, or in the follow-up of the different stages of planning, installation, and maintenance of museographic lighting. This thesis is widely supported by evidence: graphical, statistical and photographic. In addition, it focuses on the analysis of three case studies and the generation of two instruments of work: the list for optical classification of main materials and artistic techniques and the technical lighting report. In current times, characterized by a visual culture and the globalization of knowledge, museums have followed policies that support new educational strategies that further engage the public. Museum lighting plays a fundamental role as an efficient instrument of aesthetic and artistic supremacy of the work of art, and a powerful tool to attract the visual attention and open the way for the interpretation and dialogue between the public and museum.

CARVALHO, Salomé Silva de, *History, Theory and Deontology of Conservation and Restoration applied to painting on wood in Portugal*, PhD in Conservation and Restoration of Cultural Heritage submitted to the School of Arts of Universidade Católica Portuguesa, supervised by Ana Calvo Manuel and Luís Elias Casanovas, 2013 (<http://hdl.handle.net/10400.14/10199>)

**Keywords:** Not available

**Abstract:** Not available

CASTILLO GARRIGA, Dory, *The interpretation of the cultural heritage of the city of Pinar del Río, Republic of Cuba*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Mário Caneva Magalhães Moutinho and C. Jorge Luis Lufriú Beade, 2018

([http://www.museologia-portugal.net/files/upload/doutoramentos/dory\\_castillo\\_garriga.pdf](http://www.museologia-portugal.net/files/upload/doutoramentos/dory_castillo_garriga.pdf))

**Keywords:** Interpretation of the Heritage; Social Development; Local Development; Strategic Plan

**Abstract:** The conservation of the heritage located in the city of Pinar del Río, has generated some insufficiencies, which keeps the population from identifying with it and making it feel the need, to take part in its preservation. This situation could be overcome by using the interpretation of the heritage, oriented to have a positive impact on the local development, taking into consideration the theoretical foundations of this branch of knowledge and of the diagnosis of the state of conservation of the city heritage and about the awareness that specialists and officials have about the interpretation of the heritage, with the application of theoretical and empirical methods, which include participating techniques as the interview method, the questionnaire and the discussion group, among others, establishing the guidelines of the strategic plan that guarantees the interpretation of the heritage of the city of Pinar del Río, allowing the local development of the community. There is a direct relationship between the social development, the interpretation of the heritage and the local development, and all of them are referred to in the principles of the Sociomuseology, which makes possible to improve the spirituality and the quality of life of all the community members, therefore, demanding a strategic plan for the interpretation of the city heritage from sociomuseology.

CAVACO, Gabriela Perdigão Almeida, *A Museum in the City: Social Representations of a Museological Unit in Transformation in the Center of Lisbon*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Jorge Correia Jesuino, 2012

**Keywords:** Not available

**Abstract:** Based on the Social Representations Theory linked to the research field of Sociomuseology and Urbanism, the present research aimed to analyse Social Representations of internal and external social environment at the National Museum of Natural History and Science in ward to the Lisbon University. Firstly, its specific objectives have been centred on the study of different mental maps underlying internal organizational dynamics in particularly, especially how the institution itself understands its own developing process. Secondly, a study of how relationships with the surrounding community are being persecuted and how urban environment in general, social memories, images and expectations are retained within the closed environment of the institution. The research also envisaged for a generalization of all communities development. Interaction of museums with the city and between the cities with museums was hypothesized as well. In particularly, the National Museum of Natural History and Science could largely be considered a developing driving-force for the restructuring of Lisbon's urban space. As a final proposal, the research points to a new work's methodology within cultural institutions in improving a new urban applied design, stressing the importance of public participation in «city-making».

CERÍACO, Luis Miguel Pires, *The Evolution of Zoology and Natural History museums in Portugal*, PhD in History and Philosophy of Science: Museology submitted to the Institute for Advanced Studies and Research of the Universidade de Évora, supervised by João Carlos Pires Brigola and Paulo Guilherme Leandro de Oliveira, 2014 (<http://hdl.handle.net/10174/20827>)

**Keywords:** History of science; Natural history collections; Zoology; Specimens; Museums

**Abstract:** Modern zoological studies and the establishment of natural history collections in Portugal date back to the second half of the eighteenth century, and have run through the nineteenth and twentieth centuries to the present day. Their development has been influenced by political, economical and social circumstances, that either stimulated them or not. However, since the foundation of the Ajuda Royal Cabinet of Natural History by Domingos Vandelli, to the international prestige of the National Museum of Lisbon Zoological Section directed by Barbosa du Bocage, the country has remained abreast of the modern theories and ideas, adopting common practices and directly or indirectly contributing to the knowledge of Iberian, Brazilian and African faunas. Further from being the result of collecting efforts and being the material base to past investigations, the collections remain today as an important historical and scientific heritage to be preserved.

CEROL, Maria Inês Rodrigues Cristiano, *The Public Space in Villages and Historical Centers of Eastern Algarve - Perspectives for the Valorisation of Heritage in the beginning of the 21st Century*, PhD in History: Regional and Local History submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Pedro Gomes Barbosa and Teresa Alves, 2015 (<http://hdl.handle.net/10451/22514>)

**Keywords:** Heritage; Villages; Historic centres; Public space; Algarve

**Abstract:** This study deals with the public space of eight historical centres and twenty two villages of the western Algarve. It surveys each parcel in the public domain of these urban centres, with the aim of leaving a record of their configuration, constitution and content at the beginning of the second decade of the 21st century. It aims to compare the data collected to relate it to that of other villages or other historic centres and discover common traits. It observes the different ways in which the

public spaces are enjoyed and appropriated, the geographical position of agglomerations and town planning. It seeks to assess the heritage as a perspective for the development of each region.

COELHO, Daniela Filipa dos Santos, *Painted furniture in 18th century Portugal: materials, techniques and state of conservation*, PhD in Conservation and Restoration of Cultural Heritage submitted to the School of Arts of Universidade Católica Portuguesa, supervised by Gonçalo de Vasconcelos e Sousa and Ana Calvo, 2013 (<http://hdl.handle.net/10400.14/13267>)

**Keywords:** Painted Furniture; Formal Typologies; Decorative Coatings; Decorative Typologies; Materials; Painting Techniques; Conservation and Restoration; 18th Century

**Abstract:** The painted furniture is one of the most significant manifestations in the production and development of the Decorative Arts in Portugal, and therefore it is present in most of the historical interiors, as its ornamental comprehensiveness brings it closer to accessory architectural typologies, due to identical characteristics. This dissertation intends to deepen the knowledge about the production of painted furniture in the 18th century, taking into account the baroque, rococo and neo-classicism periods in Portugal, reflecting the specific characteristics of its production period. The historical accounts and the amount of pieces of art we can find nowadays in Portugal, show that the decorative coating of the Portuguese furniture was diverse and multifaceted. It became more than just a useful object, exceeding its primary purpose, although it was unidirectional as far as its civil and religious comprehensiveness is concerned, being often used as decoration in both of these spaces. The lack of specialized studies became an additional motivation for the investigation and this work is the result of the trans-disciplinary study of the production of Portuguese polychromatic furniture, the historical, artistic and social dimensions, the external influence and the major geographical flows. The research had a scarce historiographical starting point and then focused on the observation of the major types of pictorial coating and it allowed a decorative and typological systematization and a reflection on the authorship and peculiarities of the production centres. The procedural methodology was based on the strict collaboration between the theoretical and practical study of the study sample, strengthening the previous step in a technological analysis of the materials, the technics used in its production, considering the main treatises and contemporary sources of inspiration, and the current conservation conditions. The evaluation of the deterioration processes resulted in the intersection of the observation and analysis of the objects, its material composition, production techniques and its interaction with the surrounding environment. The work was concluded with several case studies, whose specificities dictated the conservation status and, after considering the individual needs, resulted in different types of practical intervention, consolidating the technical and material study in two of them by performing laboratorial tests.

CORREIA, Inês Isabel Simões de Abreu dos Santos, *Archaeological study of the Illuminated Codices from Lorrvão. The conservation course of a medieval Corpus*, PhD in History of Art: Medieval Art History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Maria Adelaide Miranda and Maria João Melo, 2015 (<http://hdl.handle.net/10362/14781>)

**Keywords:** Illuminated manuscript; Book archaeology; Parchment; Book conservation

**Abstract:** The materiality of medieval codex brings us the result of several changes produced by consecutive deliberated interventions, whenever required for the conservation of its intellectual, spiritual and artistic content. The successive changes in the appearance of the illuminated codices of the medieval legacy from the Monastery of Lorrvão, particularly as far as bookbinding is concerned, constitute valuable material for a stratigraphic analysis. The use of the codicological elements, as visual language, integrated in a detailed chronological system allows for a description of the transformation process of these manuscripts throughout time. The present archeological study of the Lorrvão codices is complemented by the analysis of the fingerprints left by routine handling, built-up

over the margins of the parchment support, as the reading took place. Characterized by the degree of saturation and interpreted according to its distribution along the text block, these fingerprints constitute a basis for an innovative perspective on the damage assessment of the manuscripts. This approach, proposes additional information to the interdisciplinary study of medieval codices, as well as further insights for the future conservation practices.

CORREIA, Luís Miguel Maldonado de Vasconcelos, *Monuments, Territory and Identity in Estado Novo (New State): from the definition of a project to the memorization of a legacy*, PhD in Architecture: Theory and History of Architecture submitted to the Faculty of Sciences and Technology of the Universidade de Coimbra, supervised by Mário Júlio Teixeira Krüger and José Manuel Aguiar Portela Costa, 2016 (<https://estudogeral.sib.uc.pt/handle/10316/28997>)

**Keywords:** Estado Novo; Architecture; Cultural heritage; National monuments; Territory; Identity

**Abstract:** With the outbreak of the National Revolution in the spring of 1926, the Portuguese Republic would experience a new politic framework, governed by an authoritarian and totalitarian regime, focused in its future leader, Oliveira Salazar. As a dictator he founded the Estado Novo (“New State”), intended to subdue the Nation to his rural, religious, autocratic and averse to progress conception. Due to this circumstance, he established a new constitution, voted for in 1933, and he also reorganized institutions, appointed leading people and, above all, he established a set of instruments to serve his personal agenda, which only enabled Portuguese people a modest way of living, assumingly happy. We named it projecto do salazarismo (“salazarism project”). Under this project came a plan to govern the territory, which could match the principles that had been previously established. Thus, an idyllic portrait was arranged, whose models became public by means of diverse speeches by Oliveira Salazar. Throughout the estadonovista (“newstatist”) regime, it was intended to accomplish the dream of a rural Portugal, where the wooded new man, with its typical Portuguese small home, would enjoy a landscape in close harmony with his (from Oliveira Salazar) education of the mind. This was indeed a purpose confirmed by the President of the Council in several moments of the Situação (“Establishment”), when stating that it would be truly regretful that the extensive public works program developed during the Dictatorship would not have fully engraved the conception behind it. Thus, under this underlying political ideology, the definition of a project and the subsequent sculpturing of an architectonic heritage was sought to be accomplished, which could represent a contemporary and unique Portuguese style of doing. For such purpose, a so-called third-way architecture was finally adopted, despite some lack of enthusiasm, whose standardization attempted at discussing the relationship between tradition/progress and nationalism/modernism. Taking into account the above considerations, which we have thoroughly scrutinized in the initial chapters, we consider the major purpose of this work to be the way in which the national monuments were handled within the scope of this nationalist agenda. We have examined how, through the monuments, it was attempted to create the major role of the coveted material, moral and national restoration of the country. In particular, we have investigated how its historical vocation was simultaneously understood as a chance of celebrating past heroic memories, together with a proof of the entrepreneurial spirit and pedagogical policy of the established Government. Having identified the salazarism project by the approach of its political nature, we have remarked how it definitely contributed to: 1) the precise definition of the intended image, namely using events of propagandistic nature, concerted by Antonio Ferro, the Director of the Secretariado da Propaganda Nacional (SPN) (National Propaganda Administration); 2) the undertaking of a vast campaign of interventions in castles, churches and other buildings of recognized historic interest, throughout the territory. Here, this task was undertaken by the Direcção-Geral dos Edifícios e Monumentos Nacionais (DGEMN) (General Directorate of the National Buildings and Monuments), through a plan of public works directed by the ministers of the Ministérios das Obras Públicas e Comunicações (MOPC) and Obras Públicas (MOP) (Ministries of Public Works and Communications and Public Works); and 3) the set-up of legal instruments (laws), aiming at safeguarding the work which had meanwhile been produced.

With our research, inventory and following systematization of the 131 cases included in the Bulletins of the DGEMN, published between 1935 and 1990, it was possible to verify how, in a general way, criteria of conservation and restoration were adopted which, have particularly underlined the isolation of the monuments as objects, pretending an imagined return to its primitive imagery. The establishment of a practice of representation in the territory, whose staging resulted basically from the unique presence of these old structures in bucolic landscapes or urban areas, justifies the intention that underpinned the minor significance of the involving setting. Monuments have, thus, established themselves as exceptional documents in the (re)definition of Portugal's image, but also as supreme instruments for the recognition of a global ideological strategy. Lastly, we have clarified how these were used by salazarism as restored symbols of memory and power, whose massive classification and consequent establishment of protected areas of general and special nature, intended to safeguard them as its own property. In close connection with a complex system of official propaganda which, during almost half a century, instilled and tried to impose to generations of Portuguese the values of the beloved portuguesismo (Portuguese way of life), we believe that taken under a juridical evaluation, these methods may still be even today the major responsible for the lastingness on earth of the work thought by Oliveira Salazar, playing a crucial role for the identity of the territory and eventually to the very own identity of the Nation. To sum up, in the portrait of the monuments in Portugal, we recognize how the emergence of the salazarism project, drawn during the thirties, has as its ultimate purpose the re-identification of the collective being. However, and contrarily to what might have been anticipated, we have now the evidence that, paradoxically, that figuration presents a timely modernity.

COSTA, António Manuel Ribeiro Pereira da, *Museology of Sacred Art in Portugal (1820-2010). Spaces, Moments, Museography*, PhD in History: Museology and Cultural Heritage submitted to the Faculty of Arts and Humanities of the Universidade de Coimbra, supervised by José d'Encarnação and José M. Amado Mendes, 2012 (<https://estudogeral.sib.uc.pt/handle/10316/18833>)

**Keywords:** Not available

**Abstract:** Christian sacred art establishes a distinct category in the realm of artistic production, as a material evidence of Man and its relation with the Sacred, characterized not only by its thematic and symbology, but also by its peculiar ritual application. Attending to the historical and artistic value of the ecclesiastic legacy in the Portuguese cultural heritage, this study analyses the museological practices around the goods of the Catholic Church affected to the cult and the devotion, especially its inclusion in the sphere of the museums and its use in exhibitions, since the beginning of the liberal period, affirmation moment of the museum as a public utility institution, until the present, marked by an increasing dynamics in this domain. In structural terms, it settles on two distinct goals that complement each other in a convergent progression from the historical to the theoretical and from the general to the individual, looking to understand the sacred art museological phenomena in Portugal through its permanent and temporary dimensions. In a historical scope, the evolution of the sacred art museology it's traced from the inventory and study of the museums and temporary exhibitions, setting forth the key-moments and its relation with the Country, Church and Museology History, in general, regarding not only the exhibitional process but also the remaining museological functions collected from the international definition of museum, as well as the ones specifically granted to this kind of museums. In particular, the motivations and the relation between the temporary and permanent exhibitions and the actions developed on the safeguard of the cultural goods of the Church and its inter-influences are examined. Inside of a more theoretical plan, the relation between sacred art and the museological disciplines, considering the term of a ritual and devotional function and the beginning of a new full existence as museological object, and what happens when the Church itself is the musealizer entity.

COSTA, Carla Celeste Palma Campos, *Management of Cultural Heritage for Economic Development - the case of the Douro Verde Region*, PhD in Heritage Studies submitted to the School of Arts of Universidade Católica Portuguesa, supervised by Lino Tavares Dias, 2018

**Keywords:** Not available

**Abstract:** Not available

COSTA, Luciana Ferreira da, *The Brazilian Museology in the 21st century: actors, institutions, scientific production and strategies*, PhD in History and Philosophy of Science: Museology submitted to the Institute for Advanced Studies and Research of the Universidade de Évora, supervised by Maria de Fátima Nunes, Maria Margaret Lopes and Emeide Nóbrega Duarte, 2017 (<http://hdl.handle.net/10174/21966>)

**Keywords:** History of science; Museology; Scientific production; Scientific journals; Open access; Graduate programs in museology; Brazil

**Abstract:** This thesis is aimed to analyze the scientific production generated in the scope of the Stricto Sensu Graduate Programs in Museology in Brazil, from the papers of scientific journals with open access in the chronologic period from 2006 to 2016, in a way of obtaining a current panorama of this area in the contemporaneity. It is a quantitative and qualitative investigation that uses bibliometric techniques, of the content analysis by thematic categories and of the analysis of social networks. The corpus is composed by 188 papers registered in the Lattes Curriculum of 37 professors/researchers of the permanent nucleus of the Graduate Programs. It is noted that the scientific production in open access which was analyzed is mostly published in Brazilian journals that are classified in the Qualis Journals of the Coordination of Personnel's of Superior Level Improvement with an indicative stratum of quality. The scientific production is developed in unique and multiple authorship. Also, the scientific production with national and international coauthors is representative of networks of institutional and inter-institutional cooperation. Moreover, the scientific production brings quotations to recognized and influent authors in the domain of Museology, including Brazilian researchers of this area. The research identifies that the scientific production is included in 18 thematic categories in the scope of Museology, and the most incident investigation agendas are Object/Collection/Acquis, Museological Exposition, and Preservation and Conservation of the Science and Technology Patrimony. It is concluded that the analyzed scientific production is guided by questions that fit in the General Chart of Museological Discipline, outlined by the International Committee for Museology of the International Council of Museums, but it is also presented in accordance with the central tendencies of the Museology of the 21st century.

COSTA, Pedro Miguel Correia Baía da, *From Reception to Transmission: Reflexes of Team 10 in Portuguese Architectural Culture (1951-1981)*, PhD in Architecture: Theory and History of Architecture submitted to the Faculty of Sciences and Technology of the Universidade de Coimbra, supervised by Mário Júlio Teixeira Krüger, 2014 (<https://estudogeral.sib.uc.pt/handle/10316/23824>)

**Keywords:** Not available

**Abstract:** The current dissertation aims to analyze and to evaluate the influence of the ideas developed within the Team 10 in the context of Portuguese architectural culture from 1951, the year of the first International Congress of Modern Architecture with the participation of Portuguese observers, up to 1981, the year that marks the end of Team 10, with the loss of Jaap Bakema, one of the most active elements of the group. Throughout the dissertation, Team 10 is grasped in a wider sense, as an idea built over time by a heterogeneous set of interpretations — an open source legacy that still permits a variety of intellectual appropriations. The aim is to encourage a reflection on the various ways in which Team 10 and its ideas were received and critically interpreted, disseminated

and assimilated. In a analysis of the phenomenon of reception, we propose to develop an interpretation of Team 10, in order to decode the received and later transmitted ideas within the context of Portuguese architectural culture. The themes of Team 10, translated into projects, buildings, pictures, quotes, texts and expressions is understood as a set of reflections that arrives in Portugal over a specific period of time on a scale of various intensities — direct and indirect reflections caused by intersections and coincident plans from different trends. In this sense, the present work aims to show how the ideals developed by Team 10, along with other experiments, also participated in the critical revision process of the modern movement in Portugal. Based on the architectural discourses, we analyze the effects of the presence of the Portuguese representatives at meetings of CIAM, in a time when the belief in modern confronts the beginning of a new sensibility caused by the action of Team 10 members. In reading the texts, magazines and books related with Team 10 discourses, and from the critical reception of the proposals made by the main interpreters of that period, we seek to understand how a mediation, translated into a personal appropriation, really happened. In the end, it is through the analysis of these reflections, in its various dimensions, which we evaluate how Team 10 have been received and by no means we conclude that it is a minor influence on the configuration of the architectural modernity in Portugal, as it is suggested by the lack of national and international studies of its enduring influence.

COUTINHO, Maria João Fontes Pereira, *The Portuguese production of polychromatic marble inlay (1670-1720)*, PhD in Heritage Sciences and Restoration Theory submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Vítor Serrão and Fernando Grilo, 2010 (<http://hdl.handle.net/10451/3054>)

**Keywords:** Not available

**Abstract:** This doctoral thesis is dedicated to the Portuguese production of marble inlay at the end of the sixteenth century and at the beginning of the seventeenth. This art reveals technical, plastic and typological affinities when compared with similar ones of the same period in Europe. However was the special talent of the Portuguese designers and master masons in their attempt to adequate this art to the national sacred interiors of the temples that made it so remarkable. This major points are enhanced in the biography of some of those artists and in the understanding of this art, whose constructive circumstances we address in this study. The reconstitution of the artistic scenery of the city of Lisbon in the baroque age, place where this works of marble inlay were produced, is equally relevant for the understanding of this art and particularly of its decorative and iconographic solutions that shaped it.

DAVID, Raquel Maria da Silva Fernandes, *The cultural action and patronage of Fausto de Queirós Guedes, 2nd Viscount of Valmor (1902-1943) and the Valmor prize for Architecture*, PhD in Heritage Sciences and Restoration Theory submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Fernando Artur Jorge Grilo, 2016 (<http://hdl.handle.net/10451/26411>)

**Keywords:** Art; 2nd Viscount of Valmor; Heritage; Colecionism; Museology

**Abstract:** As a PhD thesis in art history we intend to study the cultural and artistic specificities of Fausto de Queirós Guedes (1837-1898) and the nineteenth-century roots in historical and cultural context. We also want to highlight their action as patron and promoter of tastes, artistic and cultural aesthetic, which had emerged not only during his lifetime, as well as managed to get a later cultural reach that lasted until close to our days through his posthumous legacy recorded in his will. With this objective is essential to study his personality that stood out in our history for its Francophone character philanthropist, odd character at national level and extremely relevant in the Portuguese Culture and International. Indeed, Fausto Queirós Guedes was a unique figure in nineteenth century society, not only as regards the definition of its cultural and artistic training but also with regard to

the historical context of their patronage action that does not end in the idea of protecting national architecture, with the Valmor Architecture Prize foundation, as well as a credit collector, protector of painters and sculptors and cultural institutions of extraordinary importance, such as the National Society of Fine Arts or the National Museum, promoting exhibitions and offering works of art that still are in the national museums constituting important collection of national artistic heritage. This thesis is thus divided essentially in two main sections: A first, referring to the time when Fausto de Queirós lived, and, second moment, after their death, where is revealed and analyzed the cultural scope and artistic the 2nd Viscount Valmor could reach up to the present day, through its testamentary dispositions (document which served as the basis for driving the realization of this thesis). In this second phase, also inserted a museum component as final and practical complement our work, we propose the dissemination and promotion of the heritage of this personality still very little studied, the whole community and public. Thus, in the context of his time and of his personality that the institution of Valmor Architecture prize makes perfect sense, at a time when new ways of thinking, the artistic patronage (premiums institution, and scholarships for artists abroad, exhibition sponsorship, creation of art collections) and feel the art and nationality, are in full discussion.

DIAS, Aline Maria, *Memory is the best place - A study about art collection's role in the contemporary art museums: Serralves Museum of Contemporary Art and Museum of Modern Art of São Paulo*, PhD in Contemporary Art submitted to the College of Arts of the Universidade de Coimbra, supervised by Nuno Alberto Leite Rodrigues Grande, 2015 (<https://estudogeral.sib.uc.pt/handle/10316/28850>)

**Keywords:** Not available

**Abstract:** This thesis analyses the art collection's role in contemporary art museums, studying its role as place and as speech; the changes in both museological and contemporary art fields; the exhibition as a museum device, and, simultaneously, as an inherent part of the art work. For that matter, two specific cases are considered: Serralves Museum of Contemporary Art and Museum of Modern Art of São Paulo placing each of its collections on their historical, architectonic and exhibitional circumstances. Being attentive to the interrogative dimension of its art works and to the way they introduce new concepts and practices, both collections are specifically noticed in the artworks: "Work of days" by Rivane Neuenschwander; "Candy" and "Hips" (from the series Man = Flesh/ Woman = Flesh) and "Clown with straight horn – a heap of ironics" by Laura Lima, "Working time" by Paulo Bruscky, "Curatorial Machine" by Nicolás Guagnini and "Educational Café" by Jorge Menna Barreto, from MAM-SP collection and "Another Smoker" by André Guedes, "This is new" by Tino Sehgal, "Boots" by Tacita Dean and "Square chopped convey" by Armanda Duarte from Museu de Serralves collection. Going through materials, techniques, concepts and dissonances brought forward by these artworks, the research investigates the reconfiguration among the work itself, the collection, and the exhibition with interest in its ephemeral materiality, performative scope, place/context specificity and intervention into the institutional dynamics. The research stresses the contribution of these artworks into the destabilization of a viewpoint by which they are comprehended as objects limited in space and defined through the museum's regulatory speech. By adding a time dimension to the collection, memory is turned into a critical work concerning commitment, negotiation and changing, as it is developed in the thought of Georges Didi-Huberman. Beyond the affirmation of political projected and media exploitation that affects contemporary museums, this thesis claims the critical vocation of art production to intervening in both conservative and institutionalizing roles of the museum through the relation among collection and exhibition (as a place of production), file and memory, hereby having Cildo Meirelles' "Insertions into Ideological Circuits: Coca-Cola Project" – artist represented in both studied collections – as a core point of this reflection. Finally, considering that this research is set in the artistic production of the author, genesis of questioning and uneasiness that motivate this investigation, the study includes the photographic series "Homework: Museums" – at the beginning of each chapter – and images and statements about the artworks related to the subject investigated

presented as annexes since they do not constitute the object of analysis, although they make part of it.

DIAS, Ana Isabel Jorge, *The museum as space/time of learning: contributions to the promotion of scientific literacy*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Margarida Alexandra da Piedade Silva César, 2015 (<http://hdl.handle.net/10437/6113>)

**Keywords:** Not available

**Abstract:** Not available

DOMINGUES, Vera Monica Gaspar, *Culture and urban heritage of Portuguese influence in Asia, 1503-1663*, PhD in Cultural Heritage of Portuguese Influence submitted to the Institute for Interdisciplinary Research of the Universidade de Coimbra, supervised by Walter Rossa, 2018 (<https://estudogeral.sib.uc.pt/handle/10316/79799>)

**Keywords:** Urbanistic; Urbanism; Urbanistic heritage; Urban morphology; Territorial culture; Cochin; Colombo; Malacca; Santhome of Mylapore; Macao

**Abstract:** What is the process of urban definition on the cities built by the Portuguese presence in Asia, during 1503 and 1663? is the main question this thesis offers to answer, aiming to fulfill one of the persistent gaps in the theme of the Portuguese urbanistic universe: the full knowledge of the Asian link within the problematic of the Portuguese urbanism. Between the establishment of the first urban core, Cochin, in 1503, and its surrender to the Dutch East Indian Company in 1663, the Portuguese installation in Asia, arising from the maritime Expansion, reached its peak. The intention is to analyze, within the urbanism disciplinary field, this installation phase, coincident with the urbanization process of the cores where the Portuguese presence settled and then extended to the surrounding territories. Cities heads of territories anchored on the ground the maritime network that served the Expansion enterprise and, mostly without a solution of continuity, embed materialities and communities in a long timespan, extendable to the present day. The dimension that urbanized Asia involves in the study of urban planning, in particular, through the confrontation and acquaintanceship that happened in order to the Portuguese installation and permanence be possible, amplifies the understanding and the relations or disparities discourse between urban cultures and, thus, the scope of the Portuguese urban culture itself. The affinities that contemporary communities have with the space they inhabit, see and feel, pass, likewise, through the understanding and evaluation not only of the present result, but also the processes that originated and transformed it. Because urban planning is a small section of the culture, that shapes and informs the identity of a community. The remaining urbanistic register, and the one erased, meaning, the urbanistic heritage, as material heritage, language, gastronomy, religion, among others, has a direct application in subjects in which cultural and social contents are the key elements and in political decisions that manage the urban spaces and communities. The search of these questions and the variety the objects presented imposed in the analysis scope a broader geographical horizon, determining, almost immediately, which urban cores would worth a deeper look. Cochin, Colombo, Malacca, Santhome of Mylapore and Macao are the objects that, forming themselves as an urban network with variants, better articulate the different regional frameworks in which there are the Asian urban networks where the Portuguese influence was exercised. The variety also defined the strategy of analysis. To each case corresponds a morphological study of the urban programs and mesh, focused on how, on which conditions, by who and when the city was thought and built, and how from these matrices it evolved. Then, in the cases that required it, an analysis of the Portuguese interference in the surrounding territory is made. Alongside this process, history is drawn on an operational basis, which, like the text, is a tool for the interpretation and knowledge consolidation. Finally, a confrontational reading

between the objects aims to expose the types, the mechanisms of action, and the particularities that led the urban design, and the level of involvement in the territories. In brief, it informs the process of urbanistic definition, which opens the discussion to two areas that are closely linked to it: the urbanistics culture and heritage, both producers and products of processes.

DOZA, Sajid-Bin, *Riverine Fortress city of "Mahasthan" in deltaic Bengal: in search for the traditional settlement pattern of ancient cities*, PhD in Art History submitted to the Institute for Advanced Studies and Research of the Universidade de Évora, supervised by Filipe Themudo Barata and José Alberto Gomes Machado, 2016 (<http://hdl.handle.net/10174/18416>)

**Keywords:** Ancient city; Medieval city; Morphology; Settlement pattern; Cultural space; Traditional spatial pattern; Cultural heritage; Memory of place; Diagram; Sketches; Images of city; River fort of Bengal; Maritime course; Riverine city; Conjectural restoration; Pictographic information; Neo-visual statements; Digital heritage

**Abstract:** Bengal had passed through enormous experiences of socio-cultural development, economical stabilities, advancement in literature and arts. During the reign of Buddhist, Hindu and Sultanate Bengal the society was cherished and enriched with full of values and cultural amalgamation. Co-existence in the society evolved up and people started occupying time in trade-transaction and society reformation. The ‘rebirth’ of the Bengali cultural consistency took a way forward to immense possible trails. To remain retain established and to protect the territory from external forces as well as the enemies, the ancient heroes had prepared themselves, besides invented with strong capability to reinforce fortified territory or the fortress city. The historic city planning implanted with different characteristics, and prolonged with variations in this delta land of Bengal. Ancient Bengal was focused with their settlement pattern by the bank of the river or by the watery sources. Settlement in the ancient time used to develop centering a religious structure. Eventually; it is the popular chronology for deriving a hamlet or a town. For the Buddhist era, religious community, bazaar and the maritime route came to focus with the mixture of various people and the nation. Simply, it was no exception for the case of the delta land Bengal, although this mainland is curved and chiseled with cress cross river networks; the ancient heroes contributed outposts for territorial protection and thoroughly generated the pattern of settlement. Mega structures, infrastructures and public welfare architecture were becoming the notion of the domain. That river fort architecture and the settlement patterns had the strategic and morphological characteristics, which got different from other purpose built forts, nonetheless-was in consistence with the local city context. Bengali riverine fortress cities experienced lots of local and traditional influences only for being the river fort and their settlement around it, stating from the component, elements of forts and formal profile of the river. So, undoubtedly Bengal conceived unique kind of riverine oriented fortress settlement pattern, which has distinct typescripts. Even in the case of this fort formation the ancient Buddhist administrators had some strategic planning, morphology for spread city beyond the fort wall. The objective of the research is firstly to identify and to analyse the morphology of the ancient fortress cities<sup>1</sup> and settlements in terms of their defence strategies and river fort architecture of Bengal. Secondly the context and the planning organization and positioning the sites for fortification addressing pictographic and conjectural restoration<sup>2</sup> includes ancient city formation through river-fort architecture in Bengal. The ancient settlement and architecture, dated back 8th Century AD of a specific site of MAHASTHAN would be the intensive area of the research, its memory, space, ‘sense of place’ and the traditional spatial pattern would be the intensive area of the study that would remind flexible towards regional conditions and building tradition as happened in riverine ancient Bengal. Lastly the study will explore the image (conjectural restoration) of the scale of the city, space, function and cultural longing of the neighbourhood pattern of ancient riverine settlement, through the critical literature reviewing, progressive archaeological excavation and by the referencing of historic pictographic information. The study will explore for meaning of ancient settlements in the subcontinent and its transformation

in Bengal with a focus on defence strategies and its physical manifestation as well as the Digital Heritage phenomenon.

DUARTE, Adelaide Manuela da Costa, *From the collection to the museum. The private collection of modern and contemporary art in Portugal in the second half of the twentieth century. Contributions to the history of museology*, PhD in History: Museology and Cultural Heritage submitted to the Faculty of Arts and Humanities of the Universidade de Coimbra, supervised by Irene Maria Vaquinhas and Lúcia Almeida Matos, 2011 (<https://estudogeral.sib.uc.pt/handle/10316/21153>)

**Keywords:** Collector; Collecting; Private collection; Corporate collection; Modern art; Contemporary art; Ark market; Art structure; Art museums; Museology; Artistic legacy

**Abstract:** The formation of modern and contemporary art collections funded by private individuals and the way those have been made available to the general public in Portugal in the second half of the 20th century, is the central theme to this doctorate thesis. The choice of this particular topic spawned from the desire to understand the structure of these art collections, from the characteristics of the art itself to those of the collector: the profile, personal taste, motivations, strategies, the particulars of each piece's selection and the path that each individual went through to assemble their personal collection. Within the realm of the private art sector of this specific nature and time period, we chose to study the collections of José-Augusto França, Manuel de Brito, José Berardo and António Cachola, which implied adjustments to the original thesis outline. The focal point in choosing these collections was to study the different kinds of collectors out there and their distinct roles in society. Here, we will be able to look at each collection from the perspective of the historian and art critic, the art dealer and gallery owner, the investor and business man, and the business entrepreneur. With regard to the object of study, the preference given to these private collections was yet influenced by the following: first, their nature – they are all modern and contemporary art collections, on a national scale, with one of them reflecting an international taste; second, the time period in which they developed was more or less the same – the second half of the 20th century, a time in which the art market in Portugal was being structured and organized (while abroad it tended toward globalization); and lastly, its availability in museum-like spaces for public consumption. The latter factor was determinant in transferring the usage ownership of the collection from the individual (private collector) to the public, and the implementation of a new management model by the government. The analysis of the selected case studies allows us to provide a panoramic view, so to speak, in which two distinct variables present themselves regarding the process of collecting art during this time. Whereas the collections owned by José-Augusto França and Manuel de Brito were assembled within the time and constraints or opportunities of their professional careers, the collections of José Berardo and António Cachola were gathered with the intent of making them available to the general public, and to be displayed at museum-like spaces. This is a clear distinction in the way the collectors went about selecting the pieces and their individual motivations on whether to make the collection available to the general public. In fact, the desire to share a private collection with the public meets a current trend that has been prevalent from the second half of the 20th century on. As such, and despite the fact that many collections were already integrated in museums, this new approach starts to take shape in which the private collector expresses an early desire to share the collection with the public at large. This role of acquiring a piece to be curated at a museum competed with the public sphere's traditional role in this matter and, to an extent, represents a transfer of power, or rather, an empowerment of the private sector to take on a role traditionally performed by the government or a public entity.

FERNANDES, Isabel Maria Granja, *The black pottery in Portugal: Historical study, ways of making and of using*, PhD in History: Contemporary History submitted to the Institute of Social Sciences of the Universidade do Minho, supervised by José Viriato Capela, 2013 (<http://hdl.handle.net/1822/24904>)

**Keywords:** Not available

**Abstract:** The base theme of this work is the potters and the potteries of black pottery in Portugal. Nevertheless, one considered it important to contextualize the production of black pottery in the wider group of ceramics in Portugal, mainly of pottery. One went back in time and analyzed the craft of the potter between the 13th and the 18th centuries, verifying that in the 19th and 20th centuries the decadence of this craft starts, as the clay pottery was replaced by other kinds of crockery. One selected the seventy-two places existing in the 19th and 20th centuries where black pottery was produced, both through the bibliography and through the fieldwork conducted in those production places, which brought about the elaboration of, more or less extensive, monographs, depending on the quantity and quality of data one managed to gather. These monographs were central for the structuring of several chapters, such as «Chapter 3: The course of the clay in the potteries: ways of making». One analyzed the antiquity of the production and the designation given to these potters of black pottery, coming to the conclusion that their potteries were family units, where all the members of the family collaborated. One sought to know the quantity of time potters dedicated to the craft, the wage they earned and whether the clay work was complemented with the performance of other professional activities. One examined their degree of literacy and disclosed professional migration flows. One considered it relevant to understand these potters' ways of making, showing the diverse stages of the clay work in the potteries of black pottery in Portugal, from the extraction of the clay to the trading of the pottery, going through the way they worked the clay paste, the way they lifted the pieces in the low wheel or in the lathe, the way they decorated the pottery and the way they fired them. And, since the pieces are made to be used, one sought to know the earthen vessels made by the Portuguese potters between the 17th and 18th centuries, by comparing them with the productions from the 19th and 20th centuries, thus making the shapes and usefulness of these simple earthen vessels known.

FERREIRA, Francisco Faria, *Renewable energies and new technologies: energy sustainability in museums*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Mário Moutinho and Manuel Fonseca, 2013 (<http://hdl.handle.net/10437/4979>)

**Keywords:** Museology; Sociomuseology; Renewable energies; Geothermal energy; Domotics

**Abstract:** This study is part of the third cycle course programme in Museology of the Universidade Lusófona. The theme chosen was “Renewable energy and new technologies”, energy sustainability in Museums. As a result of the consciousness that we all do not be oblivious, the importance of energy, its sustainability, the protection of environmental conditions and biodiversity and environmental conditions, there was clearly the choice of the theme “Renewable energy” adding at once an essential tool, “new technologies”, to reach the objectives proposed. Given the complexity of the theme and its implementation in the scope of Museology, a general study was carried out on the historic origin of museums, their state of the art and their connection to the energies. Before we concentrate on the main theme of the thesis "Renewable Energy and new technologies applied to museum buildings", we thought it would be important to research the conditions that the inside of these buildings must have, the influence their exterior has and the functional relationship of their services. Furthermore, a brief study was carried out on the conditions of some of the museums visited in what regards energy and technologies. The main topics of the theme "Renewable energies and new technologies" were studied as a whole, with special focus on geothermal energy and Domotic technologies. Regarding to renewable energy, we tried to demonstrate its origin, efficiency, the advantages in using it, to avoiding disadvantages and still looked illustrate some examples of calculation and respective applications. As for geothermic energy, a case study was presented applied in a model Museum, and this Museum was also used in another case study related to Domotic technologies. In this paper were considered the most significant renewable energy, which has been scientifically proven and economically sustainable. To demonstrate this fact real success cases that are currently in use were used as evidence. The same

goes for the Domotics study which also describes briefly the operation and its current capabilities were also presented which, if used adequately, give rise to the so called "Intelligent Buildings", as is the case of the reference examples given.

FERREIRA, Luís Filipe Pinhal, *What future in these streets full of memories? The historical identity of urban space in European growth 2020 - the case study of the town of Sesimbra*, PhD in Heritage Sciences and Restoration Theory submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Maria João Baptista Neto, 2016 (<http://hdl.handle.net/10451/23659>)

**Keywords:** Contemporary cities; Urban heritage; Growing Tourism; Europe 2020; Sesimbra village

**Abstract:** “If a man does not know to which port heads, no wind is favorable to him”. Enunciated by Seneca in the first century, this reflection keeps today all its depth in the assumption of the citizen to fundamental domains and unique qualities, from the awareness how to learn up to how to think, take decisions and cope with the change, own ability to work, be self-taught and be creative, but also known to be critical. This portrayal is essential regarding the lecture fond in the relationship of contemporary cities with their heritage legacy, perpetual dialectic of the past with the future mediated between cultural existence and the edification program, at the same time when are outlined, in the policy strategy of the European Community, the future of European cities, centers for smart, sustainable and inclusive growth, in which the Culture and the Heritage are aspects of this audacious cosmopolitan vision. The present study aims to contribute to this to this moment, patented in the dialectic of the city as a historical genesis of what will be Europe 2020, through the approach to a case study of small scale, a city from so many that constitute the European territory, the Sesimbra village, example of the identity that urban heritage carries, either estates types or relevant stakeholders involved in their daily dynamics. Traditional coastal city of Atlantic feature, in Sesimbra, the community experience has dictated its evolution over the centuries, marked in recent decades for the major recognition about their heritage, though, faced with the difficulty of ensuring the preservation of this originality over the growing tourism and the broad release in assimilating what is new and useful. The relationship hangs between urban space and the community or between urban mission and its using, permanent from the residents and occasional by the visitors, marks the guidelines to the Future. This dynamic is now reviewed in the light of the new cultural traditions valuation paradigms, validated in the clarity on the interpretation of the historic urban core and understanding about its management. Aims thus a more humanized character, centered on local identity and in the spread of its tangible and intangible assets, bases for proportional benefit for capacitating as justified contributions to the sustainability of urban historical ambience.

FERREIRA, Luzia Gomes, *The poetics of existence on the margins: routes of a museologist-poet through the artistic circuits of the 'African Lisbon'*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Marcelo Nascimento Bernardo da Cunha, 2018 (<http://hdl.handle.net/10437/9306>)

**Keywords:** Not available

**Abstract:** This thesis, entitled *A poética da existência nas margens: percursos de uma museóloga-poeta pelos circuitos artísticos da “Lisboa Africana”* (In English: “The poetics of existence on the margins: routes of a museologist-poet through the artistic circuits of the ‘African Lisbon’”), presents the itineraries I went through in order to know which contemporary African art is presented in the art galleries of the Portuguese capital. I believe that science must be done with honesty, humanity and social responsibility. Hence, everything that is written here is the result of my work in the intense exercise of thinking and writing in verbal and silent dialogues with other people, texts, and images. In Lisbon, there is an interest by academics, curators and gallerists in contemporary African artistic productions in the field of visual arts, but these artistic works are still restricted to the niche of art

galleries with their select audience. The colonial remains traverse what is seen and what is consumed of contemporary African art, many times disguising the racism and the xenophobia present in the Portuguese society. In this academic-scientific writing, I did not exempt myself as a person-researcher and then I transformed my experiences into knowledge. I went beyond a quantitative sampling of works in the white, galeristic cube. I got myself interlaced with the urban social fabric, unveiling Lisbon through my look as a Black, foreign and diasporic woman at the Atlantic crossroads.

FIGUEIREDO, Maria Catarina Valente de, *"Patrimonializing" the mural paintings of the city of Lisbon in the era of the Estado Novo*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Mário Caneva Magalhães Moutinho, 2017 (<http://hdl.handle.net/10437/8687>)

**Keywords:** Museology; Heritage; Mural Paintings; Symbology; Commons; Estado Novo

**Abstract:** This thesis focuses on the musealization of the murals paintings at the period of Estado Novo in the City of Lisbon and of historical and museological relevance. The aim is to relate museology with the mural heritage, based on the identification of buildings and where mural sites were inserted, analyzing their historical perspective, the authors/commissioners and the sociocultural environment that prevailed once and nowadays. For the dissemination of knowledge about the wall art during the national "modernism", considered all the surrounding "sacralized" - ideological significance - and "desecrated" of the objects under study reflecting their literature, symbolic and visual component, and the whole process of transmission of knowledge, heritage and collective memories and which are the basis of social and interdisciplinary museology. Attention should be considered for the images (photographs) accompanying this Thesis that reflect the author's search for them in site and virtual space-time, as well as a survey of their current conservation status, their artistic techniques, engaging into the bibliography and biography of the authors who created them. One can thus conclude that the study is a contribution to the musealization of a time where modern mural was excelled, hoping above all that this is likely to contribute to a greater involvement of the communities in what is their (re)identity's knowledge and memories.

FIGURELLI, Gabriela Ramos, *Development of the internal public: a proposal for a methodology for an educational program directed to museum employees*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Judite Santos Primo, 2014 (<http://hdl.handle.net/10437/4978>)

**Keywords:** Museology and Education; Education in Museums; Educational Action in Museums; Educational Action for Staff of Museums; Internal Audience of Museum

**Abstract:** This study addresses issues of importance and relevance to the topic of the thesis - development of methodology for an educational program aimed at the internal audience of the museum - and reinforce the understanding that the educational character of the museum should be practiced at different levels of the institution. The reflections proposed are based mainly on the ideas of Paulo Freire Reglus Neves (1988), the museologist Waldisa Russio Camargo Guarnieri (1984), the museologist and educator Maria Célia Teixeira Santos Moura (2008). We propose the creation of a methodology for an educational program aimed at the museum's workers with emphasis on the professional and personal development through educational activities designed together from a diagnosis, common goals and assessment practices. Intended to develop a methodology that serves as an experimented script in order to facilitate action, minimize errors, aid the communication and understanding about the actions; composed of references, procedures and steps that facilitate planning, development and evaluation, and contribute to the construction of a dialogue between employees. The methodology was applied in the National Museum of Natural History and Science, at the city of Lisbon.

FILIPE, Ana Cristina Marques, *Trajectories of Contemporary Jewellery in Portugal: Artists and Contexts (1963-2004)*, PhD in Heritage Studies submitted to the School of Arts of Universidade Católica Portuguesa, supervised by Gonçalo de Vasconcelos e Sousa, 2018

**Keywords:** Not available

**Abstract:** Not available

FONSECA, Rita Sofia Carlos da, *The silver jewelry in Lisbon in the Rococo period (1750-1777): masters and their works*, PhD in Heritage Studies submitted to the School of Arts of Universidade Católica Portuguesa, supervised by Gonçalo de Vasconcelos e Sousa, 2016  
(<http://hdl.handle.net/10400.14/20201>)

**Keywords:** Goldsmithing; Goldsmiths; Rococo; Lisbon; Silver

**Abstract:** This doctoral thesis is dedicated to the theme of the rococo silver jewelry in Lisbon, with particular focus on three core areas: society, craftsman and work. The main objectives are to articulate the social and cultural characteristics of the reign of D. José I and the necessary recognition of Lisboan goldsmiths, starting from their respective corporate framework, identifying their craft and their workshops, without neglecting the importance of an analysis centered on a more sociological level, allowing us to identify and contextualize their work, their forms and the scope of their production. Convinced of its relevance, we emphasize the importance of recognition and understanding of the main actors involved in the art of silver produced during the third quarter of the 18th century, which plays a central role in the study of the rococo silverware in the city of Lisbon. The importance attributed by D. José I to the art of silver, one of the few luxuries allowed to him, made it one of the most important vehicles of the Rococo period. A phenomenon that begun in the last years of the reign of D. João V, in the epilogue of a remarkable cycle of achievements, when silver jewelry begins to liberate itself from the initial excesses, affirming itself as a more classicizing and more formal equilibrium stage, the rococo would consolidate its ornamental and structural motifs in Lisbon after 1755, following an already announced ideological reconfiguration since the monarch's accession to the throne. The adhesion of the Lisboan goldsmiths to the new form, temporarily out of phase with the European production, where the style had already manifested itself since the 30s of 1700, had as main propeller the earthquake of 1755. The pieces executed, sometimes of exceptional nature, almost always attributed to brands of unidentified goldsmiths, became a reflection of an artistic and sociological reality resulting from the aftermath of the catastrophe of 1755, whose genesis lies precisely in the pre-existing local artistic culture, remaining in the line of European influence followed since the first half of the century, where English, French and Italian models led to an art marked by these prototypes. Favored by the resulting rupture, the transition to the new style involved the substitution of the linear, schematic and grandiose forms that characterized until then the artistic production of the capital of D. João V, by forms of fluid, asymmetrical and busy contours, resulting from a new sociological experience inspired by the parameters of French culture. The art of silver produced by the goldsmiths of Lisbon in the reign of D. José I, although without losing the characteristic formal and decorative sobriety, oscillated between a disciplined rococo of Baroque origin in the religious field and a slight elegance of French and English character of the secular production, reflecting the contradiction between the reformism of Pombal, the opening of the court to the predominance of French culture and the conservatism of a church ruled by Roman artistic values.

FRANCO, Carlos José de Almeida, *Houses of the elites of Lisbon: objects, interiors and experiences (1750-1830)*, PhD in Heritage Studies submitted to the School of Arts of Universidade Católica Portuguesa,

supervised by Gonçalo de Vasconcelos e Sousa, 2015  
<http://hdl.handle.net/10400.14/18122>

**Keywords:** Not available

**Abstract:** The aim of this research is to study the objects, the interior and the ways of living in the houses of Lisbon elites in the period from 1750 to 1830. We tried to understand the political and economic changes taking place in that period of time, social behaviors, expressions of taste and modernity, to identify ostentation and pomp icons, integrating them in the home. In a comprehensive approach we crossed over several dimensions of heritage, not favoring any of them, on the contrary choosing to pay special attention to the signals of all. These houses which over eighteenth century are characterized by an inner organization where prevails the interdependence of the various compartments, tend slowly in the last quarter of the eighteenth century to create three major areas accommodating the pomp, social life and intimacy, while aiming to differentiate and to rationalize spaces accordingly to new emerging forms of sociability. Multiple objects that exist in the houses also change in response to new social needs. These goods as well as representatives of an increasing sociability, become exponents of new habits, broad in scope, ranging from food and beverages to hygiene, from dance and games, to music or writing, amongst others. We found that many changes occurred during the second half of the eighteenth century and the first quarter of the nineteenth century, along with the new sociability patterns experienced by major elite figures, announce the livelihoods and homes of contemporary Lisbon.

FREITAS, Duarte Manuel Roque de, *Memorial of an architectural complex as museological space: Machado de Castro Museum (1911-1965)*, PhD in History: Museology and Cultural Heritage submitted to the Faculty of Arts and Humanities of the Universidade de Coimbra, supervised by Irene Vaquinhas and Regina Anacleto, 2015 (<https://estudogeral.sib.uc.pt/handle/10316/26434>)

**Keywords:** Museology; Machado de Castro Museum; Architectural Heritage; National Heritage; Coimbra

**Abstract:** The present dissertating seeks, first and foremost, to delve into the transformations undergone by the architectural complex that is nowadays known as the Machado de Castro National Museum in Coimbra, during the period comprehended between its birth (1911) and its elevation to the status of national museum (1965). The rigorous analysis of the several gathered sources (both texts and images) led to: presenting the distinct museological conceptions of the museum's directors; identifying the fundamental premises of converting an ancient episcopal palace to a museum; understanding the dictates of the process through which the São João de Almedina's Church was annexed; emphasizing how the remnants of the civitas aeminiensis and the medieval times came to existence and were incorporated in the expositive discourse; discriminating how architectural elements from other edifices of the city of Coimbra were integrated into the museum's building; enhancing the position of the museological space in light of the larger intervention plan within the university's old town; specifying the building's different demolition, repair, extension and restoration stages; emphasizing the balance of the museum/monument dichotomy, which was especially sought after from the 50s onwards. The obtained result is indicative of the relevance of this subject matter in the Portuguese museological panorama, especially considering that it embodies, more than other example, a real overlap of memories edified throughout two thousand years of history. Its existence nowadays can mainly be attributed to the care and attention of several intervenient parties and to the consequent measures implemented throughout the chronological period under scope.

GABRIELE, Maria Cecília Filgueiras Lima, *Musealization of Architectural Heritage: social inclusion, identity and citizenship. Museu Vivo da memória Candanga*, PhD in Museology submitted to the Faculty of Social

Sciences, Education and Administration of the Universidade Lusófona, supervised by José Diogo da Silva Mateus, 2012

([http://www.museologia-portugal.net/files/upload/doutoramentos/cecilia\\_gabrille\\_tese.pdf](http://www.museologia-portugal.net/files/upload/doutoramentos/cecilia_gabrille_tese.pdf))

**Keywords:** Architecture; Museology; Sociomuseology; Museu Vivo da Memória Candanga; Architectural Patrimony

**Abstract:** This thesis aims to study the architectural heritage, recognized by the State and under governmental trust and that houses a museum entity, as a museum patrimony, according to the Sociomuseology principles. In some cases, architecture may be considered a patrimony that holds another patrimony. Seen even when it's decided not to enter a museum, the architecture treated as a museum object can be used to communicate an era, its symbols, the social relationships that made its edification possible and its constructive technique, making History emerge again and, with it, elements that can activate to the community the bonds of belonging to their constructed patrimony. Aiming to study the practical application of the hypothesis and later identifying the points that can be used in the musealization of the architectural patrimony of other museums in buildings under governmental trust, it has been developed, throughout the research, a Project of Musealization of the Architectural Patrimony for the Museu Vivo da Memória Candanga. The thesis is concluded by highlighting the characteristics of architecture as a potential object of a museum, capable of acting in museum processes, aiming social inclusion, identity recognition and practices related to citizenship and education about patrimony.

GOMES, Inês Duarte Aleixo Lourenço de Oliveira, *The school museums of natural history: historical analysis and future perspectives (1836-1975)*, PhD in History and Philosophy of Science submitted to the Faculty of Sciences of the Universidade de Lisboa, supervised by Marta Catarino Lourenço and Luís António de Matos Vicente, 2015 (<http://hdl.handle.net/10451/18222>)

**Keywords:** Natural history collections; Secondary schools; Scientific heritage; Heritage of education; History of scientific education

**Abstract:** Using natural history collections in Portuguese schools (1836-1975) as a main source and point of departure, this thesis crosses methodological approaches from the history of science, the history of collections and scientific heritage studies, to identify and describe the creation, development, transit and use of natural history teaching collections and to understand past practices and the meaning of objects in the present. From a scientific heritage perspective a survey, albeit geographically limited, enabled a preliminary overview of the present state of natural history collections in schools, as well as their significance for the schools, research and society. From the perspective of the history of science, this thesis underlines the crucial role of material culture as primary sources, through its use and demonstration of its relevance, especially when complemented with textual and iconographic sources. The study of teaching collections allowed a deeper understanding of how biological and geological sciences were taught in Portuguese secondary schools, reflecting the changing status of science during the nineteenth and twentieth centuries, uncovering new dimensions of science teaching in Portugal and highlighting the importance of circulation, local exchanges and global networks in the construction of teaching spaces in science.

GONÇALVES, Ana Rita Duarte Carqueja Rodrigues, *Coffered ceiling paintings in northern Portugal (17th and 18th centuries): Technical, material and conservation study*, PhD in Conservation and Restoration of Cultural Heritage submitted to the School of Arts of Universidade Católica Portuguesa, supervised by Ana Calvo, José Ferrão Afonso and José Frade, 2016 (<http://hdl.handle.net/10400.14/20124>)

**Keywords:** Paintings on coffered ceilings; Painting techniques; Preparations; Optical microscopy; Micro-FTIR

**Abstract:** This research refers to the historical, stylistic and formal study of paintings on coffered ceilings of the North of Portugal between the seventeenth and eighteenth centuries and also analytical study concerning performance materials and techniques and their conservation problems. This work was intended to help overcome the existing gap in the national panorama relating to morphological, technical and material aspects on coffered ceiling paintings. The research objectives were mainly to simplify and identify the forms, themes, types of ceilings, the materials and techniques used and the conservation problems inherent to this artistic form. In this work, 132 ceilings were studied, having been performed a stylistic and formal analysis, focusing primarily on profiles, formats, types of support, themes and decorative elements present. From the range of cases studies, five were elected in order to conduct a thorough analysis in relation to their historical context, thematic and morphological aspects as well as the materials and techniques used for its execution. The five case studies have wood as support in common, as there are other materials such as stone and canvas, which will also be addressed. Records were held using numerous photographic techniques, among which the infrared fluorescence photography and photography generated by ultraviolet radiation stand out. Subsequently, various physical and chemical analysis were carried out, in order to characterize the paintings of these ceilings both technically and materially. Therefore, in order to identify binders and pigments applied to the paintings, various exams were carried out, such as optical microscopy (OM), energy dispersive X-ray fluorescence spectrometry (EDXRF), Fourier transform infrared microspectroscopy (micro-FTIR) coloring tests and morphological examination of textile fibers, the latter in a particular case. The results in the case studies allowed to identify, in addition to morphological and stylistic features, the main materials and techniques used. We can emphasize the use of preparations in which the presence of gypsum, calcium carbonate and white lead agglutinated in oil and sometimes also protein material. However, colored preparations were widely used mainly composed of earth pigments. In some cases, imprimaturas were applied to white preparations, which gave a colored base, allowing the artist to take advantage in the construction of the colors, leaving it sometimes intentionally uncovered. In terms of pictorial binders, the oil was dominant in all the case studies and their agglutinated pigments fit into the group of materials available at the time.

GRANCHO, Nuno, *Diu, a social architectural and urban history*, PhD in Cultural Heritage of Portuguese Influence submitted to the Institute for Interdisciplinary Research of the Universidade de Coimbra, supervised by Paulo Varela Gomes and Rahul Mehrotra, 2017

**Keywords:** Diu; India; Portugal; Architecture; City; Colonial; Empire

**Abstract:** What is the colonial city in India like? What is Diu, in European spatial colonial culture in general, and in Portuguese spatial colonial culture in particular? How has the apparatus of urban space, architectural form, and representation worked in ways unseen by its contingent actors, and how has this apparatus biased Diu and the Portuguese colonial empire? The dissertation is an original contribution that opens a global episteme and explores the process of knowledge production, the construction of identity and the creation of political meaning in and about the European colonial city in South Asia by reconnoitring the conditions of colonialism that produced in Diu the Portuguese colonial city as a modern 'artefact'. The question of 'identity' resides at the core of the study, understood as description, narration, as well as representation of the European colonial city in India, weaving together history and theory of architecture and urbanism and history of thought and culture, in what seeks to be a contribution to the study of imperialism, colonialism, modernity and of the Portuguese and/or catholic colonial city in India. The chapters highlight the complex relationship between the Portuguese sovereignty and statecraft and its colonial project in Diu, and re-examine spatial culture and social practice in the city from the early sixteenth (1514) until the mid-twentieth century (1961), through the lens of history and theory architecture and urbanism. Overall, the dissertation describes a scenario of a continuing layered sovereignty throughout this period in an imperial and continental 'border' place, in which transnational connections informed the apparatus of architectural and urban form, space, and representation in ways that were underway, from the

vantage-point of an urban polity that was never entirely colonized. Taking as the object of analysis, the architecture and the overall colonial city, but extending this to the reading of related public and domestic spaces, the dissertation demonstrates the complex nature of overlap between spatial and functional categories in the colonial context. We argue that there never was a place like Diu in the history of the European colonial presence in India, in the history of European colonial identity in India, and foremost, in the history of the European colonial city in India. There, the (cultural) concepts of 'ambivalence' and 'hybridity' were made pioneers and shapers of architectural and urban identity of the European empires in the East, in contrast to the standard position resulting from the merging of cultures. Diu is an entire repository of a global history of colonial material culture in India. As outcomes of the concepts, were built in Diu the 'touchstones' of Portuguese colonial architecture in the East, instances of European Renaissance military architecture, and of European catholic architecture. The vantage point that we have sought to bring to light, renders apparent some of the multiple faces of the study of the city in the colonial world. Firstly, questioned the historicization of a historiographical axiom completely accepted, assumed, reproduced and unquestioned by the historiography that, directly or indirectly did (and does) the study of the colonial cities, and finally, acted as point of departure in a disjuncture (i.e. paradigm shift from one episteme to another) of the study of the European colonial city in India, that takes urban history and urban theory seriously beyond 'the West.' It shows that architectural and urban conceptions clearly became increasingly deterministic and normative, and also how, in practice, these ideas continued to be tempered by forces that resisted homogeneity and singular authoritarian encoding of space. To this end, we try to challenge core assumptions which have framed architectural and urban history of colonial spatial cultures for decades and contribute to broader theoretical agendas which highlight how making sense of urban life does not have to depend on the 'Western' academy. We respond to interdisciplinary concerns over the global disparities of knowledge and recognition of the need to appreciate the exceptionality of Diu in the context of the European colonial city in India. In this way and within this frame, arises a dissertation where time is discussed with the necessary rhythm to the reading of the transformation on a place until the conformation of a colonial spatial identity. Diu anticipated (but did not help to predict) by almost two centuries, that the European colonial spatial cultures in India were far more complex than the mere transfer of an 'European city' and the simple binary frameworks centred on categories (black-town/white-town, European/native, religious/secular, colonizer/colonized, dominant/dependant, traditional/modern). The dissertation shows that social and spatial divisions in Diu were not nearly so clear cut as previous studies have postulated. Instead, there were charged interconnections between spaces, the 'Portuguese' and the 'Gujarati' where effectively the Portuguese and/or Catholic city in India establishes a relation with the circumstances of time until the end of the Portuguese empire in India: the colonial city.

GUIMARAENS, Maria da Conceição Alves de, *Modernization in Museums: Museu Histórico Nacional and Museu Nacional de Belas Artes (Rio de Janeiro, Brazil)*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Mário Caneva Magalhães Moutinho, 2012

**Keywords:** Social Museology; Architectural heritage; Museu Histórico Nacional; Museu Nacional de Belas Artes; Rio de Janeiro's downtown

**Abstract:** The Thesis notes the actions of modernization of museum buildings of Rio de Janeiro's downtown, observing the contemporary requirements of use and conservation of the formal identity's features. Set up the Hypothesis that the maintenance of architectural and urban ambience would be a contributing factor to the development and effectiveness of museum activities. In this exceptional context, the museum buildings of historical cores were objects of interest because, in addition to identifying the preterit uses and vocations, these buildings contain formal elements and environmental characteristics of the different ages of city's formation. The transformations of the major interior and exterior spaces of the Histórico Nacional and Nacional de Belas Artes museums

are studied based on frame that articulates the conservation theories properties, the grounds of Social Museology and the basic themes of museum's architectural design. The conditions and results of these museums modernization are checked and compared against the concepts of New Museology and the effectiveness of the conservation requirements listed in documents issued in international organizations meetings.

HENRIQUES, António Manuel Correia, *A patrimonial intrigue. Excursion to the most valuable and educational monuments of art and architecture in the company of the deputies of the Portuguese nation between 1820 and 1910*, PhD in Education: History of Education submitted to the Institute of Education of the Universidade de Lisboa, supervised by Jorge Ramos do Ó, 2018 (<http://hdl.handle.net/10451/34567>)

**Keywords:** Parliament; Deputies; Speech; Monuments; History of education; Decorum

**Abstract:** A patrimonial intrigue. Excursion to the most valuable and educational monuments of art and architecture in the company of the deputies of the Portuguese nation between 1820 and 1910 is a historical investigation on the processes that led to the present valorization of the monuments and objects that constitute the cultural heritage as natural and evident, from the discourses recorded in the Portuguese Parliament. It is discussed how this naturalization fitted the territorial reinforcement of the State in the nineteenth century and how, by the end of that century, it permeated the rudiments of public education in a definitive way, conferring to the primary and secondary levels of education the tasks of receiving and transmitting the inheritance. To strengthen the role of the State to the eyes of the society, a long journey was necessary in obedience to the central idea of decorum, simultaneously a dignity that should be observed in the representatives of power as a result of a balance of respect and admiration and as an attribute that also referred to the ornament and adornment of someone or something. Initially as an appanage of the royal figures, decorum, in the successive fractures suffered throughout the century, tended to invest the parliamentarians with the sparkle and splendor proper of the real figures. Although it was constituted and affirmed as the seat of a power distinct from royal power, the Parliament would inherit, in this particular, the most constant values of royalty, which was particularly visible in the foundation of the two main museums of Portugal, both from the wishes of kings, at the confluence of two types of buildings as if they constituted the same cultural heritage, palaces and monuments, separated by a very particular symbolic and functional logic and in the form of conceiving the cultural inheritance in the present, as indisputable force. Throughout the nineteenth century the way of dealing with cultural heritage, despite formally appearing to counter any form of veneration, it reinforced it intensely.

HENRIQUES, Frederico José Rodrigues, *Methodologies of documentation and spatial analysis in conservation of paintings*, PhD in Conservation and Restoration of Cultural Heritage submitted to the School of Arts of Universidade Católica Portuguesa, supervised by Ana Maria Calvo Manuel and Alexandre Bacelar Gonçalves, 2013 (<http://hdl.handle.net/10400.14/10200>)

**Keywords:** Documentation; Technical Analysis; Photogrammetry; Geographic Information System; Landscape Metrics; Photo Interpretation

**Abstract:** In the framework of Geospatial Technologies (GT) the study of the terrestrial surface through various processes of acquisition, processing and analysis of spatial information, related to the most varied phenomena, is often done. However, the abstraction of models and methods used for this purpose allows their application in the spatial analysis of any other surfaces, such as the digital images of paintings. This extension of the traditional field of GT allows quantifying multiple spatial characteristics of the surfaces interesting in the documentation for Heritage Studies. Despite the clearly different scales between the objects of the study of the two domains of knowledge, the representation and analysis of paintings can be performed with methodologies generally used to

characterise the terrestrial surface, being useful in the documentation process for Conservation, especially in the visualisation and in the pictorial spatial quantification. The thesis presents some perspectives on the application of Geographic Information Systems (GIS) in the spatial analysis of paintings, aiming to document surface phenomena, as well as the results of processes of classification and image analysis with landscape metrics.

HENRIQUES, Maria de Lurdes da Conceição Nunes, *Cultural heritage - Memory and teaching: The educational service of the Torre do Tombo National Archive*, PhD in History: Modern and Contemporary History submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Maria de Fátima Marques Dias Antunes dos Reis, 2017 (<http://hdl.handle.net/10451/30187>)

**Keywords:** Heritage; Archives; Memory; Citizenship; Educational Service

**Abstract:** The current thesis tries to present a set of themes concerning Education Towards Citizenship in the 21st century, its uncertainties and challenges, that should be recognized by educational and cultural institutions to face new realities on a changing World. We'll start with some insights on the meaning and importance of Heritage, namely Archival Heritage, keeper of society's individual and collective memory and, therefore, its identity, enhancing the Arquivo Nacional da Torre do Tombo (Torre do Tombo National Archive) role in the preservation and valorization of the national memory and intercultural interchange. Then, we'll analyze the importance of the educational process on creating a complete citizen fully aware of its rights and duties. We'll approach the rise of a new educational paradigm, focused on lifelong learning. Torre do Tombo National Archive Educational Services presentation, its evolution, development and impact on the educational system, stressing out archive contents that can be use as guidelines to curricular units on the scope of the actual citizenship meaning. Educational Services good practices in European archives where learning is supported by direct contact with papers and documents, encouraging students to research present times by studying heritage. Guidelines, frameworks and tools for citizenship education in the 21st century.

HOMEM, Paula Cristina Menino Duarte, *Atmospheric Corrosion of Silver. Preventive Conservation Monitoring and Perspectives*, PhD in Museology submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by José Roberto Tinoco Cavalheiro, Peter Brimblecombe and Inês Teodoro Elias da Fonseca, 2013 (<http://hdl.handle.net/10216/72784>)

**Keywords:** Silver Ag 999‰ and alloy Ag 925‰; Tarnishing; Metal samplers; Colorimetry, SEM-EDS, LSV, XPS; Ag<sub>2</sub>O, Ag<sub>2</sub>O<sub>2</sub>, AgCl e Ag<sub>2</sub>S; Particles

**Abstract:** The atmospheric corrosion of silver and its alloys leads to its tarnishing and is a problem, with particular interest for the impact in the cultural heritage sector. In this context, the process was studied, aiming its better understanding and envisaging its prevention. Pure silver (Ag 999‰) and the alloy known as Portuguese or Sterling silver (Ag 925‰) were considered. In a first stage, its behavior was investigated by means of laboratory essays with controlled atmospheres of NaCl and H<sub>2</sub>S, allowing to test the application of different monitoring and analysis techniques, to obtain referential concerning corrosion products and setting parameters for their identification by scanning electron microscopy coupled with X-ray microanalysis, cyclic and linear sweep voltammetry and X-ray photoelectron spectroscopy. The use of a digital still camera as a tristimulus colorimeter and Adobe PhotoshopR software, exploring the CIELab system, proved to be simple and efficient in monitoring colorimetric alterations. A case has been studied, applied to naturally ventilated exhibition spaces, not confined/confined to showcase, both in Porto Cathedral. Metal samplers were used to mimic and investigate reactions of artifacts, in function to seasonal environmental conditions and annual exposure. The process proved to be complex, influenced by thermohygrometric conditions and air quality, tending to slow down with time. From it, the presence and reactions of salt particles, mainly

chlorides and sulphates, stand out. The Ag 925‰ is more reactive than Ag 999‰. The corrosion products detected were silver oxides and chlorides and copper oxides, hydroxides, chlorides and hydroxichlorides. Silver sulphides were detected only after one year exposure, mainly in the Ag 999‰ and in contexts not dominated by chlorides, but by particles of sulphates, especially ammonium.

IMALWA, Emma, *Analysis of the management of Twyfelfontein World Heritage Site, Namibia*, PhD in Quaternary, Materials and Cultures submitted to the School of Life and Environmental Sciences of the Universidade de Trás-os-Montes e Alto Douro, supervised by Luis Miguel Oosterbeek and Fernando Coimbra, 2016 (<http://hdl.handle.net/10348/6089>)

**Keywords:** Twyfelfontein; World Heritage; Namibia; Heritage management; Rock art; National Heritage Council

**Abstract:** Cultural heritage sites designated as World Heritage are amongst key tourism attractions in the world. Visitor use of World Heritage Sites has strained the capabilities of heritage organizations to protect and present the outstanding universal values for which a site was inscribed onto the World Heritage List. Recognition of the challenges facing World Heritage Sites has forced an assessment of their management and the recognition for better knowledge about their status and the effectiveness of their management strategies. In addition the management of these sites is crucial as they have an economic basis in tourism and have an academic function in safeguarding the heritage database. Like most African countries, Namibia has recognised the importance of sustainably managing its cultural heritage resources to ensure its transmission to future generations. While the notion of sustainability forms a vital part of decision making for any cultural heritage project, the balance between the present and future uses of cultural heritage sites are often complicated by political, social and economic considerations. Cultural heritage management in Namibia has primarily been concerned with research of rock art sites and other archaeological sites and the preservation of such sites and other monuments by means of heritage legislation. While the research on the archaeological record of Namibia has been instrumental in documenting the archaeological heritage of the country, such research has shed very little light on the complexities of managing cultural heritage sites. The study explores the management of cultural heritage resources in Namibia using Twyfelfontein World Heritage Site as an example. The site was inscribed onto the World Heritage List in 2007 for its exceptional rock art heritage. With more than two thousand images, the site has the largest concentration of rock art engravings in southern Africa. Twyfelfontein is one of the most visited rock art sites in southern Africa with up to 50 000 visitors a year, a figure comparable to the Niaux Cave in France. The site's management is a crucial issue, as the site does not only have to confirm to national management guidelines but also international ones like the World Heritage Convention. Rock art tourism is a highly vulnerable heritage of broad public interest, only sustainable within an effective management framework. Given that many view World Heritage Sites as models of managerial excellence and learning platforms for managers of other protected areas, it is therefore assumed that if effectively and efficiently managed there is a significant opportunity for Twyfelfontein to impact the state of conservation of other cultural protected sites in Namibia. The main objective of the study is to analyze the approach to the management of Twyfelfontein as a cultural heritage resource. In particular the thesis aims to present an overview of how Twyfelfontein is managed by the National Heritage Council and the challenges faced by the institution in executing its mandate for better conservation and utilisation of the site. The study recommends the evaluation of five management processes namely: conservation, visitor management, interpretation, and stakeholder involvement and documentation management. These five management processes represent some of the main issues presented by international organizations such as UNESCO, but also because they respond to sustainable principles of managing World Heritage sites. The five management processes along with their selected indicators were evaluated according to a developed set of criteria. The field of cultural heritage is abundant of specialized literature as well as various charters and conventions, and it is on the basis of a number of these that the indicators for the present evaluation were

developed. The study is also informed by the opinions of three heritage practitioners and the local community through a series of interviews. In addition to that, the opinions of the local tour guides and visitors were also sought after through a completion of two different questionnaires. The analysis reveals that the challenges facing the management of Twyfelfontein World Heritage Site is mainly an institutional problem. It appears that the National Heritage Council has no clear criteria guiding its decisions on the management of the site and other rock art sites in the country. Site management is weak which stems from a failure to fully recognise the significance of the site past its economic value and failure to introduce new heritage management practices. The thesis also reveals that heritage as a concept on its own is not sustainable. The site has to be managed as part of a larger complex cultural environmental context. The success of the site will depend to a great extent on strategic planning, management structures that promote research and stakeholder involvement.

JUSTINIANO, Fátima Auxiliadora de Souza, *The images of Christ's Passion of the Triumph Procession, of the venerable Third Orders of Our Lady of Carmo in Brazil and its Portuguese antecedents*, PhD in Heritage Sciences and Restoration Theory submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Vítor Manuel Guimarães Veríssimo Serrão and Myriam Andrade Ribeiro de Oliveira, 2016 (<http://hdl.handle.net/10451/26051>)

**Keywords:** Not available

**Abstract:** The present research seeks to understand the iconographic program developed at the churches of the Venerable Third Orders of Carmo in Brazil, focused on the seven Steps of Christ's Passion: Christ at the Garden of Olives, Christ Imprisoned, Christ Whipped, Christ Crowned with Thorns, Ecce Homo, Lord of Steps and Crucified. Therefore, the work deals with studying the seven liturgical sculptures of the different moments of Christ's Passion, which bore a double role: participating in the iconographic program of Brazilian churches and in the Procession of Triumph, developed by the Third Order of Carmelite brothers in the 17th and 18th centuries. That Procession closed the Lent season, opened by the lay Franciscan brothers with the Procession of Ashes. This study also aims at establishing insights on the Order of Our Lady of Carmo, formerly Observance and Barefeet, starting from its origin in Mount Carmel, in Palestine, through its introduction into the Portuguese territory and, as the 16th century, its setting up in Brazil. Then it seeks to determine the origin of the Third Orders of Carmo as a reflex of the society in the Iberic Peninsula and the laymen's involvement in ordering and erecting their altars and in the construction of their churches itself. The research also seeks to value the importance of the processions in popular religiousness and, in particular, of the Procession of Triumph, with the devotion of the lay Carmelite brothers to the Steps of the Passion of Christ, the main festivity of the Third Order. The Passion of Christ theme became important at the end of the Middle Ages, from the spirituality developed by the Begging Orders and by *Devotio Moderna*, which certainly favored the development of strong narrative character in the scenes portrayed in the Carmelite churches. It seeks then to relate the sculptures to the corresponding textual and imagery sources that could have served as inspiration, mainly from the 15th century, with the new graphic reproduction technologies. The final purpose is studying the sculptures based on applicable readings to Art History: technical, iconographic and stylistic. The collection was surveyed and photographed in very simple inventory cards, becoming the second volume of this thesis. As from inventory, the cards were grouped and studied among themselves, and comparatively, with similar ones from other churches, based on their features, attempting to fit them into the styles of the period: Baroque and Rococo, with some instances reaching the neoclassical period of the beginning of the 19th century.

LAPA, Sofia Boino de Azevedo, *40 years in permanent exhibition at the Calouste Gulbenkian Museum. Contributions to a Critique of the Museological Object*, PhD in History of Art: Museology and Artistic

Heritage submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Raquel Henriques da Silva, 2015 (<http://hdl.handle.net/10362/18482>)

**Keywords:** Collection; Museum Programming; Exhibition; Interpretation; Mediation; Critique; Museum Object; The Calouste Gulbenkian Museum's Permanent Exhibitions

**Abstract:** This thesis advocates the usefulness of a Critique of the Museum Object as a tool for study and characterization of expository mediation of a museum collection. Developed after a study-case methodology and envisaged as a research prior to making of an educational curatorial plan, the Critique of the Museum Object here presented is guided by three key-questions: what are the general goals of the exhibition and in which way are they communicated to visitors? What are the key-concepts and the main organizing criteria of the exhibition's program and in which way are they communicated to visitors? And, how are museum objects interpreted? The study-case of this thesis is the Calouste Gulbenkian Museum's Permanent Exhibition. The general characterization of this exhibition's expository mediating function reports to its current exhibition cycle (2001- 2013). In order to enrich this characterization, we present a brief study on the temporary exhibitions from the Calouste Gulbenkian Museum's collection showed over the period of its permanent exhibition definitive programming (1960-1969) while analyzing options from the original expository setting (1st exhibition cycle: 1969-1999). Because the case study of this thesis corresponds to a model of museum programming in which the fundamental vector identifying the museum is its own 'permanent exhibition', we looked for to identify – via an Enquiry to the Collection – in which way this exhibition is representative of that Museum's collection. The application of the Critique of the Museum Object developed in this thesis has also resulted in two proposals of scripts for new mediating tools of the Calouste Gulbenkian Museum.

LEITE, Antonieta Reis, *Azores, city and territory: four structuring villages*, PhD in Architecture: Theory and History of Architecture submitted to the Faculty of Sciences and Technology of the Universidade de Coimbra, supervised by Walter Rossa and Luísa Trindade, 2012 (<https://estudogeral.sib.uc.pt/handle/10316/21384>)

**Keywords:** Azores; Land ordinance; Urbanism; Urban morphology; Angra; Praia; Horta; Ponta Delgada

**Abstract:** Broadly speaking, the first phase of occupation of the Azores lasted from its discovery by the Portuguese in 1427 (when it was uninhabited) until the restoration of the archipelago's Independence in 1642 (two years later than in Portuguese mainland). The purpose of this thesis is to study that period from the urban planning point of view, when the cities and the territory were also structured, strongly contributing to the genesis and affirmation of this new society, and shaping its habitat. The construction and establishment of the Azorean cities and territory constitute the main subject of the study. But within these milestones there are certain periods that deserve specific attention. Firstly, the initial stage of the archipelago's administrative life, which also corresponded to the first territorial division, i.e., the formation of the donataria (donated land) and the subsequent territorial division into capitánias (captaincies). Secondly, the stage starting in 1495, with King Manuel's accession to the throne (he was the islands' fifth done, since 1483), when the donataria was extinguished and the captaincies were integrated in the royal patrimony. Both of these periods corresponded to different forms of intervention in the city and the territory. With this context in mind, the first part of this work analyses, in a monographic and in-depth way, four of the 20 villages that historically make up the Azorean municipality network. The chosen villages were the most prominent: Angra and Praia, in Terceira Island, and Horta, in Faial Island, which was the first village founded by King Manuel in the archipelago, in 1499. These islands and villages make up the structuring axis of the whole colonization process and imposed themselves early on as the central areas around which other islands and towns developed. Therefore, not only are they more complete and naturally more complex case studies, but are also the more relevant ones to characterize the cities'

and the territory's foundation and building processes. The second part of this work is dedicated to the study of the territory: how the occupation, management and planning processes developed in the archipelago (based on the examples analysed in the first part, but also resorting to other sources); who was involved in the archipelago's construction process; which practices were available to accomplish such a huge task. Finally, attention should be drawn to the added value of the study on the occupation of the North Atlantic islands (Madeira and Azores), as an – almost – unique example of urban foundation and territorial development outside continental Portugal over a long period of time. Indeed, the medieval foundational urban planning practices and also the colonizing strategies previously experienced in the conquered lands were carried on in these islands before they were experienced in India, Brazil and sub-Saharan Africa. For all these reasons, the study of the colonization and urbanization strategy of the Azorean islands is also highlighted as an important step in the history of Portuguese urbanism and as an essential element for characterizing it.

LEITE, Pedro Jorge Oliveira Pereira, *Casa Muss-amb-ike: commitment in the museological process*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Judite Santos Primo, 2011  
([http://www.museologia-portugal.net/files/upload/doutoramentos/pedro\\_leite.pdf](http://www.museologia-portugal.net/files/upload/doutoramentos/pedro_leite.pdf))

**Keywords:** Not available

**Abstract:** The “Casa Muss-amb-ike” is an investigation in sociomuseology. We mobilize the social memories of the Island of Mozambique to build a museological process. In a community participation process, we operated on a sociomuseology as a main museological proposal. This constitutes our commitment with the museological action. We present an operation model for the sociomuseology analysis. The validation of the model is based on de “awareness theory” of the Brazilian Paulo Freire, elapsed for application in a sociomuseological process. The application of this methodology allowed identifies the active social memories and share actions on his base. The sociomuseological process produces qualified mnemonic objects, on which we exerts an operation of preservation and that they returned to the community through exhibiting processes. As museological communication as build on the interaction of the members of the community. The thesis still presents a proposal of application of practical of sociomuseological work, with an operation of the awareness methodology in contexts of hybrid communities in situation of intense mnemonic reconstruction, show that is appropriated as a museological work. The sociomuseology acquires through this awareness methodology a set of instruments that active the operations on corporate qualified objects, to save them, to communicate them and to mobilize them for action for the future. The awareness methodology analyzes the conditions of application in the museological process as performance action to share the social memory production and inheritances. The thesis also analyzes the constitution of the social memory in the Island of Mozambique as a myth of “luso tropicalismo” and its reconversion in a modernity myth. We conclude that the social memory of the Island of Mozambique is a hybrid memory and that this memory can be incorporate in the processes of construction of the future through the participation of the community. The proposal of museological process includes a reflection on the organizational model for action.

LIMA, Maria Madalena Gonçalves da Costa, *Concepts and attitudes of architectural intervention in Portugal (1755-1834)*, PhD in Heritage Sciences and Restoration Theory submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Maria João Baptista Neto, 2014  
(<http://hdl.handle.net/10451/10741>)

**Keywords:** Architectural heritage; Historical monument; National monument; Enlightenment; Religious orders

**Abstract:** This thesis focuses on the process of construction of a heritage awareness in Portugal during the Enlightenment splendour and the slow rise of romanticism. Its chronology, circumscribed by the 1755 Earthquake and the final implementation of liberalism, comprises deeply destabilizing events that promote references to century-old buildings. We examine testimonies of the seismic catastrophe, military attacks to the kingdom and the political and ideological quarrels of its elites. We also analyse some significant works deriving from the cultural scene, namely, historical or literary. Our aim is to reveal the sensibility towards the architectural heritage during such period and elucidate the development of the conceptual universe that came to be in the foundation of the restoration theory.

LOBO, Rui, *The University in the City. Urbanism and University Architecture in the Iberian Peninsula of the Middle Ages and the First Modern Age*, PhD in Architecture: Theory and History of Architecture submitted to the Faculty of Sciences and Technology of the Universidade de Coimbra, supervised by Paulo Varela Gomes and Hilde de Ridder-Symoens, 2010  
(<https://estudogeral.sib.uc.pt/handle/10316/14585>)

**Keywords:** University architecture; College; University geography; University planning; Salamanca; Valladolid; Coimbra; Alcalá de Henares; Iberian Peninsula

**Abstract:** The dissertation aims to analyse the location of the Iberian universities amongst their urban setting, during the first four centuries of the universities' existence in Spain and Portugal. It also aims at clarifying the development of the typological models of Iberian university architecture, both colleges and central schools buildings. We analyse the theoretical text of King Alfonso X of Castille and León, in the second of the Siete Partidas, concerning the studium generale and its ideal location. The cartography of the settlement processes of the first medieval studia generalia is presented, starting with Salamanca. The first data of a prefigured university geography is tracked down. The first major ex-novo urban projects, related to the university at an European scale, are also studied, both Alcalá de Henares' new university quarter (from 1499) and the later rua da Sofia (Sofia Street), in Coimbra, opened around 1537. The most significant university buildings from the medieval and early modern periods (and in a wider continental context) are pointed out. We systemize the functional and typological organization of the first, most relevant, Iberian university buildings. A critical revision of the current genealogy of Iberian university architecture is put forward, based on the conclusions of the selected case studies. Finally, we proceed with the classification of the various types of university buildings in the broader context of the sixteenth century, during which a significant number of new universities were created, some of them consisting of one sole central building, both residential and for teaching, the "colegio-universidad".

LOBO, Susana Luísa Mexia, *Architecture and Tourism: Plans and Projects. Scenographies of Leisure on the Portuguese Coast, from the 1st Republic to Democracy*, PhD in Architecture: Theory and History of Architecture submitted to the Faculty of Sciences and Technology of the Universidade de Coimbra, supervised by José António Bandeira and Ana Tostões, 2013  
(<https://estudogeral.sib.uc.pt/handle/10316/23799>)

**Keywords:** Tourism; Architecture; Territory; Coast; Portugal; 20th Century

**Abstract:** The emergence of mass tourism in the 20th century introduced a new factor in the characterization of modern society. Guaranteed the access to better working conditions and to housing, the right to "rest" is an important, if not the most important, social achievement of the early century, leading to the widespread regulation of paid holidays in the 1930s. Leisure, now perceived as an activity in itself, would gradually replace work at the basis of social relationships and, consequently, of Da Organização do Espaço (The Organization of Space), in the sense in which that to a "leisure society" would necessarily correspond new forms of territorial perception and

occupation. But while tourism has been widely discussed and studied as a sociological and economical phenomenon, perhaps the one with the greatest global impact in the past fifty years, the same cannot be said of its architectural and urban dimensions, almost always relegated to a secondary plan, if not ignored, within the disciplinary debate, more concerned with addressing issues of form and programme related to the traditional city than those of the, often spontaneous, processes of tourism urbanization. A somewhat contradictory attitude in a country like Portugal, [situated between] o Mediterrâneo e o Atlântico (the Mediterranean and the Atlantic), where the development of a “Sun and Beach” tourism, since the early sixties, has been decisive in the speculative colonization of most of its coastline. It is on the implications of leisure and, therefore, Tourism in Portuguese *A Arquitectura e a Vida* (Architecture and Life) that this dissertation aims to reflect, bearing in mind the need for an urgent, but always postponed, debate on the Architect’s role, as an agent of territorial transformation, in the (re)creation of coastal space as tourism scenery, and, vice versa, the impact of Tourism, while a strategic sector of the domestic economy, in the professional practice. The onset for the proposed reflection is the analysis of the coastal tourism evolution in Portugal, in the period between the establishment of the 1st Republic and the conquest of Democracy, in the assumption that it is in this time span that the matrix of a tourism experience, upon which we still operate today, is defined. This analysis is structured by three key moments, in which to an evolution of the tourist typologies (the traveller, the holidaymaker and the tourist), we match the development of the means of transport (the train, the car and the airplane). Operative binomials to which, in turn, specific programmes and models of a “Sun Architecture” and a “Seaside Urbanism” are associated, also, these, concepts in evolution. In this construction, official policies thought for the sector have, of course, special incidence. Policies with obvious consequences on the type and source of the investments made and, thus, conditioning the action of architects and planners. Although incurring over an historical point of view, the research cannot help essaying some ideas for the future, in the perspective that only an informed and integrated articulation between Tourism, Territory and Architecture can show the path “Hacia una costa inteligente” (Towards an intelligent coast). Because “o conhecimento do passado vale na medida do presente” (knowledge of the past is worth in terms of the present).

LOPES, Nuno Miguel de Pinho, *Goa's Defensive System (1510-1660). Influence in the composition of contemporary territory*, PhD in Cultural Heritage of Portuguese Influence submitted to the Institute for Interdisciplinary Research of the Universidade de Coimbra, supervised by Vítor Luís Gaspar Rodrigues and Walter Rossa, 2017 (<http://www.academia.edu/37436308/>)

**Keywords:** Goa; Portuguese influence; Defensive system; Territory; Heritage(s)

**Abstract:** Facing the absence of an administrative centre representing a meaningful hinterland besides the fortress area, and after the recognition of the strategic importance of this territory, the Portuguese conquered Goa in 1510 and reinforced that position in the subsequent decades, thus establishing a change in the imperial paradigm: from a logic of maritime hegemony to strategies of territorial occupation. Besides being a region of productive land, boasting the largest market of Persian and Arab horses of Western India, it also held a strategic position of prime importance, apparently well-defendable, given its geographical characteristics. From 1530 on, the State of India was consolidated, with the promoted of Goa to capital, where a complex defensive system would be developed relying not only on its fortified structures, but also on its naval might, on its weaponry, and on its communications system extending far beyond the initial territory. This territorial occupation, which experienced gradual growth - firstly with the Old Conquests, then with the New Conquests - corresponded to a position within a wider network, settled by the Indian Ocean, making the Portuguese the largest power of this region during the first century of occupation. This research aims at examining the local historical realities taking place throughout times, which are vital to acknowledge the dynamics of the present territory, thus contributing for the debate on this heritage which includes territory, communications and military constructions, as well as their intersection with

architecture and urbanism. Besides the analysis of the historiographic production - whose works were conducted in a synchronic and diachronic manner - the main investment resides in the understanding between the political-military organisation of the Goan territory and what is left today of the elements that composed the defensive system which was set up therein between 1510 (the time of the conquest of Goa by the Portuguese) and 1660 (the decade of the appearance of the Maratha political-military rule led by Shivaji Maharaj (1630-1680) and the reawakening of the Dutch-Portuguese war, ending a cycle of important losses in the East), a present set of assets with heritage value which is worth reflecting upon. To do so, and using drawing as the main tool of research, a number of graphic surveys was carried out and then a connection was established with the available theoretical foundations, articulating them with the identified and analysed cartography, corresponding to a work basis which allows to demonstrate how drawing and geography, connected to technologies, may become relevant towards a better (re)connaissance of the colonial realities of this territory, used to reinterpret their evolutionary processes (to such an extent that it is possible to achieve a comparative base with other territories and urban cores, particularly in the Indian Ocean) - from the arrival of the Portuguese to Goa to the present reality - in an attempt to find the answers to the different transformations observed therein. Some examples thereof are: how the Portuguese gradually advanced in the territory; the technological evolution of the artillery and the response produced by the military architecture; the different setbacks encountered throughout the time of this occupation (namely the bad decisions regarding the implementation of the capital, or the Indian terrestrial threats, let alone naval, European and other threats); or even the influence and significance of this heritage in the composition of the contemporary territory. Once the object of study has been mastered, and being at stake a contemporary research project integrating the doctorate's degree in Heritage of Portuguese Influence, it proved essential to conduct a reflection on the defensive system as heritage: what it was, what it is and what it might be in the future. In all, we propose the reading of this object as an infrastructure of the territory, resulting in a basic element of Goan identity. As such, its (re)cognition, preservation, and clarification - its legibility, therefore - are key in the identification of the specificities of Goa in the context of India and south Asia.

MACEDO, Marta Coelho de, *Designing and building the Nation: Engineers and territory in Portugal (1837-1893)*, PhD in Architecture: Theory and History of Architecture submitted to the Faculty of Sciences and Technology of the Universidade de Coimbra, supervised by Tiago Saraiva and Walter Rossa, 2010 (<https://estudogeral.sib.uc.pt/handle/10316/14554>)

**Keywords:** Not available

**Abstract:** Not available

MAGRINHO, Sofia d'Almeida da Costa Macedo, *The defense and safeguard of cultural heritage in Portugal: the Associations of Defense of Cultural Heritage (1974-1997)*, PhD in Modern and Contemporary History submitted to the School of Sociology and Public Policy of ISCTE-IUL, supervised by Ana Maria Ferreira Pina and Jorge Manuel Raimundo Custódio, 2017 (<http://hdl.handle.net/10071/14195>)

**Keywords:** Portugal; Cultural heritage; Associations; Defence and safeguard; Heritage politics and governance

**Abstract:** In 1972, in its general Assembly, UNESCO proposed the Convention Concerning the Protection of the World Cultural and Natural Heritage (World Heritage Convention). With it, the universal and exceptional value of heritage, whether cultural or natural, was recognized. Although Portugal only adhered to this document in 1981, the new heritage concepts were already taking its place, especially after the 1974 revolution, much owing to Portuguese technicians present in international conferences in the 70's and 80's. In 1978, in Alcobaça, in the International Conference on Research and Defense of Cultural Heritage, the meaning of cultural heritage gained a new

approach and new dynamics and growth took place, influencing the heritage preservation model applied until then. The Heritage Defense Associations were particularly active and relevant during that event. In the following years the heritage associations movement grew intensely as the I Defense Association Heritage Meeting, held in Santarém in 1980, demonstrates. The associations gathered together in order to influence heritage politics in the country and in 1985 the first National heritage Law was published. The dynamics of this movement from 1974 until 1997 were this study's object, in contrast with an apparent void of action from the civil society.

MAHARJAN, Monalisa, *Linking heritage: Yenya Punhi Festival a path to reinforce identity. The Katmandu experience*, PhD in Art History submitted to the Institute for Advanced Studies and Research of the Universidade de Évora, supervised by Filipe Themudo Barata and José Alberto Machado, 2016 (<http://hdl.handle.net/10174/18925>)

**Keywords:** Intangible heritage; Tangible heritage; Linkages; Conservation and indigenous system

**Abstract:** In today's world heritage worldwide are at the risk not only because of natural process of decay and destruction but also by social change like urbanization, globalization and homogenization of cultures. With these emerging problems, the heritage conservation discourse also has reached to a new dimension including broader range of concepts like tangible heritage, intangible heritage, community participation, indigenous knowledge and many more. Even with the changing scenario in the international context about the heritage conservation, Nepal's heritage conservation still focus on monuments, sites and buildings. In add to that the conservation practices are still top-down approach and community involvements are limited only in plans. While numerous intangible heritages like masking dances chariot processions, festivals and rituals, which form an integral part of the daily social life of people are still being continued and managed by the community and its people, without serious attention from the government. In Kathmandu Valley these heritages has been maintained with the traditional social association of people known as "Guthi" which has been continuing since 5th Century. Most of the tangible and intangible heritages have survived for centuries because of this unique association of people. Among the numerous festivals of the Kathmandu Valley, the festival Yenya Punhi was chosen as a case for this study, which is also a major festival of Kathmandu. This festival is the perfect example for the study as its celebrated in the city that is the most urbanized city of Nepal with the challenges of the every modern city like social changes and urbanization. Despite modern challenges Guthi still plays a major role in the heritage conservation in Kathmandu Valley. Now there are some interventions of the various formal institutions. So this study will be focusing on the management, continuity and problems of the festival along with Nepal's position in terms of intangible heritage conservation. The problem of Kathmandu and Yenya Punhi festival is the problem of every country in the similar situation so with this case study it can be a good example for finding solutions of the similar problem not only the other festivals within Nepal but also elsewhere in the world.

MARIZ, Vera Félix, *The "memory of the empire" or the "empire of memory": The safeguard of the Portuguese overseas architectural heritage (1930-1974)*, PhD in Heritage Sciences and Restoration Theory submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Maria João Baptista Neto. 2016 (<http://hdl.handle.net/10451/24290>)

**Keywords:** Architectural Heritage; Conservation and restoration of national monuments; Estado Novo; Colonialism; Propaganda

**Abstract:** The present study focuses on the evolution of the safeguard of Portuguese overseas architectural heritage between 1930 and 1974, period marked by the Estado Novo's strong colonial component, by the full understanding of monuments as testimonies of the Nation's greatness and by its use as instruments of propaganda and legitimisers of an alleged right to discover, conquer, occupy

and colonize. Bearing in mind these three aspects, we aim to understand the characteristics of this/these parallel reality/realities to the universe dominated by the portentous General-Directorate of National Buildings and Monuments. Thereby, geographically we move between Cape Verde, São Tomé and Príncipe, Guinea, Angola, Mozambique, Portuguese India, Macau and Timor, the territories of the so-called Portuguese Colonial Empire. After the year 1958 and the publication of the Decree n°41 787 the national monuments of these overseas provinces became under the aegis of the Ministry of Overseas. The General-Directorate of Public Works and Communications of this ministry would be, from that time, responsible for the inventory, classification and guidance of conservation and restoration works on those monuments. However, we are not facing a universe exclusively marked by the action of this institution, because in some of the overseas provinces, in addition to the departments of Public Works responsible for the execution of interventions on national monuments, there were specialized commissions. We refer to Portuguese India's Permanent Commission of Archaeology, Angola's Commission of Provincial Monuments/Commission of National Monuments and Mozambique's Commission of National Monuments and Historical Relics, institutions created in 1895, 1922/1942 and 1943. Therefore, throughout this dissertation we identify, examine and compare perceptions and attitudes of public and private bodies, of individuals and groups, preservation and valorisation programmes, as well conservation and restoration practices or criteria. We aim to reveal the existence of a reality simultaneously marked by hints of continuity and pioneering efforts that allow us to gain more and better knowledge of the heritage practices and policies promoted within the established time limits.

MARQUES, João Orlindo Simão Ventura, *Through the meanders of shale: the rural heritage in the Parish of Vide*, PhD in History: Museology and Cultural Heritage submitted to the Faculty of Arts and Humanities of the Universidade de Coimbra, supervised by Irene Montezuma de Carvalho Mendes Vaquinhas and Margarida Sobral da Silva Neto, 2015  
<https://estudogeral.sib.uc.pt/handle/10316/26320>

**Keywords:** Not available

**Abstract:** In the Natural Park of Serra da Estrela-presents a cultural annuity that virtually vanished from the memory of those who lived with him. In the parish of Vide, individuals who trace their origins to it were now asked about the concept of cultural and rural heritage being invited to give their cooperation to find the most effective ways that can safeguard your memory and identity. Remembers thinking that says "a people without history is a people without identity." Knowing the cultural heritage of this rural area, the habits and customs of the population, provided the socio-economic perspective of its people and its history. It was this road that was intended go: recover, today more through memory, a forgotten heritage. Aspects of the rural economy, the various villages that make up the territory, crops, daily practices and traditional arts and crafts, with marked relief the economic development of ancient times but are at risk of being lost in this time. Wanted to know better describe the infrastructure of urban areas, where homes, buildings religious or schools revealed themselves as more expressive elements. Also show other structures for collective use, as sources, the ovens and the floors, indispensable in people's livelihood that served themselves of them. Traversing this environment of rural experiences presents the grain mills, oil mills of wine or oil mills, essential in the processing of agricultural products. Give to know the different ways of organizing space devoted to farm, as well as the different irrigation systems and other buildings in rural environment, used in the territory under study. With the presentation of the heritage of the parish Vide, stocks are now registered with the collaboration of local actors put themselves questions about what are the prospects for its future. What to do with this awareness of the rural heritage? Developed projects that can provide indicators to delineate and enforce a program to revitalize the local productive fabric? What are the results of asset rehabilitation programs in areas nearby with similar socio-economic characteristics, implemented in recent decades? Placed these issues, analyzed the tests already carried out elsewhere, the thesis "On those intricacies Shale: the rural heritage of the parish

See" seeks to present a proposal safeguard the rural heritage of the parish Vide, hoping that this heritage engendered multiple generations able to come closer to the territory and the inhabitants there still resist generations. The traditional rural world disappears striding irremediably losing the ability to adapt to new times and the new socio-economic reality. Is consecrated by the policies of the last four decades that cities are only out to the survival of younger rural generations. Only over time can clarify whether Interior Portugal will return to its condition wild territory.

MARTINS, Carlos Henrique Moura Rodrigues, *The Public Works Program for the Territory of Continental Portugal (1789-1809): Political Intent and Technical Rationale - Douro's Port and the City of Oporto*, PhD in Architecture: Theory and History of Architecture submitted to the Faculty of Sciences and Technology of the Universidade de Coimbra, supervised by Mário Júlio Teixeira Krüger and Alexandre Vieira Pinto Alves Costa, 2014 (<https://estudogeral.sib.uc.pt/handle/10316/25713>)

**Keywords:** Not available

**Abstract:** This thesis proposes as main topic to understand if the public works initiated in 1789 by the ministers José de Seabra da Silva and Luís Pinto de Sousa corresponded to a state policy for the promotion of transport and communication, and if the initiatives globally undertaken constitute a comprehensive program; or whether, by contrast, were unintentional initiatives and often occasional ones, as formulated by Artur Teodoro de Matos in 1980. The work explores this question by analysing and interpreting the geneses, development and impact of public work policies implemented by the second government of Queen D. Maria I and continued by subsequent administrations until the Napoleonic Wars. The analysis takes as its starting point, the projects and works undertaken by the central State in this period of twenty years (1789-1809). The proposals were observed in its morphological and historical context, aiming to clarify the structure, sequence and overall cadence of public works. Furthermore, this analysis seeks to understand the content of the different public policies and to learn their process of conception and resolution. The perspective is essentially global, covering all Portugal mainland. However, there is an emphasis on the Douro harbour and the city of Porto, as being the experience with greater coordination between different programs and levels of intervention. It was adopted, as working method, the relationship between legislative action, production project and field experience, in seeking to interpret political intent and technical reason, crossing thought and action. It is argued that the set of projects and works undertaken contains a network idea for the territory. A hierarchical network at programmatic level, where it is given priority to the land routes followed by the inland and maritime waterways, in an increasing degree of technical complexity. A hierarchical network at spatial level, having as structural axis the connection by land between the two main urban centres of the country, the port cities of Lisbon and Porto; starting from this north-south axis, the mainland organization spine, the connections between roads, waterways and port areas were established. It is proposed as a hypothesis, that the aim of this program was to promote the economic development of the country in order to reduce foreign dependence, particularly in relation to Brazil, and in order to limit dependence of the domestic small and medium urban centres from the cities of Lisbon and Porto. One concludes by the relevance of this public works program, whose territorial structure, despite its partial and incomplete implementation, was continued by Costa Cabral and consolidated by Fontes Pereira de Melo is the underlying arrangement that determines the network ways that came up until today.

MARTINS, Patrícia Isabel Sousa Roque, *(Un)Accessible Museums: Disability, accessibility and inclusion in art museums*, PhD in Fine Arts: Science of Art submitted to the Faculty of Fine Arts of the Universidade de Lisboa, supervised by Fernando António Baptista Pereira, 2015 (<http://hdl.handle.net/10451/15959>)

**Keywords:** Accessabilities; Disabled audiences; Disability Studies; Inclusive Museums; Post-modern museum

**Abstract:** Starting in 1980, disabled people have developed the social model of disability. They have been debating the role of the different social agents that create situations of disability, exclusion and social inequality in disabled people everyday lives. Rejecting the medical model, developed in the 1960's, the social model viewed the responsibilities regarding the issue of disability as more of a human rights issue. Influenced by these developments from the twenty-first century, Europe embraced these claims, providing guidance to it's Member-states to act in favor of the social inclusion, towards a society without barriers. Following these guidance, Portugal has produced specific legislation for the full participation of disabled citizens. Meantime, in the world of museums, new principles were developed, with emphasis on public places at the centre of it's dynamic. The museum collections are now considered to be in service of society and its development. In the field of museums studies, a current was created, based on the social model of disability, believing that museums have the potential to combat inequality and social exclusion of disabled people. All over the world, activities arise in museums seeking to include disabled audiences, by offering specific programmes. Portugal, immersed in this context, has implemented some initiatives for the establishment of accesses. However, there remains a distance that hinders the participation of disabled people in the museum space. With this research work, it is intend to meet all the complexity that has involved the inclusion of disabled audiences in art museums, or through the analysis of different kinds of access, either by understanding the place of disabled people in todays society and in the past. To achieve this, three case studies, with groups of people with intellectual and visual disabilities, and the Deaf community, were conducted through visits to exhibitions in CAMJAP and Gulbenkian Museum. The personal record of the author has shaped this analysis, allowing compromising the potential of museums in improving their lives and its contributions to the social harmony.

MATOS, Alexandre Manuel Ribeiro, *SPECTRUM: a collection management standard for Portuguese museums*, PhD in Museology submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Rui Manuel Sobral Centeno, 2013 (<http://hdl.handle.net/10216/73801>)

**Keywords:** Normalization in Museums; Collection management procedures; Collection management; Information Systems in Museums; SPECTRUM

**Abstract:** The management of the cultural heritage in the custody of Portuguese museums requires the attention of those responsible and the state bodies that define the national museological policy. The high number of museums and the significant increase in cultural assets that they have been incorporating, as well as the significant changes that the museological sector has undergone in recent decades, compel these institutions and their professionals to seek the most efficient means to carry out structuring tasks of its activity: to document and manage its collections. SPECTRUM - The UK Museum Collections Management Standard has become, in the international museum community, one of the most efficient and well-developed standards for collection management procedures. The success of the process of internationalization of this norm proves this. In this sense, this work seeks to verify the pertinence and advantages of this standard for Portuguese museums and the relevant work of digitization, documentation and management of the collections that the majority has been doing for some years. Knowing the existing difficulties, with respect to the human and financial resources of these institutions, it is our intention to provide a tool that, being simple to use, serves the preparation and execution of the management of the museological heritage. This document is the result of three studies that we have undertaken in this regard. The translation and adaptation of SPECTRUM to the national legal context and reality, the verification of the compatibility of the standard, through the case study of its application in the Museum of Science of the University of Coimbra and the adaptation and construction of a collection management system compatible with that standard in collaboration with the company Sistemas do Futuro.

MATOZZI, Martina, *The Portuguese of "Torna-Viagem": The Representation of Emigration in Portuguese Literature*, PhD in Cultural Heritage of Portuguese Influence submitted to the Institute for Interdisciplinary Research of the Universidade de Coimbra, supervised by Margarida Calafate Ribeiro and Roberto Francavilla, 2016 (<https://estudogeral.sib.uc.pt/handle/10316/29114>)

**Keywords:** Portuguese Literature; Portuguese Emigration; Literature of Migration; Stranger/Other; Rootlessness; Exile; Empire

**Abstract:** How is the migratory experience represented in Portuguese Literature? This dissertation wants to offer an answer to this question through a study that might contribute to the comprehension of a Portuguese society's characteristic that is structuring and diversified: emigration, a persistent and remarkable feature in both the past and the present. The main objective is to outline a literary map that functions as a hermeneutic guide on the appearance and the characterization of this theme. Therefore, it analyses representations of emigration since mid-XIXth century until the contemporaneity – in novels, short stories and chronicles – with the purpose of hypothesizing the relevance of the migratory experience in the Portuguese literary field. This path is guided by a constellation of concepts: the broad notion of empire and its repercussions in Portuguese culture as well as the differences that need to be clarified when using words such as emigration, diaspora or exile. The idea of migration becomes then stimulating and inclusive in the context of literary studies, being expanded to the observation of notions like: other/the stranger, uncanny, absence, rootlessness, hybridity and ambivalence. Since the creation of the brasileiro torna-viagem in the novels of Camilo Castelo Branco and Júlio Dinis, this character type continued to appear in new portraits, re-writings and counterpoints in the texts of the writers of Geração de 70 as well as in the end of the century writings of Fialho de Almeida and Trindade Coelho. The emigration is also reported as an experience in a contact zone through the discursive compendium of the travel writings of Francisco Gomes de Amorim. In the beginning of the XXth century, these same writings are re-written and questioned in the novels by Ferreira de Castro. In the XXth century it is possible to observe the persistence in the reformulation and denial of Camilo Castelo Branco's paradigm through the short stories of Aquilino Ribeiro, Miguel Torga and Mário Braga. At the same time, other types of texts about emigration start to surface, where the difficulty of telling the experience of migration and its subsequent rootlessness is obvious. The geographical dispersions is not restricted to Brazil, also including other destinations like the USA and Europe. In the case of North American it is essential to highlight the narratives produced in Azores, with its mirages of America and the realistic and personified telling of the migratory experience. The European case is all about the appearance of a motley group of texts that testify with rawness the great wave of emigrants that went to France and Germany during the last two decades of the Estado Novo dictatorship. From the deep abyss of emigration come to us the reflections of Miguel Torga and the writings of exiled intellectuals like Jorge de Sena, José Rodrigues Miguéis and Manuel Alegre. Finally, we arrive to the literature published after the 25th of April of 1974, with the novels of Olga Gonçalves, Manuel da Silva Ramos, João de Melo and José Luís Peixoto. Distinguished by the processes of re-writing History and the memories of emigration, they represent the group of texts that I propose to identify with the current definition of migration literature, in an extraterritorial way. Thus, it is established that this is how the migratory theme is presented and represented in the Portuguese literary field. Therefore, it is possible to consider that the corpus of the works studied in this dissertation represents a heritage of the migrant storytelling which, in a cyclic and inconclusive path of return (torna-viagem), is manifestly rich in themes, structures and stylistic narrative ways in constant re-writing and renovation.

MAURÍCIO, Ana Fabíola Ferreiro Nobre, *30 years of culture, art, and metamorphoses: the Modern Art Centre of the Calouste Gulbenkian Foundation and the reshaping of Lisbon's cultural landscape*, PhD in International Doctoral Program in Culture Studies submitted to the Faculty of Human Sciences of Universidade Católica Portuguesa, supervised by Luísa Leal de Faria and Ansgar Nünning, 2016 (<http://hdl.handle.net/10400.14/21594>)

**Keywords:** Not available

**Abstract:** This dissertation analyses the role of the Modern Art Centre (CAM) of the Calouste Gulbenkian Foundation (FCG) in reshaping Lisbon’s cultural landscape from the early 1980s to the early 2010s by establishing a dialogue between the CAM’s activities and the Lisbon socio-political, educational, and cultural-artistic contexts. The research, accounting for the transitional aspect of those contexts throughout the years, delineates a trajectory of Lisbon’s (and Portugal’s) development in the fields of artistic and cultural accessibility and democratisation as well as consumption and fruition. This delineation, which includes a review of the respective European and North-American developments as contextualisation, starts by encompassing the period of the Estado Novo dictatorial regime – highlighting the FCG’s role in devising new cultural policies and in initiating a modernisation process –, and the period of the 1974 Revolution in Portugal – underlining the relevance of counter-cultures in the redefinition of artistic and academic practices –, so as to depict the Portuguese and international cultural realities which preceded (and greatly influenced) the CAM’s constru(ct)ing processes. The analysis seeks to explain how the CAM, as a reflection of and a response to those realities, would become a paradigm-shifting element within Lisbon’s artistic and cultural landscapes, as well as a key feature of the required short-circuiting between modernity’s objectives and postmodernity’s symbolical values (v. Santos, 2013[1994]). The research then focuses on exploring the CAM’s role in establishing an exhibitionary complex (v. Bennett, 1999) conducive to supporting a cultural transition between late modernity and postmodernity in the 1980s, and helpful in mediating globalisation’s processes from the late 1990s onwards. The dissertation aims, thus, at understanding and demonstrating how the CAM’s agency within the cultural-artistic field indelibly reshaped Lisbon’s cultural landscape, i.e., how the CAM embodied social-political, urban-museological transformations and, thus, contributed to reshaping the citizens’ artistic-cultural behaviours – and therefore their cultural identities – at pivotal moments of urban and national redefinitions.

MENDES, Manuel Cardoso Furtado, *The use of renewable energies in Museum buildings*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Mário Caneva Magalhães Moutinho, 2011 (<http://hdl.handle.net/10437/4982>)

**Keywords:** Museums; Museology; Sociomuseology; Renewable Energies; Environment Sustainability

**Abstract:** This thesis is included in Museology studies and its specific theme, “The use of renewable energies in Museum buildings”, is framed by the emphasis that environment and its preservation as cultural heritage currently receives from diverse fields of investigation. We systematize and present diverse technical solutions available in the market related with the capture and production of environmentally friendly renewable energies, which can be used in Museum buildings, aiming at their economic and financial sustainability. We also discuss the technologically developed renewable energies more appropriate to use in museum buildings in what concerns their origin, capture and production. More emphasis will be placed on photovoltaic solar energy in face of its actual technological development, which allows its full integration on any kind of buildings with virtually no negative visual impact. We also present a case study where photovoltaic solar technology is applied on a specific Museum building.

MENDIRATTA, Sidh Daniel Losa, *Devices of the Defensive System of the Northern Province of the State of India, 1521-1739*, PhD in Architecture: Theory and History of Architecture submitted to the Faculty of Sciences and Technology of the Universidade de Coimbra, supervised by Walter Rossa and Paulo Varela Gomes, 2012 (<https://estudogeral.sib.uc.pt/handle/10316/21363>)

**Keywords:** Modern Age; India; Portugal; Forts; Architecture; Territory

**Abstract:** The Northern Province was the first area of the Estado da Índia to have territorial dimension and depth. Until then, Portuguese sovereignty in the eastern sphere of its empire was limited to coastal possession – cities or forts – or little islands like Tiswadi. During the Northern Province’s timeline, from 1534 to 1739, its four urban settlements developed bulwarked walls, whose archaeological traces are mostly still well preserved. Beyond these towns, the territory was dotted with an extensive network of smaller defensive positions, varying considerably in size and shape. As a result of the colonial occupation and administration system, the territory’s first line of defence was a string of fortified manor houses, many of which mounted artillery on their walls. These were the country residences of the Portuguese land and village owners. Also as a consequence of the process of colonial occupation, a comprehensive network of religious structures emerged, mostly built by the religious orders, within which the Jesuits and the Franciscans clearly stand out. Many of these structures also had a defensive outlook or potential, and a handful was even fitted with bulwarks mounting cannons. Besides the private and religious structures, the Estado da Índia built many fortifications to protect smaller settlements and strategic locations like mountaintops and passages, river crossings and bends. Due not only to their numbers but also to their diversity - both morphologically and tectonically - and also their interdependence, this network of strong points, together with the militia model and the naval forces adopted to tender it, represents a territorial defensive system of outstanding interest, especially from the architectural, urban and landscape history perspective. This defensive system was put to the test repeatedly by an array of invasions and attacks, and its structures evolved according to the scale and nature of its enemies, hampered constantly by the limited resources and manpower of the Estado da Índia, notably after the loss of supremacy on the Arabian Sea. Both as part of a network and individually, the devices of this defensive system have not been researched, with the exception of the aforementioned four urban settlements and they represent a fundamental topic not only in the history of the Northern Province but also of the whole Estado da Índia.

MENDONÇA, Lisandra Ângela Franco de, *Conservation of Architecture and the Modern Urban Environment: Maputo's historic urban centre*, PhD in Cultural Heritage of Portuguese Influence submitted to the Institute for Interdisciplinary Research of the Universidade de Coimbra, supervised by Walter Rossa, Júlio Carrilho and Giovanni Carbonara, 2016  
(<https://estudogeral.sib.uc.pt/handle/10316/29573>)

**Keywords:** Modern heritage of Maputo; Architectural and urban conservation; Heritage conservation; Heritage conservation in a postcolonial context; Cultural heritage of Portuguese influence; Mozambique

**Abstract:** Forty years after Mozambique's Independence from Portugal (25th of June 1975), the difficulties in assessing and rehabilitating the modern architectural heritage of colonial origin (which represents the bulk of the edification within the limits of the so-called “city of cement”) are evident. The structural adjustments programmes, consequence of contrasting doctrinal changes and expressed in the adoption of specific economic reforms, along with the prolonged civil war (1974-1992) that intensified the dislocation of the rural population to the cities, contributed to the progressive degradation of the historic urban centres and their services. The postcolonial appropriation mechanism led to a natural process of “refunctionalisation” and to the abandonment of many urban infrastructures. Both the violence of colonization and decolonization accompany the narratives of these spaces. This text focuses on the modern heritage of Maputo (from the late nineteenth century to 1975) and is interested in deepening the knowledge of twentieth century architecture and the particularities (ideological, technical, and material) involved in the conservation of architectural heritage associated with the postcolonial context. The difficulties relate greatly to specificities of the “modernity” itself: its lacking functionality/adequacy to new functions, the deterioration of materials, the replacement of infrastructures (obsolete after a few decades), the changes in the urban surroundings, its current maintenance, and the acceptance of the patina, as well as the recognition of

this recent heritage, its protection by an official tutelage and last, but not least, these conceptual spaces and structures have been developed for a particular cultural, social and economic ambience, which find hard adequacy in the contemporaneous condition. Studying the aging buildings, and the relationship between such different cultures (colonial and postcolonial) bring new challenges and discussion of issues that deserve consideration: 1) their “lifetime” proximity to our own epoch affects the (historical) distance required for properly interpreting and evaluating their significance; 2) we do not have accumulated knowledge or technical expertise to handle all the variety of the modern heritage of postcolonial societies, considering that we are not interested in mastering only the technology, but also the ways urban and domestic spaces are now (re)demarcated and lived, given that the urban postcolonial environment gained new historical and cultural layers that have to be acknowledged; and 3) the Western notion of heritage has not found acknowledgment in areas of non-European roots, especially when related with colonial experiences. In the first part of this dissertation, I focus on the social and economic transformations in the urban and architectonic framework that took place in the postcolonial context in Maputo. In the second and third parts, I address the measures that have been undertaken by Mozambican officials and the difficulties that arise in the management and enhancement of the modern colonial heritage.

MENDONÇA, Lúcia Glicério, *University Museums and Liquid Modernity: Challenges, Commitments and Trends (a study from the perspective of the Actor-Network Theory, Brazil and Portugal)*, PhD in Museology submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Maria Alice Duarte Silva, 2017 (<https://repositorio-aberto.up.pt/handle/10216/111042>)

**Keywords:** University museums; Liquid modernity; Liquid museums; Actor-Network Theory; Laboratory museum

**Abstract:** This thesis studies university museums from the point of view of Zygmunt Bauman's thinking, specifically by qualifying the present moment according to the concept of liquid modernity, elaborated by this theorist. It analyzes a set of problems belonging to the area of Museology and includes the action of individual and collective actors, human and nonhuman, with a view to the creation of networks of relations for the preservation of memory and heritage, as well as the production of innovations and sustainability cultures. The aforementioned problem evolves in the context of the tensions between university and museological policies. The aforementioned problem evolves in the context of the tensions between university and museological policies. The general objective of this work is to investigate certain university museums, understood as laboratory museums, and their contributions to contemporary Museology, in terms of new tendencies and approaches. In order to achieve this, we chose the Actor-Network Theory (ANT) as a methodological reference. Its inspiration is anthropological and adopts ethnographic procedures to research the production of innovations in the context of Science and Technology. The theoretical and methodological references converge in this thesis, for we observe that it is within the scope of politics that Latour and Bauman meet. In other words, the Actor-Network Theory, when following the actors, seeks to map and reproduce the action of these subjects, which is also political. It is at the level of the actors that political practice is best observed, and it can be seen in the formation of networks in the university museums sector. Hence, we elected as object of study the academic projects developed in the museums and applied on them the theoretical-methodological amalgam Bauman-Latour, as well the concept of liquid museums developed by Van Oost (2012). The field work was performed in Brazil and Portugal, in the following museums: the Historical Museum of Londrina "Padre Carlos Weiss", in the State University of Londrina (UEL), located in the state of Paraná, Brazil; the Wool Museum of the Universidade de Beira Interior, in Covilhã, Portugal, and the National Museum of Natural History and Science of the Universidade de Lisboa, in Portugal. To support the work of data analysis, the software Nvivo, version 10, was used. This thesis also aims to contribute to the field of Museology and to promote a better understanding of university museums by focusing the debate on the dimension involving the university policies and museological studies. Besides, it

highlights the latent and not very visible potentialities of the focused museums, concerning the production of scientific and technological innovations, as well as the development of new sustainability cultures.

MENDONÇA, Tânia Mara Quinta Aguiar de, *Museums of Image and Sound: the challenge of the musealisation of audiovisual collections in Brazil*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Maria Célia Teixeira Moura Santos, 2012 (<http://hdl.handle.net/10437/5205>)

**Keywords:** Musealization; Audiovisual Collections; Intangible Heritage; Museums of Image and Sound

**Abstract:** This thesis, *Museums of Image and Sound: the challenge of the musealisation of audiovisual collections in Brazil*, presents the paths travelled in search of understanding how these museums carry out the research, preservation and communication of audiovisual collections and how the community involvement in this process occurs. The investigation was systematized as a contribution to the reflection on the resizing of the strategies of these museums, so that they are not limited to hold exhibitions of established technology, relegating to the background the potentiality of the collections and the richness of the shared action, but they become knowledge building spaces and citizenship. It has been found also the influence of national museums policy actions musealisation of MISEs, evidenced in projects sponsored through the mechanisms of encouragement and financing of IBRAM/MinC. The journey continues. The determination is to fill gaps left, stimulate further investigation, raise the debate, refocusing the route and give meaning to life.

MESSIAS, Maria José Miguel, *Information and communication technologies in the democratization of museums: Participatory and inclusive digital strategies*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Mário Caneva Magalhães Moutinho, 2018

**Keywords:** Not available

**Abstract:** In recent decades, the increasing adoption of information and communication technologies by museums, incorporated into the exhibition space or as a way of providing a remote museum experience through the Web, has increased access to cultural assets for larger and more diverse audiences, as well as making new forms of mediation possible - multi-directional interaction between the institutions and their users, who can now become more actively involved with cultural heritage through innovative and more participatory museological practices. This transformation in relation to the audience is seen as an opportunity for museums to reinvent themselves and ensure that they continue to be relevant in the 21st century, as democratic institutions which are more open and responsive to society and changing circumstances, actively participating in debate and reflection on contemporary issues, promoting development, mutual understanding and citizenship. This research analyses the current and potential impact of information and communication technologies in contemporary museological practices, focusing in particular on the use of technology as an instrument for democratising the museum to promote accessibility to cultural assets and to encourage the involvement of diverse audiences with cultural heritage. Based on a literature review and through observation, surveys and case studies, an attempt was made within the Portuguese and European setting to find out which are the most widely-adopted digital communication resources and strategies, which are expected to have greater use in future, the main objectives in using them and the obstacles to their implementation. Fifty European and Portuguese cultural institutions collaborated in the study, as well as visitors to two Portuguese institutions selected as case studies.

MOITA, Tiago Alexandre Asseiceira, *Portuguese Hebrew books in the Middle Ages: From the Sefer He-Aruk of Seia (1284-85) to the late-medieval illuminated manuscripts of the Lisbon School and the first incunabula*, PhD in Heritage Sciences and Restoration Theory submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Luís Urbano de Oliveira Afonso, 2017 (<http://hdl.handle.net/10451/28719>)

**Keywords:** Not available

**Abstract:** This dissertation addresses the study of Portuguese Hebrew manuscripts produced between the thirteenth and fifteenth centuries. A comprehensive analysis of this heritage was carried out in its material, historical, cultural and artistic aspects, with a particular focus on the production of the second half of the fifteenth century, which encompasses the majority of the remaining manuscripts. The corpus is comprised of nearly sixty Hebrew manuscripts produced in cities such as Lisbon, Faro, Torres Vedras, Elvas, Évora, Guarda, Leiria, Loulé, Moura, Porto, Santiago do Cacém, Seia and Setúbal. However, the number of manuscripts produced in Lisbon is overwhelming and comprises almost all of the illuminated manuscripts, studied in this dissertation. While the copy of the manuscripts was, for the most part, a private enterprise, carried out by scribes who worked to patrons, the illumination of codices was made by two distinct teams of illuminators, probably associated in two different workshops, active in Lisbon in the last two decades of the fifteenth century. The identification of a new illuminated manuscript with *cólofon* – the Moscow Bible of 1496 – allowed to define with more rigor the chronology of several non-dated codices with similar decoration. In terms of style the illuminations of the Lisbon School are affiliated in the late Gothic and Proto-Renaissance, showing the receptivity of the Jewish community (or at least of its cultural and economic elite, responsible for ordering the volumes) to the culture of the Christian majority. The study of the Portuguese Hebrew incunabula, produced in the same period, and the analysis of the printed decorative borders, allowed the conclusion that there is a visual continuity between the Hebrew manuscript and the first printed editions, and there are mutual interchanges between the illuminated borders of the manuscripts and the borders of incunabula. After the expulsion of the Jews from Portugal in 1496/97, the main destination of these books was the Italic Peninsula and also North Africa and the Ottoman Empire, as can be seen from the internal information left by the successive owners in the books.

MONIZ, Gonçalo Esteves de Oliveira do Canto, *The Modern Teaching of Architecture: The Reform of '57 and the Schools of Fine Arts in Portugal (1931-69)*, PhD in Architecture: Theory and History of Architecture submitted to the Faculty of Sciences and Technology of the Universidade de Coimbra, supervised by Alexandre Vieira Pinto Alves Costa and José António Oliveira Bandeirinha, 2011 (<https://estudogeral.sib.uc.pt/handle/10316/18438>)

**Keywords:** Not available

**Abstract:** At the Escolas de Belas-Artes of Oporto and Lisbon, the architectural education has accompanied the debate that Portuguese architects promoted on Modern Architecture showing positions either of resistance or of support and enthusiasm about Architecture, Art and Society. In Portugal the beginning of Modern Architecture is also dependent on the action of Estado Novo about both public buildings and educational policies, legislating with ideological targets. In this context, we think, as a starting point, that the fight for a Modern Architecture was also based on the fight for a Modern Architectural Education aiming to train an architect with an artistic and technical dimension. According to this cultural and political perspective, this study has the objective of identifying and characterizing the teaching that was produced at the Architecture Courses of the Portuguese Escolas de Belas-Artes during the period of Modern Architecture and of the Estado Novo, having as limits the publication of the Reform of 1931 and the dissolution/break-up of the Reform of 1957 in 1969. Considering that the Reform of 1931 ratified a Beaux-Arts teaching, it is important to analyse the criticism to this system through the process of building and implementing

the Reform of 1957 carried out by teachers, students and architects. All through this work we'll argue that this reform process corresponds to the building process of a Modern Architectural Education, situating this system in the pedagogical methodologies to a modern pedagogy proposed by John Dewey and by Walter Gropius at Bauhaus and in the Architecture course at the Harvard University, published later at the CIAM (Congrès Internationale d'Architecture Modern). From a methodological point of view, the transformation of the Beaux-Arts teaching into a modern teaching was investigated through two approaches: one of political and cultural character, where the national and international discussion on teaching methods, the role of the architect in society and the teaching reforms are studied and another one, of educational character, where the daily life in the Architecture Course at both Escolas de Belas-Artes will be further examined through the School management, through the pedagogical, the associative, the cultural activities and through the teaching spaces. The investigation was supported essentially on documents that witness the debate and the didactic method of this period and the reflections of the direct intervenient persons through their essays, articles, interviews and statements. From all this, the school work was the leading motive of the investigation, allowing immediately to come to two paradoxical aspects – at both Escolas de Belas-Artes, with different methods and approaches, modern education was born on a Beaux-Arts curriculum and the modern curriculum produced an experimental education, critical of Modern Architecture.

MONTEIRO, Joana Maria Nunes de Carvalho d'Oliveira, *An operative model of evaluation of art exhibitions. Case study: National Museum of Ancient Art*, PhD in History of Art: Museology and Artistic Heritage submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Raquel Henriques da Silva, 2017 (<http://hdl.handle.net/10362/22406>)

**Keywords:** Theory and Practice of Exhibition; Exhibition Review; Analysis and Evaluation of Exhibitions; National Museum of Ancient Art; Prado National Museum

**Abstract:** This thesis is enrolled in a matrix whose research base privileges a combination of acquired of theoretical and practical nature that involves the domains of the exhibition and the respective evaluation. It is hereby understood that it is always registered a disparity between the theoretical speech and the practical performance, constituting this, in that way, as an attempt to shorten such disparity. Considering the characteristics of the object in study, this thesis was drawn up in a threefold organization. Part I has the goal of contextualize, in a theoretical and conceptual way, the thematic of the exhibition. Part II has its focus in the study of nuclear case, the National Museum of Ancient Art, here it is performed a synthesis essay that takes as paradigm of museum performance its more emblematic workmanship, the Panels of S. Vicente de Fora. We worked to define the fundamentals, objectives and limits of analysis appropriated to a “real” establishment of the performances of the exhibitions implemented today in the Museum and seen in its multiple manifestations. To complement our approach, we called the experience taken by the Prado National Museum focused in ‘Meninas’ of Velázquez. Finally, in Part III, it is aimed to understand the complexity inherent to the act of evaluate, proceeding to that effect, to the identification of the issues connected with that performance. It is developed a progress report in what concerns the studies and the theoretical premises that seemed to be more relevant to its structuring. With this investigation it is intended, to establish a productive bridge between the domains of the exhibition and its evaluation in a wide and critical perspective providing a base that we think has advantages to the right choice of ways that could give a reasoned answer about the possibility of implementation of an evaluative culture in the universe of art exhibitions.

MONTEIRO, Simone Flores, *Public Policy for Museums in Brazil: The Place of the Brazilian Museum System in the National Museum Policy*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Mario de Souza Chagas, 2016 ([http://www.museologia-portugal.net/files/upload/doutoramentos/simone\\_flores.pdf](http://www.museologia-portugal.net/files/upload/doutoramentos/simone_flores.pdf))

**Keywords:** Museology; Public Policies; Nets and Systems; National Policy of Museums; Brazilian System of Museums

**Abstract:** This research has its organization based in scientific investigation and acts approaching the areas of Museology and Public Policies. The Brazilian cultural area has a difficult and complex path in the way to ensure the culture as citizen rights. The construction of a public policies to museums in Brazil is not different from others cultural areas, they all face for a long time a lack of planning and interest, politic neglect and the misunderstanding of culture as a factor of social development. In 2003, with a new minister of culture Gilberto Gil, the country started to think in a project to culture. At the museums field this project took shape with the National Policy for Museums that has its origins in the museology department movement which claimed for changes to the area and for the museums. By introducing the Brazilian System of Museums, the public policy program established a relationship from the net, the connections with the objective of participatory construction, collaborative and mainly with respect to diversity and promoting social inclusion. Based on reflections about politics, public policy and data from another country experiences, this thesis analyzes the foundation process of National Policy for Museums and the Brazilian Museum System performance and the consequences in museology practice and in established social relationships.

MORAIS, Daisy de, *Teyque'pe': Integrating Cultural Heritage References*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Maria Cristina Oliveira Bruno, 2011

([http://www.museologia-portugal.net/files/upload/doutoramentos/dasy\\_moraes\\_1.pdf](http://www.museologia-portugal.net/files/upload/doutoramentos/dasy_moraes_1.pdf))

**Keywords:** Archaeology; Museology; Cultural Heritage; Piraju; Environment

**Abstract:** The main subject of this thesis is to propose the creation of an Area of Environmental Protection in the territory of Piraju Municipality, State of Sao Paulo, Brazil, as an instrument of planning and management of that territory. The interdisciplinary perspective of the study tries to emphasize the meaningful relationships among different fields of study, such as Archaeology, History, Architecture, Urbanism, Geography and Museology, in order to create a convergent model for the Teyque'pe' Municipal Area of Environmental Protection. The model is supported by a diagnosis of the physical, biotic and anthropic environment, mapping of landscapes and conservation unities. The integration of the patrimonial references recognized by the community defines and delimits the area of environmental protection.

MORAIS, Rita Machado Maltieira de Almeida, *Canvas in Portuguese painting: materials and techniques, from the 15th century to the 19th century*, PhD in Conservation and Restoration of Cultural Heritage submitted to the School of Arts of Universidade Católica Portuguesa, supervised by Ana Calvo and Joana Cunha, 2016 (<http://hdl.handle.net/10400.14/24174>)

**Keywords:** Easel painting; Canvas; Fibres; Weave structures; Pictorial support

**Abstract:** This thesis addresses canvas as a support for painting in Portugal. Concerning the area of conservation, this pictorial support is investigated from a material and technical point of view, through a set of ninety and six existing works in museums and other institutions where the Portuguese painting is well represented. Covering both religious and civil typologies, this research focuses on the evolution of the use of canvas, initially with the distemper technique, through an exemplar of late fifteenth century, and then with the oil painting technique, through paintings from late sixteenth century to late eighteenth century, when the industrial revolution promotes a new period to painting on canvas. From the technical and material point of view, the investigation focused on direct and detailed in situ observation of the reverse of paintings and involved a quantitative and qualitative analysis of the canvas. These were carried out with the support of visible light, digital photography of the front and reverse of paintings and with the use of a thread-count. The formal characteristics

of the canvas were examined and micro-samples of it were collected and analysed by optical microscopy, to identify the material present. In relation to the distemper painting on canvas, the opportunity to analyse some of the constituent materials by optical microscopy, SEM-EDS and  $\mu$ -FTIR, allowed to identify the raw material of the canvas, as well as some of the pigments, grounds and binder present. The approach confirmed the uniqueness of this painting, whose pictorial technique preceded the use of oil in this weaved support. For a better understanding of canvas, the traditional process of weaving in a handloom was discussed and fibres and traditional fabrics used as paintings supports were related with specific international and national artistic periods. The information gathered in this interdisciplinary approach was contextualized through coeval treatises and national and European custom of the use of canvas in the painting. It sought, with that, answer to questions about the choice of certain materials and woven structures, about cloth sizes and paintings' dimensions, about marks and stamps on canvas over the period investigated and, therefore, relate them with preferences of local artists and also insert them in European pictorial practice. The presentation of these results allowed outlining a first idea of the distinguishing features of the canvas as fundamental elements for national painting, a subject that matters to deepen in the future, given to its influence on pictorial technique.

MOTA, Rosa Maria dos Santos, *The use of traditional gold jewelry in northern Portugal in the 20th century*, PhD in Heritage Studies submitted to the School of Arts of Universidade Católica Portuguesa, supervised by Gonçalo da Silveira de Vasconcelos e Sousa, 2014 (<http://hdl.handle.net/10400.14/16707>)

**Keywords:** Gondomar; Póvoa de Lanhoso; Goldsmithing; Popular jewelry; Filigree; Popular festivities

**Abstract:** This thesis pretends to contribute with an overview upon the usage of the “ouro popular”—meaning the traditional gold jewelry—, in the north of Portugal during the twentieth century, pointing out how this material and immaterial heritage framed itself in the social and economic movements of the area, got established as a real and lasting phenomena and how it became an almost folkloric reality. Besides the twentieth century, we also observe that circumstance in the last decades of the nineteenth century — as everything is based on evolving facts of the past. The first decades of the twenty-first century were also considered because part of the study concerns events that took place in that period as a result from happenings from the preceding century. Starting from a brief geographic, economic and social description of the area, we introduced the different typologies of the “ouro popular”, including the raw-materials, forms and techniques used in their manufacture. The production and distribution of such adornments and the different types of goldsmiths were considered, and the periods and means of acquisition of those types of ornaments identified. The economic, social, ornamental and symbolic role of the “ouro popular”, comprising the superstitious and religious significance of some of its adornments, as well as the presence of gold in popular festivities was analyzed. The type of traditional jewelry from the northwest of Spain and the “crioula” jewelry from Salvador da Baía, in Brazil, were briefly considered, pointing out what they have in common with the Portuguese reality and where they fall apart from that. As a complement to this study we produced a glossary. In it different types of jewels are described, as complete as possible, to provide the readers the most thorough information about all the ornaments included in the “ouro popular” from the North of Portugal.

MOUTINHO, Ana Maria Bule de Oliveira Caneva, *Augmented reality applied to Museology*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Maria Cristina Oliveira Bruno and Maria João Noronha Gamito, 2015 (<http://hdl.handle.net/10437/6114>)

**Keywords:** Augmented Reality; Museology; Expography; Museological Installation

**Abstract:** This thesis focuses on the relationship between the visitor/participant and the museological installations. It is assumed that the main objective of a museological installation is to promote the creation of knowledge. In this sense, we explore a number of different exhibition resources, in particular Augmented Reality that enables different readings of the same element/object, and, in this way, it extends the set of possible interactions. For the production and development of museological installations, we have in consideration an iterative design process, combined with an evaluation in the wild, in order to develop the installations in accordance with the visitor's feedback and verifying if the proposed objectives are being achieved. At the Petrie Museum of Egyptian Archaeology we have developed an installation based on gesture tracking, and focused research in an iterative process; on the other hand at the exhibition *Baixa in Real Time*, although we have implemented a few changes based on the visitor's feedback we have focused on identifying different patterns of interaction while interacting with specific installations. In this sense, it is understood that the museological installations can be developed collaboratively, where it is taken into account the different actors in this process, as the visitors/participants, the stakeholders, the technicians, the designers or the museologists. Through the development of museological installations in a dynamic way, participative and in constant update, means to be closest to produce installations that respond to their main objective.

NASCIMENTO, Elisa de Noronha, *Discourses and reflexivity: a study on the musealization of contemporary art*, PhD in Museology submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Alice Lucas Semedo, 2013 (<http://hdl.handle.net/10216/74018>)

**Keywords:** Contemporary art museum; Musealization; Contemporary art; Museum identity; Discourse; Reflexivity

**Abstract:** This dissertation develops a study on the Contemporary Art Museum, more specifically on the 'musealization' of the contemporary art, by approaching musealization as a discursive and reflexive process of (self)affirmation and the reinvention of the museum; being this process constructed from the dialogue between the museum and its own object, i.e., the contemporary art which, by the characteristics of its materials and processes and by the plurality of moments and practices, it tensions and problematizes functions and concepts systematically established within the history and legacy of this institution, which challenges the contemporary art museum to develop new ways of exhibiting, of collecting, of conserving, of creating new concepts and categories, of establishing other types of mediation, of touching its audience, and finally, of confronting its own genealogy, with its own limits and representations. Strong in the methodology are the Case Studies as this dissertation analyses three museums located in Portugal and Brazil: the Chiado Museum - National Museum of Contemporary Art, situated in Lisbon/Portugal, the Serralves Museum of Contemporary Art, situated in Porto city/ Portugal, and the Museum of Contemporary Art of the Universidade de Sao Paulo, situated in Sao Paulo/Brazil. While looking at the peculiarities of each case, this analysis focuses on the approaches in which these museums organize and identify themselves as contemporary art museums through the contextualization of paradigms, of targets and goals, of the functions that will form and justify, and of the processes developed for the musealization of the contemporary art: what are their paradigmatic models? Which periods goes across their collections? How are their collections exhibited? How do they define contemporary art? How are artists getting involved and active in the museological processes? These are a few questions in which this thesis looks for answers, inserted in the discussion on museums identity while critically reflecting current and subjacent ideas of what could be a contemporary art museum when such institution manifests itself as such.

NORAS, José Miguel Correia, *Municipalities' contributions to the safeguard of heritage*, PhD in History: Regional and Local History submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Pedro Gomes Barbosa, 2011 (<http://hdl.handle.net/10451/5757>)

**Keywords:** Patrimony; Quality; Protection; Municipalities; Historical centers; The National Prize of Architecture "Alexandre Herculano"; Plan; Memory; Future

**Abstract:** The preference for the "new" in relation to the "old" often collides with the "poetry of the roots", translated to the "believing and living and feeling", that Herculano spoke about. Given the ravages of the passage of time and given the priority that is offered to what starts from scratch, to the detriment of existing patrimony, it becomes imperative to counter this "utopian mirages" of the desire to rehabilitate, enlivening the inherited territory, under the sign of human authenticity, as the primatial basis of historical centers. Accordingly, the author has collected examples of good practice in where the "original fascination" of the historical centers arises exemplary combined with the demands of modernity. As advocated in this work, it is possible to grow without destroying the roots. After the historical study of the outbreak vandalism brought by the French invasion, it was followed up by the "destructive march of heritage," from 1834, and the "rage" that was unleashed to change this scenario of bloodyness that led Herculano, among other bright minds, to prophesy the end of the monuments in Portugal in the nineteenth century. If there is today a new awareness of the role of historical centers in the development, deployment and notoriety of the municipalities, it is legitimate to recall the associative movement in favor of the patrimony, that appeared in Alcobaça in 1978. Simultaneously, it is mandatory to allude to the initiatives that were associated with the European Year of the Architectural Patrimony, celebrations in which Professor Pais da Silva had a role of utmost importance. These activities, with which the courses on patrimony at the University of Lisbon have joined, on the seventies of the twentieth century, began to build a theoretical armor of support to the efforts of the ground. Among the contributions of the municipalities for the safeguarding of the patrimony, this study has focused in the interventions distinguished under the National Prize of Architecture "Alexandre Herculano", the object of our investigation.

OLIVEIRA, Delambre Ramos de, *Transdisciplinary-whole sustainability as socioMuseology. The tension in urbanization/removal in the favela of Santa Marta, Rio de Janeiro*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Mário Caneva Magalhães Moutinho, 2015 (<http://hdl.handle.net/10437/6115>)

**Keywords:** Not available

**Abstract:** This research analyzes the Santa Marta slum's urbanization/removal process, in Botafogo, Rio de Janeiro's neighborhood, from the "Whole-Transdisciplinary Sustainability" theory and the Sociomuseology. The referential has been built showing the 'creative tension of sense' in Oral History, Memory, Ecomuseology and New Museology. This theoretical approach was important because the urbanization/removal revealed a similar tension between local community and government relation. The neighborhood residents claimed identity participation and preservation, once constructed in the relation with the territory significance. On the other hand, the government had proposed an effective-in-city urbanization model that included the residents' removal from a historical part of the slum using a hazard report of the area. Therefore, initially, the 'tension' contexts in the Oral History, Memory, Ecomuseology and New Museology had been researched. Thus, the 'Whole-Transdisciplinary Sustainability' theory was constructed. Second, the residents' testimonies and the government's urbanization/removal arguments were presented. At last, the participation as a new city equitable construction form uniting the local community and the government goals was demonstrated. In Santa Marta slum, the ecomuseum might exercise an important role to the community participation within the urbanization process and the "Whole-Transdisciplinary Sustainability" theory would reveal the tension between the parts in it. Therewith, the local

leaderships would work for the development do not become violence against dignity, patrimony, cultural heritage and memory.

OLIVEIRA, Leonor da Conceição Silva Ribeiro e Alves de, *Calouste Gulbenkian Foundation: strategies of support and internationalization of Portuguese art 1957-1969*, PhD in History of Art: Museology and Artistic Heritage submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Raquel Henriques da Silva and Lúcia Almeida Matos, 2013 (<http://hdl.handle.net/10362/10646>)

**Keywords:** Calouste Gulbenkian Foundation; Exhibitions of Fine Arts; Calouste Gulbenkian Foundation's sponsored artists; the 1950s; National Secretariat of Information; National Society of Fine Arts; British Council

**Abstract:** The role played by the Calouste Gulbenkian Foundation (CGF) in the promotion of Portuguese art has already been consensually recognised. Nevertheless, its action specifically in field of the fine arts had not yet been the theme of a thorough study. This thesis aims at determining the impact of the CGF's activity in Portuguese artistic milieu from the mid-50s until 1969. The analysis of the artistic context as well as the political circumstances of that period was particularly relevant for this account. Among the major initiatives undertaken by this Foundation, through its Service of Fine Arts (SFA), this thesis took into particular consideration the organisation of exhibitions of Portuguese contemporary art, especially the first two editions of the Exhibition of Fine Arts (1957 and 1961). These events synthesised the CGF's main purposes in the artistic field and also included other initiatives such as the acquisition of works of art from the Portuguese artists. The CGF's grants, which enabled the Portuguese artists to continue their artistic activity in international centres, as well as the support to the organisation of exhibitions promoted by its fellows, are also examined in this study. The assessment of the CGF'S activity was complemented by a broad analysis on the artistic panorama of the period, particularly, with regard to the work of other institutions devoted to the Portuguese contemporary arts, namely the National Secretariat of Information and the National Society of Fine Arts. Finally, this thesis establishes a parallel between the CGF's intervention in Portugal and its support to the British arts carried out through its delegation in London. This thesis also seeks to highlight the CGF's contribution to the developing of a new display conception, which had begun integrating the main trends of the international design. It ultimately proposes a reassessment of the artistic dynamics of the period, which certainly benefited from the CGF's activity but also provided a favourable background to its intervention.

OLIVEIRA, Maria Cristina de Barros Martins de, *The Museological Installation: Challenges and Strategies for the Future*, PhD in History of Art: Museology and Artistic Heritage submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Raquel Henriques da Silva and Adelaide Ginga, 2017 (<http://hdl.handle.net/10362/20423>)

**Keywords:** Installation art; Conservation; Allographic art; Identity; Performance paradigm

**Abstract:** The development of artistic forms, mainly since mid XXth century, that comprise innovative materials and intangible elements - amongst which is installation art - challenges conservation strategies focused on artworks materiality which prevailed during the last century. Questions arouse, giving way to an international discussion and many initiatives in which principles and methodologies were debated, and new ethic frameworks proposed. With a focus on installation art, this dissertation discusses the recently named "performance paradigm" - a paradigm that gathers several views which argue that installation art conservation implies maintaining the artwork's main features that constitute its identity. We focus on the so called 'artist's intention', usually suggested as a guideline for selecting the work defining properties, and consider this approach's limitations. First, we address the concept of installation art, which lacks discussion in this area of study. We examine

how it has been dealt with in specific literature and propose a group of features which help define the concept without stripping off its flexibility. Second, and building on a selection of case studies, we exemplify some of installation art challenges to museum practices, namely its variability as well as knowledge transfer issues between museums and artists. Then, we discuss the “performance paradigm” and the possible inclusion of installation art in “allographic arts”, as already proposed by several authors. After delving into Nelson Goodman’s and Gérard Genette’s perspectives on the matter of allographic arts, we argue that the artwork identity construction can be understood as an ‘allographic reduction’ as defined by Genette. Given the importance usually ascribed to the artist’s intent in the definition of an artwork’s identity and defining properties, we address this notion - typically used in a vague manner - by resorting to discussions from other areas of study. In spite of its importance during the creative process, we argue that the artist’s intentions are partially elusive. As such, we propose that the construction of an artwork’s identity should stem from its manifestations and not from the artist’s intentions, taking in consideration the decisions or sanctions that take place in the reinstallation processes, not only by the artist but also from other actors.

OLIVEIRA, Maria Genoveva Moreira, *Museums and schools: the educational departments on modern and contemporary art museums, a new way of communication and formation*, PhD in Art History submitted to the Institute for Advanced Studies and Research of the Universidade de Évora, supervised by João Carlos Pires Brigola and Paulo Simões Rodrigues, 2011 (<http://hdl.handle.net/10174/12107>)

**Keywords:** Museums of modern and contemporary art; Schools; Communication; Educational departments; Arts education

**Abstract:** The museum-school partnership is an important institution. Most people make their first visit to a museum with a school group, and these experiences help to shape their attitudes toward museums. This partnership takes on new significance as our society expands its definition of "education" to describe a lifelong process of developing knowledge, skills, and character that takes place not just in the classroom, but in a variety of formal and informal settings. Museums and schools both figure in this learning network, and they have long worked together toward common educational goals. This doctoral thesis recommended that to achieve the potential of the partnership, both museum educators and teachers should develop a fuller understanding of the nature of the museum learning environment, how it differs from the classroom, and how the two settings are complementary.

OLIVEIRA, Victor Manuel Mestre de, *Vernacular Architecture of Goa. The house: context and types*, PhD in Cultural Heritage of Portuguese Influence submitted to the Institute for Interdisciplinary Research of the Universidade de Coimbra, supervised by Walter Rossa, 2018

**Keywords:** Not available

**Abstract:** Not available

PACHECO, Ana Ruela Ramos de Assis, *Building an Inner World. Franciscan architecture in Portugal, India and Brazil (16th-17th centuries)*, PhD in Architecture: Theory and History of Architecture submitted to the Faculty of Sciences and Technology of the Universidade de Coimbra, supervised by Domingos Campelo Tavares, 2013 (<https://estudogeral.sib.uc.pt/handle/10316/21841>)

**Keywords:** Not available

**Abstract:** Not available

PEDREIRINHO, Helena Cristina Marques da Silva, *The defense of historical-artistic heritage in the Estado Novo: the contribution of legislation to the definition of a heritage policy*, PhD in History: History of Art submitted to the Faculty of Humanities and Social Sciences of the Universidade Lusíada, supervised by Luís Manuel Aguiar de Morais Teixeira, 2013 (<http://hdl.handle.net/11067/650>)

**Keywords:** Architecture; Listing; "Estado Novo"; Ideology; Legislation; Nationalism; Heritage; Propaganda

**Abstract:** The present study is focused in the contribution of national legislation to define the historical and artistic architectural heritage during the “Estado Novo” period (1932/1933-1974). Using as main documental support the legal acts published during that period, I tried to understand how the evolution of heritage concepts and forms of intervention were processed, and in what way they contributed to the national heritage policy. Besides a legislative point of view, various files of listing and intervention in architectural heritage are analysed, within which were produced the guidelines that reflect how was accomplished the connection between the theoretical and practical heritage process. The safeguard measures are also put in context within the main public institutions, that being part of the administrative organization, were directly involved with built heritage, being responsible for its protection and had an important role in the evolution of issues related with architectural heritage during the “Estado Novo”. The historical and artistic heritage issues are also analysed in the political and ideological profile that characterized the regime. As the understanding of heritage instruments used by “Estado Novo”, cannot be understood as autonomous from historical antecedents, it is also done its framing, going back to the XIX century, a period marked by the emergence of the awareness of heritage, and putting in evidence the I Republic period, by the important role then devoted to the architectural heritage, namely in the legal perspective.

PEREIRA, Elisabete de Jesus dos Santos, *Actors, Collections and Collectors' Items: Archaeological Collections and Networks for the Dissemination of Knowledge - Portugal, 1850-1930*, PhD in History and Philosophy of Science: Museology submitted to the Institute for Advanced Studies and Research of the Universidade de Évora, supervised by Maria Margaret Lopes and Maria de Fátima Nunes, 2017 (<http://hdl.handle.net/10174/21555>)

**Keywords:** Science; Archaeology; Collections; Objects; Actors; Networks

**Abstract:** Archaeology museums are usually associated with the work of collectors or scientists who created local, regional or national museums providing public access to their private collections, sure in the knowledge that they had thereby achieved the goal of respectability and ensured their names would not be forgotten. But these collections and museums would not have been built without the cooperation of site owners, archaeological information providers and dozens of private collectors: people interested in archaeology who kept abreast of the scientific developments of their time, collected and identified archaeological objects and constructions, collaborated with institutions and collectors, supplied information, provided logistical support for carrying out field work, and donated or sold objects in their possession or their own archaeological collections to institutions and museums. Using manuscript sources and publications of the era and retracing the trajectory of museum objects, we were able to document the many actors involved in processes of the creation, transfer, dispersal, sale and disappearance of collections. Our methodology highlights the collective nature of the construction of science, in this case archaeology in Portugal, the heterogeneous nature of the network of actors and sites that channelled objects to museums, the development of commercial networks at the local, regional, national and international level, and the role of private and public funding in heritage preservation and the construction of history. By focusing on the array of actors involved in the processes of the creation of archaeological collections and the production of knowledge, this thesis identifies processes of the emergence and development of scientific culture and contributes to the broadening of historiographical narratives as regards museums and their historic collections.

PEREIRA, Luís Emanuel Bravo de Abreu Santos, *Hyperspectral images applied to the study and conservation of pictorial works*, PhD in Conservation and Restoration of Cultural Heritage submitted to the School of Arts of Universidade Católica Portuguesa, supervised by Ana Maria Calvo Manuel and Paulo Torrão Fiadeiro, 2014 (<http://hdl.handle.net/10400.14/14900>)

**Keywords:** Multiespectral; Hiperespectral; D-SLR; Metamerism

**Abstract:** The spread of digital photographic cameras (predominantly of D-SLR type) during the last decade has opened new possibilities to the investigators of work of arts, having now a tool not only to document the conservation state of a work of art but also to examine in the invisible spectrum (such as in Infrared or Ultraviolet) or to collect and analyze information in the visible spectrum in new ways. This is the case of the present work, which presents some results obtained on building, calibrating and testing a system using a commercial digital camera (a Nikon D300 D-SLR) that showed to be possible, entirely on the visible spectrum, to capture hyperspectral images composed of 28 bands, between 420 nm and 690 nm, in steps of 10 nm (22 bands are directly captured with the system and 6 are interpolated), a number of bands superior to many other multispectral and hyperspectral imaging systems built with more complex and expensive hardware. Compared to a reference spectroradiometer (Photoresearch PR650) using a standard 24 color chart ColorChecker X-Rite, the proposed system showed good results, indicating that it presents an accuracy good enough to many of the new and promising uses in hyperspectral imaging. It showed average values for RMSE (Root Mean Square Error) of 3,4% and 99,3% for GFC (Goodness-of-Fit-Coefficient); the colorimetric precision of the system presented values for color differences equations of 6,0968 units for  $\Delta E$ , 3,8228 units for  $\Delta E$  and 3,6794 units for  $\Delta E$ ; the tested metameric indices showed values of 1,1457, 1,2410, 0,8078 and 0,7777 for illuminant pairs “D65,A” and “D65,F2”, all quantified in terms of color differences equations  $\Delta E$  and  $\Delta E$ , respectively. The possibility of capturing images in more bands than the traditional three channels color models (the RGB model, commonly used on digital camera’s sensors), opens new possibilities, because this type of data contains reflectance values (data independent of the type of illuminant) and in an higher number of wavelength bands. This type of data is more colour accurate than conventional photography and it is not susceptible to colours metamerism, a frequent problem with trichromatic reproduction systems. With the present work we have shown some of the possible applications of hyperspectral imaging. In a practical case using a XVI Century painting (Triptico de Pentecostes de Miragaia, Porto) and a XX Century work of Art (O Cabouqueiro, by Julio Pomar) observing and analyzing individual isolated bands in certain wavelengths of the visible spectrum, allowed us to detect alterations in paintings, areas with repainting, reintegration, under drawings and other type of information, traditionally only possible to obtain using invisible radiation imagery. Using adequate software programs it was possible to virtually test the appearance of the work of art in different types of illuminants or light sources, preventing more time-consuming experiences or, in both situations, avoiding submitting the work of art to unnecessary stress or more destructive radiations.

PEREIRA, Marcele Regina Nogueira, *Decolonial Museology: Memory Points and the Insurgency of Museum Making*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Mário C. Magalhães Moutinho, 2018 ([http://www.museologia-portugal.net/files/upload/doutoramentos/pontos\\_memoria\\_marcele\\_pereira.pdf](http://www.museologia-portugal.net/files/upload/doutoramentos/pontos_memoria_marcele_pereira.pdf))

**Keywords:** Memory Points; Museology; Social Museology; Studies of Decolonial; Decolonial Museology; Public Policy

**Abstract:** This study presents the Memory Points Program trajectory from 2008, the year of its launch, to the present day. The purpose of this thesis is to analyze the documents coming from the Technical Cooperation between the Brazilian Institute of Museums, the Ministry of Culture, the Organization of Ibero-American States: for education, science and culture and the Ministry of Justice,

with the aim of to encourage museum processes in popular communities located in twelve Brazilian capitals considered by the National Program for Security with Citizenship - Pronasci, violent. With a view to discussing the accumulations, difficulties and potency of this Program for the field of museums and museology, we propose to analyze aspects related to the political, poetic and pedagogical dimension of Memory Points, with emphasis on the assumptions of colonialists, especially those as a result of the decolonial studies of the Modernity / Coloniality Group. Inspired by the ideas of confrontation highlighted by the indignation of living in a colonizing, macho, patriarchal, homophobic and prejudiced society, we consider that it is possible, through critical and participatory museum processes and actions, to confront the colonialities of being, knowledge and power produced with a view to perpetuating situations of neglect, subalternity and invisibility of the subjects and their territories. In our understanding, the Points of Memory Program focusing on the role of museums and museology in society means advances in the consolidation of the field of Social Museology in Brazil, the result of a National Museum Policy that is strengthened towards Social Policies dedicated to guaranteeing the Right to Memory and the dignity of historically and socially and culturally excluded groups and communities. We understand this program as an insurgent and decolonizing action of museological thought and practice.

PEREIRA, Pedro Manuel Figueiredo Cardoso, *Cultural Heritage facing Development*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Judite Santos Primo, 2010 ([http://www.museologia-portugal.net/files/upload/doutoramentos/pedro\\_cardoso.pdf](http://www.museologia-portugal.net/files/upload/doutoramentos/pedro_cardoso.pdf))

**Keywords:** Not available

**Abstract:** The ideology of 'Development', as an orientation to conduct Heritage destinations, was decided, explicitly, for the first time, when the word 'development' entered the official definition of 'Museum' adopted on General Assembly of ICOM in 1974. And remain unchanged till now. This decision had consequences on the Heritage, specifically in the «Object», «Use» and «patrimonial Value». This work investigates the impact of this Development in these three variables, and by the results infers and deducts proposals for the Museological Theory. Along working and reasoning produced the following contributions: i) Codified the factors and variables that are questioning the Museology as an object of scientific knowledge; ii) Discovered the 'Structure of the Patrimonial Values', which allows to read the path of Museology and Heritage in a new way; iii) Identified the consequences of the impact of Development on Heritage, verifying the emergence of 'Object-code', 'total and comunicacional Use' and 'transformational Value'; iv) Has redefined the way to identify the patrimonology process; v) Proposed a Lexicon of Concepts for the study of Museology and Heritage, including a new 'Assessment Index of Museal Work'; vi) Made the distinction between patrimonology process, museology process and memorial process, proposing 'the relationship between these three processes' as the path to investigate the Museology as autonomous branch of knowledge.

PEREIRA, Sara de Melo Barata, *Echoes of silence: For an iconological study of fado*, PhD in Heritage Sciences and Restoration Theory submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Vítor Serrão and Rui Vieira Nery, 2015 (<http://hdl.handle.net/10451/17615>)

**Keywords:** Not available

**Abstract:** Inscribed on the Representative List of the Intangible Cultural Heritage of Humanity (UNESCO) since the 27th November of 2011, Fado is still a work in progress at the beginning of the 21st century. Since its birth in the nineteenth century Fado managed to combine widely diversified poetic, musical, cultural and technological influences and made a successful career pathway in many diversified fields. Critical voices against Fado were heard since the Geração de 70 and this discourse perpetuated itself into the twentieth century, as Fado's popularity among the common folk grew

proportionally. Fado internationalized itself in the second half of the twentieth century and its fame generated its own brand awareness, today fully bloomed in the international circuit of world music. Paradoxically this dissemination appears to have placed Fado in a lower artistic rank, attributable to ideological constraints or the contingencies of axiological relativity, which the Academy only responded to at a very late stage. The history of Fado is a fabric woven in a close dialogue with the city and is also the story of all those who reinvented it in the domains of plastic creation. If we take a close look at those plastic arts that represented the Fado theme we shall find how deeply rooted Fado is in regional and national terms, the extent to which its representation spans across many sectors, its identity as object for inexhaustible quotation and pictorial re-creation by consecutive generations of Portuguese artists, in the framework of different motivations and aesthetical, ideological or symbolic constraints. In the light of Fado's visual representation, we may tell this urban song evolution and dissemination journey throughout the different chronological moments that marked its genesis and implantation in the 18th century Lisbon, and its formal status in the first quarter of the 20th century, until it reached its current major role as a rising signature mark. Reading the artistic and cultural programmes that were the cornerstone for creating these pieces and its fruition by several generations, we may put into context every social, ideological and symbolic motivations and constraints, reveal resistance journeys, follow up the settling and stabilisation of icons and their tribute to the symbolic construction of the identity of Fado in its broader memorial dimension.

PEREIRA, Zélia Maria Cruz, *The personal archives universe in Portugal: identification and valorization*, PhD in Library and Information Sciences submitted to the Institute for Advanced Studies and Research of the Universidade de Évora, supervised by Paulo Eduardo Guimarães, 2018 (<http://hdl.handle.net/10174/23260>)

**Keywords:** Information science; Archival science; Personal archives; Appraisal strategies; Memory institutions

**Abstract:** Most of the research on personal archives developed in academic or professional context has focused essentially on theories and methodologies related to its internal organization, with proposals for the creation of classification and descriptive structures. Although the description and representation of information are central to Archives, other dimensions have been relatively neglected, such as the analysis of acquisition policies aimed at the preservation and diffusion of personal archives, by giving them a value based on their historical, cultural and social significance. This study purposes a recognition of the memory institutions in Portugal that hold personal archives, as well as the identification of these archives, reflecting on the motivations for their preservation, the selection criteria applied, and the consequences of some practices inherent to the methods of incorporation and treatment of information. It concludes that the archives preserved and the practices inherent to their constitution correspond to processes of construction of individual and collective memory, conditioned by the performance of several actors, and by different imperatives and purposes, with consequences that make it difficult to assign, to personal archives, a scientific concept, understanding them as information systems produced, assembled and maintained by an individual in the course of his or her life, and social activities and functions. A qualitative research model based on the gathering and analysis of data was followed, using a flexible methodology combining several techniques, in order to identify, in different sources, a universe as wide as possible for the Portuguese case. The results were interpreted aiming a general characterization of phenomena and trends, using, in specific aspects, some quantitative data. The information collected was also used as a structuring basis for building a guide to memory institutions in Portugal and of their holdings concerning personal and family archives, which is presented in volume II of the dissertation.

PINHO, Elsa Cristina Carvalho Gomes Garrett, *The evolution of public collections in a democratic context: Incorporation policies and growth vectors in art museums under central state administration (1974-2010)*, PhD in Fine Arts: Science of Art submitted to the Faculty of Fine Arts of the Universidade de Lisboa, supervised by Fernando António Baptista Pereira, 2014 (<http://hdl.handle.net/10451/11028>)

**Keywords:** Acquisitions policy; Art museums; Accessioning; Democracy; Safeguarding of Cultural Heritage

**Abstract:** The present study aims to document the growth of collections of art in Portugal in a democratic context, by analyzing the major museums of the Central State Administration, directly overseen by Culture. Covering a period of time between April 25th, 1974 and 2010, we analyze the consequences of different cultural policies in the expansion of artistic collections according to a landmark considered crucial in the history of Portuguese museums: the creation of the Portuguese Institute of Museums in 1991. The survey of accessioning by Portuguese art museums in the thirty-six years in study and its various acquisition methods is associated with two other issues that are intimately connected to the preservation of material testimonies of our common past and our collective identity: the export and legal protection of Portuguese heritage. Considering models that have been tested and implemented by other European countries whose cultural background regarding movable Heritage is somehow close to the Portuguese, some measures are proposed to reverse the lack of investment in museum collections, which mostly still survive thanks to the acquisitions of the late 19th and early 20th century.

PINTO, Ana Isabel Falcão Burmester Cudell Silva, *Materials and Techniques in Contemporary Portuguese Painting - A study for conservation*, PhD in Conservation and Restoration of Cultural Heritage submitted to the School of Arts of Universidade Católica Portuguesa, supervised by Ana Calvo and António João Cruz, 2013

**Keywords:** Not available

**Abstract:** Not available

PINTO, Carla Cristina Alferes Salgado da Silva, *The collection of colonial art of the Patriarchate of Lisbon. Study and musealization proposal*, PhD in History of Art: Museology and Artistic Heritage submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Alexandra Curvelo da Silva Campos and Raquel Henriques da Silva, 2014 (<http://hdl.handle.net/10362/13670>)

**Keywords:** Colonial Art; Portuguese Art; Indo-Portuguese; Collection; Early Modern Period; Hybrid; Museum Studies; Exhibitions Mediation

**Abstract:** This thesis is concerned on thinking about the possibilities of creating Portuguese Colonial Art (hybrid artistic objects produced in the context of Portuguese overseas experience) (Young 1995; Bhabha 2004) collections in national art museums. Inquiring into the vast artistic heritage of the Portuguese Catholic Church, the chosen objects date from the Early Modern Period. Having in mind that Portuguese museums do not have Colonial Art collections classified as such, I decided to look at the artistic objects from the diocese of Lisbon (some of which are still at use and in situ) and systematize the information and documentation accordingly to such system (Baudrillard 1978; Foucault 1977 e 1988). Hence, the organization of this thesis is structured in two main aspects: a conceptual and methodological approach that uses museological tools in order to, first, create the collection and, after, document and analyze it (Impey e MacGregor 1989; Pearce 1994; Elsner e Cardinal 1997). The second that intends to search in the historiography of the most ancient and common characterization, the so called Indo-Portuguese, some of the reasons that explain how the vast production of colonial origin artifacts were introduced in the European like classification of art

objects. In this sense, I tried to understand and describe how colonial artifacts were received – once ethnic values were attached to them since the beginning –, perceived – as “Portuguese” – and (re)classified as art in the wider circuit of both exhibitions held during international fairs and the creation of national art museums in Europe. The third and last part focus on the analysis of a case study (seven inventory records made after seven objects from the collection) experimenting the Matriz3.0 (the program used by the Rede Nacional de Museus [Portuguese network of national museums]), which is conceived for European art objects, in Colonial art pieces. The main purpose of this exercise is to emphasize the idea of the inventory as a tool to document objects which ultimately will function as the first step to the constructions of multiple narratives about them (among which are the cultural biographies of objects) (Appadurai 2011). Questioning this particular theme through five fields in the inventory record – “Categories and the Inventory Number”; “The difficult attribution of Authorship and the multiple Production”; “Dating by approximation”; “Technique Information” and “The infinite field of Associated Documentation” –, by adding a specific parameter developed in Colonial art – “The functions of the objects” – and by bringing into discussion aspects of materiality (Miller 2005), it is possible to answer to the proposition at the beginning of this text that is not the system of classification that is implied to the institutionalization of the object (that is, the way the social categorizes things) that regulates its understanding but in fact the discourses produced about it (that is, the way by which the social represents things) (Vergo 2000; Macdonald 2006; Semedo e Lopes 2006).

PINTO, Sandra Mara Gameiro, *Interactions in the System of Urbanistic Operations in Portuguese Urban Spaces up to the mid-19th century*, PhD in Architecture: Theory and History of Architecture submitted to the Faculty of Sciences and Technology of the Universidade de Coimbra, supervised by Walter Rossa and Mário Gonçalves Fernandes, 2012 (<https://estudogeral.sib.uc.pt/handle/10316/20466>)

**Keywords:** Not available

**Abstract:** This PhD research analyzes the urban development actions, that is, urbanization, subdivision and building actions, occurred in Portuguese urban spaces, between the mid-twelfth century and the mid-nineteenth century, by focusing the interactions between developers, users, builders and controllers agents. The aim is to understand the shape process of three physical elements in the urban spaces: streets, plots and buildings. It is recognized that some classifications, assumptions, dichotomies and interpretation established by the first urban form studies are ineffective to understand all the existing urban forms since all urban forms were a deliberate outcome of the multiple possibilities and different levels of control. Alternatively in this research the urban spaces are seen as complex and emergent systems and the urban forms are understood through the interactions between components, processes and coeval regulations. To do so, it is analysed which controls existed and how they related, how the actions were regulated and controlled, what were the most common strategies and current practices. Written documents are the primarily sources, especially: local customary laws, town council proceedings, legislative compilations, single norms, royal resolutions, real estate contracts, building contracts, building licenses, inspections registers, judgments and settlements. Several development practices are also compared, distinguished and grouped, by analyzing several case studies. Thus, it will be described the fundamental relationships and behaviours between humans and the built environment. It will be observed the existence and meaning of a set of legal rules for the building activity, included in the *almoçaria* jurisdiction, as well others rules established by the municipalities. It will be examined the main interactions between the components, from the actions and controls points of view. It will be observed several processes: the implications of the legal property system; the ways of hire builders as well its internal regulation and skills; the licenses and litigation procedures; and others damage prevents. It will be clarified the main ancient terms used. It will be also examined the urban development practices by distinguishing several levels of street formation and transformation (by opening, enlargement and closing it), and several levels of plot formation and transformation (by dividing, expansion and shrinkage it). It will be

emphasized the important role of the intermediaries agents in urban shape and urban development. Finally, it will be evaluated the impacts of these relationships and interactions in the urban form, by analyzing the application of the technical specifications, some established by the legal rules and others by the common practices. It is noted that a defining characteristic of the urban shape is the formal subordination and dependence of the new buildings related to the existing ones. It is also noted that similar relationships and interactions between developers, users, builders and controllers agents existed since the mid-twelfth century until the mid-nineteenth century. This last statement leads to establish that the urban development system in Portuguese urban spaces was always the same, during that period. In the mid-nineteenth century that system was transmuted because key components and some of the interactions disappeared and another urban development system was created.

PIPA, Ana Isabel Sá Ferreira, *Historiographical and historical-archaeological heritage research in the region of Viseu (17th-20th centuries)*, PhD in History: Advanced Studies in Heritage submitted to the Department of Social Sciences and Management of the Universidade Aberta, supervised by João Luís Cardoso, 2017 (<http://hdl.handle.net/10400.2/6715>)

**Keywords:** Viseu; Local history; Patrimony; Monuments; Historiography

**Abstract:** Local history has been documented by academics as well as non-academics whose hobby is historical research. The fact that the latter are ‘non-academics’ is one of the reasons why their work has been undermined by some in a period where academic qualifications were attributes of dominant elites. However, without these amateur historians many historical events would remain unknown. There is a considerable number of local and regional monographs published about the county of Viseu and its monuments. Indeed, the history and the heritage of the Viseu County has been a constant feature in the local newspapers and magazines. It is these rich sources that have been published between the 17th Century and the last quarter of the 20th Century that constitutes the material for our study. Based on the existing written production related to the history and heritage of Viseu, for a period of three hundred years, the goal of this thesis was to identify the people who have dedicated themselves to write on these themes as well as studying their work. The central themes that spring out from these texts on the history of the city, irrespective of whether the authors are chroniclers or historians, are vestigial patrimonies that work as memories. The majority of the authors of local history, as well as a group of researchers, with new approaches and methods, were involved in the defense of the heritage and confronted the local administration and developed some conflicts among themselves as a result of different sensibilities and conceptions regarding the heritage of Viseu. Their actions, described in diaries and letters, articles in the local press, the disagreements as well as the epilogues on the issue of the preservation of the monuments and the heritage of Viseu are also object of our work.

PIRES, Fernando de Jesus Monteiro dos Reis, *There are towns beyond the coast. Urbanization(s) in Cape Verde in the 19th century*, PhD in Cultural Heritage of Portuguese Influence submitted to the Institute for Interdisciplinary Research of the Universidade de Coimbra, supervised by António Correia e Silva and Luísa Trindade, 2017 (<https://estudogeral.sib.uc.pt/handle/10316/79798>)

**Keywords:** Cape Verde; Urbanisation; 19th century; Vila da Ribeira Brava (São Nicolau); Vila da Ribeira Grande (Santo Antão); Vila Nova Sintra (Brava)

**Abstract:** It is taken for granted that the main urban centres in Cape Verde were formed and developed around a seaport. Considering that the isles depend on the sea for communication and trade, such statement doesn’t seem to be questionable and it is confirmed in two fundamental moments of the history of the archipelago in the 15th and 16th century, when the economic basis was slave trade and in the 19th century when steam navigation is affirmed. In both contexts, the port cities, already referred to in the bibliography, play a very important role. However, without denying

the crucial relationship with the sea, the urbanisation of the isles doesn't only take place on the coast. As a result of a long process of ruralisation, other settlement centres occurred in the interior of the islands. They are villages, thus identified, of agrarian basis, that already in the 18th century seemed populous enough to receive the title of vila (municipal council) and that all through the 19th century were intended to be considered as towns. Besides these, other settlements were equally created to consolidate the occupation of the previously uninhabited islands. The purpose of this thesis is to disclose and discuss this process of affirmation and creation of urban centres in Cape Verde, in the 19th century, presenting the cases of Vila da Ribeira Brava (São Nicolau island), Vila da Ribeira Grande (Santo Antão island), and Vila Nova Sintra (Brava island). Each of these examples specifically problematizes some of the hazards of the processes of urban transformation in the archipelago. The studied vilas were designed, literally and metaphorically, on the existing settlements, by confronting the urban model with the basis of rural occupation. We can say that these towns have emerged from within the rural settlements, which preceded them. This is relevant since the apparent continuity of the processes have contributed to their relative historiographical 'invisibility'. Consequently, the purpose of this thesis is also to reverse this situation, drawing the attention to and studying precisely these apparently 'invisible' processes of transformation. They resume the long-used methods and forms of Portuguese urbanism, where the persistence of the results is meaningful and for which the examples of Cape Verde bring relevant data, not as discreet as it seems. Quite on the contrary, they are especially significant. Besides what they represent, there is still the question of the role these new towns play in the territorial organization and structuring of the archipelago. This is the other objective of this research. To sum up, the aim of this thesis is to close a gap in the studies concerning the territorial and urban formation of Cape Verde, introducing the issue of the role of the small towns especially the vilas from the inland islands, which, in our opinion, cannot be overshadowed by the allure of the port cities. They are actually complementary and this is another issue we want to demonstrate with this research.

PIRES, Maria do Carmo Marques, *The Architecture/Urbanism Workshop of David Moreira and Maria José Marques da Silva Martins: Visibility of Memory*, PhD in History of Portuguese Art submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Maria Leonor Barbosa Soares, 2013 (<https://repositorio-aberto.up.pt/handle/10216/74157>)

**Keywords:** Contemporary Architecture; Urbanism; Architecture and Urbanism Office; David Moreira da Silva; Maria José Marques da Silva Martins

**Abstract:** An architecture and urbanism office, here seen as an existential space shared by several dialogues of a couple of architects, with two distinct but complementary personalities. The different designs of architecture and urbanism and the various life registers that make up the immense corpus of documents were selected, compiled and analysed to allow future investigations in the and other areas of knowledge. In this study there are two biographies which aim to make known their academic and professional activities in the areas of architecture and urbanism, as well as all their vast production and, through the analysis of all this, to understand the designed and implemented work. After graduating in reference institutions, nationally EBAP, and internationally the École Nationale Supérieure des Beaux-Arts de Paris, the Institut d'Urbanisme de l'Université de Paris and the Atelier Laloux-Lemaresquier, the two architects acquired knowledge in different contexts and pedagogical models, in the 1930s. David Moreira da Silva was the second Portuguese city planner with specific training in IUUP and therefore called to participate actively in the country's urban transformation (continental, insular and colonial) during a heyday period of urban practice implemented by the Estado Novo. He was invited to teach in this area at EBAP and ESBAP at a time (1946-1961) when the "Oporto school" was meant to teach modern architecture. A great longevity and vast production office, which worked over a period of nearly fifty years, and that reflects in various forms national and international circumstances and whose study will add another piece to the puzzle of the History of Architecture and Urbanism of Contemporary Portugal. This work integrates three volumes that

include the final text resulting from reflection, biographies and photographic records (Volume I); documentation organized according to the structure of the text underlying and enabling a critical reading, besides the inclusion of summaries resulting from the systematization of information which enables the knowledge of much of the corpus of documents collected in various institutions (Volume II); and a third volume that includes an Analytical Catalogue organized into two sets of files: one set concerning the design and realization of architectural works (housing, equipment), urban design and monuments; another one concerning urbanization plans.

PONTE, António Manuel Torres da, *The contribution of the Museums in the North of Portugal to a dynamization of Cultural Tourism*, PhD in Museology submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Rui Manuel Sobral Centeno, 2014 (<http://hdl.handle.net/10216/74457>)

**Keywords:** Museums; Patrimony; Tourism; Cultural Tourism; Regional Development; North

**Abstract:** Museums have since always been linked to the act of travelling. If at first, the travels permitted the creation of large collections, today they represent one of the main markets of museum institutions. The museums seek to evolve, organising activities and promoting themselves on the new digital media communication, enhancing universal dissemination. Tourism and cultural tourism have been asserting themselves as one of the main economic activities, namely in places where the traditional productive sector begins to enter absolute decadence. The cultural projects have been transformed into activators of urban regeneration whereby today it is possible to observe large cultural and touristic dynamism, from museums, property units and mega events, which have sparked interest for locations such as London, Barcelona, Paris, among many others. The Northern region of Portugal has experienced in recent years, and due to various circumstances, an increase in the number of tourists, however, this movement is not reflected in the entire territorial dimension, instead, in very circumscribed spots such as the city of Porto, the Douro, Braga and Guimarães. With the huge potential of the structural heritage, museums and monuments, the Northern region needs to equate a new model of tourism development, leveraging its development through the appreciation and promotion of the existing patrimony units. As the museums are mostly of small or very small dimension, it is necessary to equate new management models, where establishing partnerships, merging of museums and articulate management of other assets, will be essential to ensure heritage fulfils its true function, thus assuming an active role and anchor in the region's development, and no longer being considered a mere accessory.

QUARESMA, Pedro Filipe Coutinho Cabral d'Oliveira, *Grammar of the Systematization of Alberti's Column*, PhD in Architecture: Theory and History of Architecture submitted to the Faculty of Sciences and Technology of the Universidade de Coimbra, supervised by Mário Krüger and José Duarte, 2014 (<https://estudogeral.sib.uc.pt/handle/10316/25287>)

**Keywords:** Not available

**Abstract:** The results of the investigation that relates Alberti's theory with the generation of some buildings are presented and developed in this thesis. The interpretation of the treatise *De Re Aedificatoria* by Leon Battista Alberti, namely the Books VI, VII, VIII and IX, resulted in the construction of a shape grammar: a column systematization shape grammar. The column, a central element of ornament in Renaissance architecture, and its constituent parts (pedestal, base, shaft, capital and entablature) were basic elements of a generic vocabulary used to make the composition of parts of different buildings. The shape grammar produced in this thesis is a grammar of detail that proposes the generation of certain parts of buildings, such as facades, walls and other constructive components, based on the evocation and manipulation of rules of its ornamental elements. The corpus, to which the grammar grounds its rules, is set by the Books above mentioned, that is to say

Alberti's text, as well as some elements of chosen buildings that are broadly accepted as designed by Alberti. Gathering this information allowed to find a set of rules that define the column systematization shape grammar. Architecture, as well as other cultural, artistic, social and political manifestations of Portuguese origin, is present throughout the world, since the XIV century, as a consequent of Portugal oversea expansion. One of the most meaningful consequences of this expansion is the diffusion of Portuguese language as well the building construction knowledge. To understand the genesis of these constructions in the world, there is also a need to understand the transformations underwent in the way of conceiving architecture by its operators overseas that probably influenced it. Defining the influences in Portuguese architecture requires a careful look at controversy raised by some authors, namely Reynaldo dos Santos (1968/70, p. 175, 2nd vol.), for whom the Renaissance style is a foreigner style with no wider implications in the development of Portuguese architecture. Pais da Silva (1966) has a similar opinion about the implementation of that style in Portugal, suggesting a direct transition between Manueline to Mannerism, without acquaintance of Renaissance period. However, recently Rafael Moreira (1991; 1995) studied a group of buildings between Manueline and Roman style, identifying about 150 buildings that, by its formal characteristics, he classified as belonging to the renaissance orbit. Even though our approach is not a historical one, it may contribute to clarify some aspects related to the style adopted by certain architects and the inherent relations to the architectural solutions, with other elements whether theoretical (in the case of the treatise) or constructed (which in this investigation, results from use of the treatise specifications). This research aims to enrich the debate supplying a model that, based on experience, enables to reach a data set applicable in other areas of knowledge. The chosen strategy uses shape grammar as a generative tool that applies recursively a set of rules from Alberti's *De Re Aedificatoria* designing the analyzed buildings, enabling to understand what rules are consistent with the produced building and which ones are necessary to add, subtract and transform to generate them. In this respect, we propose to regard the treatise (especially to the Books chapters that describe the column systematization) as an algorithm or a set of algorithms with its own structure. We take the Stiny and Gyps definition according to which an algorithm is an explicit statement of the sequence of operations required to perform a given task (Stiny e Gyps, 1980). The algorithmic structure allowed to apply solidly the instructions described by Alberti, generating different buildings. It is suggested that the requirements contained in the text can be shared between architects and reused by other treatises in the same way that those rules were interpreted and reintegrated into Renaissance architecture, as a novelty in relation to gothic. To elaborate this research, several hypothesis were raised, like: It is possible to transpose the instructions contained in the treatise allowing to design the column system in a shape grammar that has the ability to describe, accurately, the generation of these elements showing the algorithmic nature of some parts of the treatise *De Re Aedificatoria*; It is possible to verify to what extent some of Alberti's buildings and buildings constructed (strictly speaking, parts of it) in the near period of Counter-Reformation in Portugal, namely the facade of Rucellai palace in Florence, the lateral elevation of the main nave of Sant'Andrea church in Mantua, the Ducal Palace's facade in Vila Viçosa and the lateral elevation of the main nave of São Vicente de Fora church in Lisbon, follows the rules of the treatise; It is possible to determine the degree of coincidence between the rules of the column systematization described in Alberti's treatise and the rules of column systematization used to generate parts of the above mentioned buildings. Showing the clarification of such hypothesis may provide some paths to solve the existing problematic that is that Historians have debated about the existence of a Renaissance phase in Portugal with similar characteristics to the Italian, and if there was Alberti influence in architecture built in this period. This Thesis proposes that by systematizing the transformations occurred in the grammars, it is possible to verify the degree of coincidence between the application of *De Re Aedificatoria* treatise descriptions and buildings under review, evidencing the coincidence and agreement on implementation of Alberti's requirements, suggesting that the constructors of these buildings had knowledge of the descriptions of the treatise. The applied methodology is underlying theoretical formalism inherent to the construction of a shape grammar, a descriptive grammar and an implementation of a process of verification of changes occurring in the implementation of column systematization shape grammar.

It was quantified (underlying the values of differences between existing elements in the grammar and those required to generate the desired architectural element) and qualified (verifying in which stage of derivation some of the rules were transformed) the various applications of grammars rules. However, in some cases, the generation of the buildings elements under review was not achieved by changing only aspects of parametric nature, like the relationships between variables associated with height, width or depth of different elements, or concerning the topological nature regarding the constituents of morphology of the different parts. However, through successive transformations new forms emerged. This thesis consists of 6 chapters: In the first chapter it is described the introduction of the problem, the solution hypothesis and the demonstration of the solution obtained. In the second chapter, it is contextualize the treatise *De Re Aedificatoria* among those who are widely recognized as relevant and structural to theory and practice of Renaissance architecture. The state of art is systematized in order to validate and understand the relevance of the methodology and tools used to answer the problematic. Lastly, it is given a set of technical concepts regarding the construction of the tool adopted in this dissertation, a shape grammar. The third chapter is focused on the construction of the column systematization shape grammar that comes directly from the treatise descriptions. Thereby it exposes the specificities of Alberti's treatise, showing the process of encoding the text, the treatment of its descriptions towards the generation of different elements of the column systematization, and its combinations that will be used in subsequent chapters. The fourth chapter is dedicated to the generation of Rucellai palace facade in Florence and the lateral elevation of the main nave of Sant'Andrea church in Mantua. These buildings are considered to be Alberti's designs. Most part of the rules come from the intercolumn grammar directly extracted from the treatise. However, we prepared a set of rules for recognition of a priori elements that allowed the initiation of other rules application. These generic rules were also used in the following chapter. Finishing the generation of parts of these two buildings, the transformed rules were compiled to understand its applications and how they occur in the corresponding process of rules derivation. The fifth chapter focuses on the generation of Ducal palace facade in Vila Viçosa and the side elevation of the main nave of São Vicente de Fora church in Lisbon. It was showed the grammars derivation and the changes made to obtain the final result. The sixth chapter shows the coincidence degree in the application of rules, suggesting the possibility that authors of architectural works under review used the treatise rules, showing the influence of Alberti's theory in the designers' decisions, with impact in the application of these buildings ornament. The seventh chapter lists the contributions and future applications of the system and methodology suggested. Results demonstrate that: is possible to generate the column system using the rules from Alberti's treatise; it is possible to generate parts of the buildings in analysis, that is the facade of Rucellai palace, the lateral elevation of the main nave of Sant'Andrea church, the Ducal Palace's facade and the lateral elevation of the main nave of São Vicente de Fora church, using the rules extracted from the treatise and those rules transformed, suggesting that those buildings were built following the Alberti's rules; the analysis of the coincidence degree (from a Simple Linear Regression Model) of rules used, between the treatise column system rules and the transformation of those rules applied in the buildings above mentioned, showed use a moderate value of the explanatory capacity of the treatise, implying that the architects of these buildings may had partly used similar requirements as the ones from the treatise *De Re Aedificatoria*.

RANGEL, Vera Maria Sperandio, *The sidewalk museums of the historic center of Porto Alegre at present time*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Mário Caneva Magalhães Moutinho, 2013 (<http://hdl.handle.net/10437/4981>)

**Keywords:** Museology; Sociomuseology; Patrimony; Publics

**Abstract:** The central focus in this research is the communication between museums and the public. I start at the hypothesis that communication is an essential factor to make the integration among the museum's public, it's patrimony and the museum itself easier. Such integration, consequently,

influences the educational process. Starting at this point, I suggest the main hypothesis, according to it, that the museums present soccer as main theme, the communication between the institution and its public is more efficient because the same referential occurs in the Brazilian soccer rooter community and the Brazilian individuals what does not occurs in the other museums' tipologys or another kinds of patrimony. The relevance of this study is get the attention of society about way museums analysed, in this research are organized and how far they are from the contemporary patterns defined by sociomuseology. In first place, I make a study about the communication developed by the museums through its explanatory narratives. In second place, there are analyzed the profiles of the public of the different kinds of museums. In third place, I rate the communication process between museums and its public, where are observed aspects as professionalism, media publicizing, recreation, frequency and preferences of the public. Although all of this elements are important, the study points that a presentation of a common language between the museum and the public is essential for a better communication. Finally, I present an interpretative analysis of data and the observation, made in four museums: one of them in neighbourhood and three others in the historic center of Porto Alegre, Rio Grande do Sul.

RAPOSO, Eduardo Manuel da Conceição Candeias, *Historical Grounds of Luso-Arabic Poetry (in the Century of Almutâmide) in New Portuguese Music: Love and Wine*, PhD in History submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by António Pedro Vicente, 2010 (<http://hdl.handle.net/10362/5690>)

**Keywords:** Poetry; South; Portugal; Beauty; Love; Wine

**Abstract:** Our aim is to study the importance that Poetry has in the New Portuguese Music, thus giving chronological continuity to the previous study, which resulted from the master's thesis and was then published: *Canto de Intervenção 1960-1974*. The "Canção de Coimbra" took us to troubadoresque lyricism and this to Zéjel, born in the end of the IX century, in the region of Córdoba, to be sung, the result of a meeting between languages and cultures. The presence of the South will always be a constant. We then understood the importance that "Século de Almutâmide"- Poet-King (1040-1095) born in Beja – could have had to the genesis of our lyrical poetry, as well as how this period of civilizational apex, enabled the "cultural melting pot" which existed in Garbe al-Andalus, where a few decades later the kingdom of Portugal would arise. It was in the XI and XII century that the poetic "path" we travelled began, with highlight to D. Dinis (and his grandfather Afonso X, the wise), João Roiz de Castelo Branco, Bernardim Ribeiro, António Ferreira, Gil Vicente, Luís de Camões, Francisco Rodrigues Lobo, Bocage, Marquesa de Alorna, and the many generations of Romanticism, among others, who are the visible face of this lyrical "adventure" which indelibly marks the History of Portugal. Pessoa sees himself in this poetic imaginary of almost a thousand years.. Today, in 2009, after Coimbra and the *Canto de Intervenção*, the interpreters, "singer-songwriters" and "songwriters", identified with the matrix of our popular music genius, José Afonso, have trodden through new and innovative musical paths, but the poetry, the great poetry is the mark of continuity. This is how Sérgio Godinho, Rui Veloso, Janita Salomé, Vitorino, Fausto, Luís Represas and Trovante, but also the Brigada Víctor Jara, João Afonso, Francisco Naia or Eduardo Ramos sing their own Works and just sing the poetry from Almutâmide and Ibne Sara, to Carlos Tê, João Monge, Carlos Mota de Oliveira, José Jorge Letria, Hélia Correia, Luís Andrade (Pignatelli) and, of course, Manuel Alegre, Sophia de Mello Breyner Andresen, Eugénio de Andrade, Maria Rosa Colaço, José Afonso, among many, not forgetting themes of popular origin. Considering the previous, we would say that we only want to talk about Beauty. The Beauty present in Poetry and in Life, Love and Wine – themes in the transcribed poems – characterizing elements of this country with a genetic heritage in the Mediterranean South, where the Sun gives the right tone to the sensuality of bodies and wine produces the languor of sensory release. This country that is also the fruit of its poets sensibility, its poet-kings. Drinking in the civilizational apex that had just happened in al-Andalus and namely here in Garbe – resulting from the synthesis of the Mediterranean civilizations that Islam left as a legacy

– Portugal was born. And without that legacy previous to the nationality but so present, in the saying of Adalberto Alves: “we Portuguese would also be others, less passionate” (...) and “Maybe Saudade would not be said in Portuguese and Camões or Pessoa could not have been.”

RECHENA, Aida Maria Dionísio, *SocioMuseology and Gender: Women's Images in exhibitions of Portuguese museums*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Judite Santos Primo, 2011 ([http://www.museologia-portugal.net/files/upload/doutoramentos/aida\\_rechena.pdf](http://www.museologia-portugal.net/files/upload/doutoramentos/aida_rechena.pdf))

**Keywords:** Museology; Sociomuseology; Gender Equality; Woman; Inclusion

**Abstract:** This study focuses on the theoretical relationship between Museology, most precisely Sociomuseology, and the analytic category of Gender, relation that we try to clarify by analyzing women's images in exhibitions in some Portuguese museums. At a time when the concern for gender equality is increasingly present in the formulation of public policies and in the development of projects aimed at the equal valorization of the contribution of men and women in society, it is urgent that museology looks into this matter. To relate museology (focusing on aspects of sociomuseology) with the analytic category of gender and to understand the impact this inclusion will have on methodology, field of study and theoretical corpus of museology, relates itself with those general concerns and the contemporary trends of museology performance. By addressing the issue of gender in a feminine perspective, we research women's images in museum exhibitions, trying to understand if these images perpetuate social stereotypes and social categories of women that promote inequality and the distinct social valorization of women compared to men.

REIS, Milena das Graças Oliveira, *Territory, identity and knowledge in traditional communities: the Quilombos of Itamatatua and Santo Inácio and the relationship with their natural and social environment*, PhD in Quaternary, Materials and Cultures submitted to the School of Life and Environmental Sciences of the Universidade de Trás-os-Montes e Alto Douro, supervised by Luiz Miguel Oosterbeek, 2017 (<http://hdl.handle.net/10348/7652>)

**Keywords:** Quilombo; Historical Archaeology; Territoriality; Heritage

**Abstract:** The issues related to the study of traditional communities have been discussed in a constant way over the last thirty years, discussing the quilombola communities, riverain, indigenous people, among others, about the most varied aspects. Anthropological reports, masters and doctoral theses and several other studies have been conducted in order to understand these sites and their development. When it is about the quilombola communities these discussions intensify, especially because they involve territorial disputes and new concepts that operate as the basis of the identification and characterization of the quilombola communities, considering these ethnic territories as important areas in the development of Brazil, as well as its historical process over time. In Maranhão, the presence of quilombola rural black communities represents a large portion of traditional communities throughout Brazil, with the largest number of sites in the same territorial space. So understand these spaces from the perspective of new meanings becomes important when it is about ethnic communities, especially measuring the lack of data on these sites, especially about the economy, social relations, material and immaterial heritage existing and particularly about issues involving the fight for legal ownership of the land they occupy. Conceptualized as contemporary or reinterpreted quilombos, this thesis studies the notions of space, time and causality in Santo Inácio and Itamatatua quilombola communities in Alcântara, MA, from the perspective of the vertices of Archaeology, Territory Management and Social Representations, approaching those sites from in several themes such as territorial organization, power relations, material and immaterial culture and economy. Thus, the work proceeded in order to respond if more integrated communities and with a bigger dominationry of modern notions of space, time and causality have greater capacity of

development and resilience. For this, an extensive field work was done, staying in the community for long periods, living with the locals and participating in the daily and cultural activities. A wide range of materials were collected and the analysis of the data and the answers to the proposed objectives are presented in this work.

REMELGADO, Ana Patrícia Soares Lapa, *Communication Strategies in Museums. Management Tools in Museological Institutions*, PhD in Museology submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Rui Manuel Sobral Centeno, 2015 (<https://repositorio-aberto.up.pt/handle/10216/109315>)

**Keywords:** Museum; Communication; Marketing; Heritage; Web 2.0; Participation; Collaboration; Planning; Strategy; Social Media

**Abstract:** The purpose of this research is to analyze museums communication. In addition to the study, conservation, interpretation and exhibition of the material and immaterial remains of the society, communication with the audiences, is one of the most important concerns for museums. Simultaneously, it is one of the biggest challenges. In the one hand, it's important to establish a closer relationship with their publics, making them more conscious about Heritage and stimulating their participation. On the other hand, communication is ever more a complex and competitive phenomenon. In addition to the diversity of the audiences, with different motivations and needs, the diversity of resources in the digital environment is in permanent update. This creates requirements that demand reflection and planning. In this context, we propose to analyze the components of museums communication and its close cooperation with marketing. We will evaluate the management of the communication process by museums and how they adapt and capitalize from the changes in paradigm. Additionally, we will develop methodologies and techniques to elaborate Communication Plans.

RODRIGO, António Fernando Lino Gonçalves, *Colonial Museum of Luanda, 1907-1910: support of reproduction and apologia of imperial sovereignty*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by José Fialho Feliciano, 2018 (<http://hdl.handle.net/10437/9227>)

**Keywords:** Colonial Museum; Prince Royal Luis Filipe; Imperial Tour; Symbolic Power; Angola

**Abstract:** This study aims to reflect, with the advisable national and international contextualization, upon the Colonial Museum of Luanda, 1907/1910 - an attempt of symbolic Power leading to the Reproduction and Apologetics of the Empire, at the time of the so called African Empire - legitimized by the visit of Prince Royal Luis Filipe, Duke of Braganza, in 1907, during the Imperial Tour that took him from the Tagus River to the Atlantic and Indian Oceans, with return trip, 100 years after the departure of his great-grandparents bound for Brazil. This Colonial Museum is seen in this study as a symbolic representation of the Colonial Political Power and the Imperial Political Power in the sum of the various collections exhibited inside, on the balconies and the surrounding spaces of the Magnetic and Meteorological Observatory; the edition of the corresponding catalogue, *Catálogo do Mostroário de Produtos da Província de Angola*; the collection of photographs of the time, in a glass support, the so-called "glass plates"; the representative portrait of the King, who, despite being absent, is present; the Visit and the rallying Words of the Prince Royal, accompanied by his royal court; the ennobling architecture of the Museum, a reutilization of an old temple with a high Bell Tower; and the site of the Museum itself, as a whole, in the upper part of the city - a centre of Power. As its organizer, emphasis is given to the Director of this Observatory, Ernesto Augusto Gomes de Souza, Frigate Captain, Aide-de-camp of King Charles I and King Manuel II, and occasional Acting Governor-General of Angola, among other functions. The museological collections, in part unprecedented, here reflected upon, were understood, in the past, as having been

illustrative of the appeal of the symbolic appropriation of the Other and its richness; these collections, today "reinstated", are considered, in this study, as potential facilitators of the reconciliation between Peoples of Common Language, whose language is "also ours", the so-called "Language of travel and even miscegenation", from "where it is possible to observe the Sea".

RODRIGUES, Rute Andreia Massano, *Between safeguard and destruction: The extinction of religious orders in Portugal and its consequences for the artistic heritage of convents (1834-1868)*, PhD in Heritage Sciences and Restoration Theory submitted to the School of Arts and Humanities of the Universidade de Lisboa, supervised by Clara Maria Martins de Moura Soares, 2017 (<http://hdl.handle.net/10451/29993>)

**Keywords:** Extinction of the Religious Orders; Artistic Heritage; Conservation; Restoration; D. Pedro IV; D. Maria II

**Abstract:** The extinction of the Religious Orders in 1834, in the context of liberal policies, took the convents to know a process of "dismantling" that led to the decontextualisation and loss of many works of art. However, measures in favour of the safeguarding of heritage, taken by D. Pedro IV (1798-1834), by D. Maria II (1819-1853) and also by her successors, D. Pedro V and D. Luís, based on the creation of an organized structure for this purpose, would prove to be fundamental to the protection of diverse historical and artistic heritage and the consequent creation of the first public Portuguese museums of art. Several legislative measures, most of them inspired by the French model, would be adjusted to the national reality, facing however, implementation difficulties, arising from political volatility that would characterized, particularly, the 1830s and 1840s decades, until the so-called Regeneration. The Public Library, the Deposit of Libraries of Extinct Convents and the Academies of Sciences and Fine Arts, especially Lisbon, have played a decisive role in safeguarding and management of a wide range of works of art from extinct convents, particularly paintings, important to be studied, evaluating the importance assigned to the movable artistic heritage, when some people defended, vigorously, the supremacy of the architectural heritage. In addition to paintings, the ancient religious houses – many of them were reused or sold – had a very diverse set of artistic and religious heritage that had the most different destinations, in a conjuncture, so often, politically, socially and financially adverse. The taste, and the political, financial and logistical conditions would determine, inevitably, the choices, the "survival" or the "death" of many works of art.

SAMPAIO, Maria da Luz Braga, *From the Factory to the Museum: Identification, Heritization, Difusion of Technical-Industrial Culture*, PhD in History and Philosophy of Science: Museology submitted to the Institute for Advanced Studies and Research of the Universidade de Évora, supervised by Ana Cardoso Matos and Maria Margaret Lopes, 2015 (<http://hdl.handle.net/10174/16426>)

**Keywords:** Technical-industrial; Heritage; Museums; Electricity; Interdisciplarity

**Abstract:** The theme of this thesis mirrors the rise in value of the technical and industrial culture in its scope; we intended to provide a methodological frame that develops techniques of identification, heritage, diffuseness of the technical-industrial objects and its several contexts. In this procedure, it is essential the concept of industrial mobile heritage, understood as an identity value by the people who lived, not only the processes of industrialization but also, suffered the effects and influence as well as the tertiarization in the economic structure. The collections related to the heritage, either documents or machines, portray the industrial activity of the varied periods in History. Beyond that, they convey the industrial memory that has not always been valued by the difficulty of its gathering and maintenance. The technical-industrial objects, during its life history, go through several phases: manufacture, delivery and consumption, where many are destroyed, others are abandoned and finally other goes to the museum. Furthermore, they lose their explanatory contexts when removed from their primary spaces and the buildings become unoccupied. Consequently, they are deprived of being

read within a functional logic what makes them into industrial storehouses to be reused and transformed without technical references that could confer them a specific personality. Technological evolution and time change the technical-industrial objects into unique objects capable of conferring contexts and knowledge that can only be discovered if they are collected and surveyed. However this implies existence of museums dedicated to maintenance and survey. They are the only place capable to studying, conserving and diffusing the marks of disappeared techniques and of industrial contexts of the working world and its social changes. Supported by the recent methodologies used in the survey of the object of science, we tested in this Thesis, their application to a technical-industrial object: the electric motor. The proposed model is based on the concept that these objects are, in first place, important historical sources for material culture that goes beyond their heritage value. This methodology rouses pluri and interdisciplinarity studies and gathers distinct approaches and professionals. Therefore, reinforcing the role of the museums and the heritage they preserve.

SANCHO QUEROL, Maria Lorena, *Intangible Cultural Heritage and Sociomuseology: a study on inventories*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Mário Caneva Magalhães Moutinho, 2012 (<http://hdl.handle.net/10437/5203>)

**Keywords:** Inventory; Museum; Intangible Cultural Heritage; Participatory processes; Heritagisation; Sociomuseology

**Abstract:** This thesis is developed within the field of Sociomuseology, focusing on the concept of Intangible Cultural Heritage defined by UNESCO in 2003, which defines the notion of both Tangible and Intangible Cultural Heritages being perceived as one. Taking the Portuguese museums scenario as a starting point, I developed studies on the functions of the inventory demonstrating its central role on the social construction of our cultural inheritance and collective memory. With this perspective in mind, I approach the history and evolution process of the concept of inventory, from the XIV century until the present time; I describe the experience of inventory as a participatory process in the context of an international cultural development project focused on local communities; I analyze the procedures of the inventory itself, of the inventory maker and of the inventory circuit in eleven Portuguese museums. Finally I present a more theoretical analysis on the role and dimension of the participatory processes as the construction base of the museum inventory and place for the democratization of our collective memory.

SANTOS, Maria do Carmo Mattos Monteiro dos, *Musealization in Consultative Archaeological Projects: Patrimonial Prospects for the Carajás Railroad (MA/PA)*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Mário Caneva Magalhães Moutinho, 2012

**Keywords:** Not available

**Abstract:** We discuss here the subject of musealization of archaeological research developed at the core of environmental licensing of developmental projects, in Brazil. Archaeological research carried out within these projects, here called Consultative Archaeology, has several facets; however, the reflections of this research are centered in the "heritage problem" generated by these researches, since it is verified that, even when the questions related to archaeological research are well considered, little is proposed to administer the collections generated, to disseminate the results (especially among the community directly involved) - issues that would be in the scope of the musealization processes -, which shows a field of tensions between the Consultative Archeology and heritage preservation. It is important to understand the role that Museology can play in the interfaces between heritage - society - development and the interdisciplinary perspective of the application of these principles in new musealization processes. Thus, we've based our proposition on the hypothesis that museological

processes have the potential to sustain communication between Consultative Archaeology and Society, guaranteeing strategies of extroversions of knowledge and education for cultural heritage. Considering the assumptions of SocioMuseology, we intend to discuss the problem of musealization posed by archaeological research developed in the region covered by the Carajás Railroad, located in the Brazilian Eastern Amazon.

SARAIVA, Sandra Isabel Marques, *Characterization of Kremer Pigments by EDXRF and XRD*, PhD in Conservation and Restoration of Cultural Heritage submitted to the School of Arts of Universidade Católica Portuguesa, supervised by Nuno Filipe Camarneiro Mendes, 2018

**Keywords:** Not available

**Abstract:** Not available

SILVA, Fortunato Carvalhido da, *Representations of the Other in Colonial Exhibitions: Discursivity and Museological Reflection*, PhD in Museology submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Alice Lucas Semedo, 2013  
(<http://hdl.handle.net/10216/73577>)

**Keywords:** Museology; Discourses; Otherness; Postcolonialism; Re-interpretation

**Abstract:** This study concerns the investigation developed in relation to colonial exhibits, in particular national exhibits, in the period between the world wars, it seeks to demonstrate one methodology that focus on the representation of otherness, based on a critical approach which fits within a postcolonial standing. The exhibits phenomenon, that established around the western world, and around which exists several studies, did not passed unnoticed in Portugal, as can be confirmed by the national exhibits advanced in the XX century, specially the “Exposição Colonial do Porto” (1934) and the “Exposição do Mundo Português” (1940). They were important happenings, "ephemeral" spaces (Greenhalgh, 1988), characteristic places of the “imperial era” (Hoffenberg, 2001), privileged places that approach areas as Culture, Nation, and Race, attributing a new colonial discourse, modeling the public to the needs and objectives of the Estado Novo. This is a proposal of study, that seeks to develop a different method of colonial discourse analysis and representation, starting from a postcolonial angle. One of the postcolonial important angles and from the colonial discourse is the relations of ideology and power; these two points will be at the center of the debate, through cultural memory registered in texts and images of that specific period. For the study of the relation of discourse and ideology with an expositive approach, it is necessary the application of a methodology that contextualizes the social and cultural relations and not only a visual or a literary analysis, for that reason it is adapted a method based in the model of Thompson (1990). The study, is expect that brings new reflexivity about the construction of colonial discourses and to cultural memory, using a methodology that is able to analyze the past but, also the present and the future (Thompson, 1995), something that is essential to museology, and in the particular case, image and text. For this reason is considerer to be possible to attain this study as capable of developing a re-interpretation of national exhibits, the ideology and power relations showed to the public. The re-interpretation is an attempt to show a new form of exhibiting stereotypes, should they be racial, social or others.

SILVA, Ricardo Jerónimo Pedroso de Azevedo e, *Hospital and Assistance Architecture Promoted by Bissaya Barreto*, PhD in Architecture: Theory and History of Architecture submitted to the Faculty of Sciences and Technology of the Universidade de Coimbra, supervised by José António Bandeirinha, 2013  
(<https://estudogeral.sib.uc.pt/handle/10316/24754>)

**Keywords:** Not available

**Abstract:** Bissaya Barreto, an interventive, persevering and multifaceted medical surgeon, established in Coimbra, sought, during the course of almost five decades, to link his two main activities (medicine and politics), by promoting a remarkable set of hospital and health care equipments in Portugal's Central Region. Though not an Architect, he had a strong artistic sensibility, combined with a technical component, and constantly pursued information and its substantiation – aesthetic, theoretical and programmatic – either within publications in the field, or in trips he carried out to countries like Spain, Germany, France and Switzerland. Taking into account several factors, the actions of Bissaya Barreto were singular and paradigmatic, and his thoughts on architecture are an excellent thread in the analysis of several areas of study of the Portuguese twentieth-century. In this dissertation, where architecture plays the central role, key issues to understand the entirety of the subject in study are present. Thus, several aspects with different scopes are approached and discussed: politics – from republicanism to masonry, to the relationship with Salazar and the Estado Novo; regionalism and his intervention as President of district and provincial organisms; social medicine, hygienism, panopticism, work, discipline, surveillance, bio-power and eugenism; the relationships established between doctors, promoters, politicians, architects, engineers, builders; teaching and his concern with training, from Nursery School to University; the propaganda associated with pamphlets, magazines, books and films; pedagogy and child psychology; the notions of tradition and modernity, of art and technique. All these topics, among others, drew the three sides of the triangle where Bissaya Barreto drafted his project for society: Architecture, Politics and Medicine. Thus, focusing on the works of hospital and health care programme promoted by himself during the Estado Novo, we propose a critical and longitudinal approach regarding the way Architecture participated in the regional project, of a sanitary-political nature, conceived and implemented by Bissaya Barreto. Finally, given the extent of the network of buildings created, between 1929 and 1974, that includes several Sanatoriums and Antitubercular Preventoriums, a Leprosarium, Psychiatric Hospitals and Agricultural Colonies, dozens of Nursery Schools and childcare facilities, a Residential Neighbourhood, a Maternity, Institutes for the Blinds and Deafs, Education and Labour Houses, we felt it was useful to organize a set of Building Sheets, in attachment, of each one of the projects in question.

SILVA, Ronaldo André Rodrigues da, *City, Culture and Memory: A Perspective from the View of Archaeology and Industrial Heritage*, PhD in History: Patrimony submitted to the Institute of Social Sciences of the Universidade do Minho, supervised by José Manuel Morais Lopes Cordeiro, 2017 (<http://hdl.handle.net/1822/48647>)

**Keywords:** Not available

**Abstract:** This thesis seeks to introduce the possibilities of interdisciplinary studies whose basis is social and business history from the perspectives of the industrial archeology and industrial heritage fields. The analysis is based upon the definition of the concepts of social and cultural memory, which propose the review of a recent past and encompass the industrial organizations different operational focuses within the urban context. The methodological framework was developed on the basis of the elements of diversity and interdisciplinarity which make up cultural heritage in the discussions of the first decade of the 21st century. A discussion on a classification of the relations between company and society is brought to the domain of social structure, individual and collective identity, and of the need for further actions on the part of the many social actors. The functioning enterprises are deemed responsible not only for economic development, but also for social relations and regarded as catalysts for a genuine industrial community culture. The case study of a steel industry and its role in the Brazilian home market during the first decades of the 20th century allows to identify these constituent elements of a particular culture and identity. It is observed that, from the social initiatives of the company and in line with its production structure, a relationship is forged among this company, the communities where it is established and the individuals living in such communities. This relationship, however personal or collective, is built up in close relation with the social and share capital generated

from the company's diversity of actions regarding both its corporate management and community-targeting social policies. In this context, infrastructure and programmes supporting the involved communities regarding education, recreation, health care and even citizen awareness are noteworthy. The results achieved over the period under consideration (the years between 1920 and 1960) revealed the company's essential role in the communities' establishment, besides demonstrating the company to be an irreplaceable major stimulus for the communities' social and urban structure, due to the complementary nature of public activities. Thus, it becomes evident that this crucial relationship between company and society exerts a real impact upon the employees' daily life and the allocation of their assignments, family members' actions and even upon their social environment. Such context shapes a construct of the individual and his references, which is part of a personal and collective memory, besides building individual and social history, which is established by the mutual empathy among the individual, community and company. Thus, the perception of cultural heritage is present in the different forms of manifestation of both a given past and a company's social policy which re-shapes itself in the present, either by means of a built history and memory or through the relevance of its legacy.

SIMÃO, Maristela dos Santos, *The African and Afro-Brazilian presence in the museums of Santa Catarina*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Marcelo Nascimento Bernardo da Cunha, 2018 (<http://hdl.handle.net/10437/9201>)

**Keywords:** Museums; Memory; Heritage; Afro-Brazilians; Santa Catarina

**Abstract:** In this thesis, we seek to investigate and discuss how Africans and Afro-Brazilians are represented in the museological institutions of the state of Santa Catarina, southern Brazil. But above all, to understand how these institutions have acted as tools of construction/annulment of identities from representations, presences and absences, in the specific case of populations of African origin, seeking to identify and present proposals that may contribute to a public policy for the sector. Thus, initially, we seek to understand the public policies focused on museums and their interfaces with the policies of racial equality promotion, aimed at Afro-Brazilian populations and their articulations at the federal level. In the second step, we focus on Santa Catarina, trying to understand the relations between these policies, the preservation of heritage and to carry out a study about the museums of the state and the policies that are inserted at the state and national levels. Also, from the application of research instruments, we tried to map the museums in Santa Catarina that have collection related to populations of African origin, as well as represent them in exhibitions and other activities, and how they perceive the theme in their institutions. And from the diagnosis and tabulation of the data, we start from a historical approach of this process, outlining the mentalities that marked the construction of the identities the state. Finally, we seek to work in the field from the premises of social museology, with the proposition of actions, which we call affirmative action of museological character, initiatives of formation and training on museum and Afro-Brazilian memory and culture, aiming to contribute to the construction of public policies that articulate museums and the promotion of racial equality, which contribute to the valorization of diversity and the strengthening of the antiracist struggle in the state of Santa Catarina.

SOARES, Luís Filipe da Silva, *The National Palace of Ajuda and its affirmation as a museum (1910-1981)*, PhD in History of Art: Museology and Artistic Heritage submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Raquel Henriques da Silva, 2016 (<http://hdl.handle.net/10362/20420>)

**Keywords:** National Palace of Ajuda; Commission for the Judicial Inventory; João Taborda de Magalhães; Custódio José Vieira; Armando Porfírio Rodrigues; “Garde-meuble”; Manuel Carlos de Almeida Cayola Zagalo; State Protocol; Armindo Ayres de Carvalho; Palace-museum

**Abstract:** The Paço Real da Ajuda (Royal Palace of Ajuda) was a royal residence and a state representation institution within the Portuguese constitutional monarchy context. Subsequent to the proclamation of the Republic regimen in 5th October 1910 its functions have changed and begun a new chapter in its history. After a long process of inventorying all the objects contented in the palace, the now denominated Palácio Nacional da Ajuda (National Palace of Ajuda) (PNA) was chosen to receive protocol events attached to the Republic Presidency and to be used as a national “garde-meuble”. Despite of these new functions, the old royal palace character was maintained, fact that allowed its future and inevitable musealization. Central institution to the memory of the Portuguese monarchy, the PNA was considered by the Republican official organisms as a desirable place to install several bureaucratic services. However, within a context of several attempts to valorise the building, its heritage and patrimonial characteristics and museological features lead to the progressive affirmation of the palace as a museum – a Palace-museum. This work aims at give a comprehensive analysis of the history of the PNA since the Republican revolution until 1981. It will be scrutinized the key events and the action of the major actors in this seven decades: João Taborda de Magalhães and Custódio José Vieira, during the Republican period; and Armando Porfírio Rodrigues (1911-1938), Manuel Carlos de Almeida Cayola Zagalo (1938-1964) and Armindo Ayres de Carvalho (1964-1981), who administrated or directed the Palace as a museological institution.

TALLARITA, Anna Luana, *The power of power: when and how power manifests itself*, PhD in Quaternary, Materials and Cultures submitted to the School of Life and Environmental Sciences of the Universidade de Trás-os-Montes e Alto Douro, supervised by L. Oosterbeek and M. Squilacciotti, 2015 (<http://hdl.handle.net/10348/4951>)

**Keywords:** Power; Symbol; Sign; Semiotic; Design

**Abstract:** This research started with the thesis in Anthropology. It develops in the context of the interpretations the symbols that identify the will to power, throughout the history and in various cultural spheres, and transmission of the culture. The symbol that has itself the sign of another that wants to communicate, this it is expressed in architecture in art, design, and in the social rituals. It tells of the power in all its forms. The will to power is manifested in many objects of everyday use. Objects that allow the individual to take action to manifest itself, in the course of the history. Of that desire talk about the philosophy, the mythology and semiotic, when telling of the inherent capabilities of the sign.

TEIXEIRA, Helena Margarida Moreira de Portugal, *Historical, patrimonial and religious routes in the compass of the Terras de Lamego and Tarouca*, PhD in History submitted to the Department of Tourism Heritage and Culture of the Universidade Portucalense, supervised by Salvador Magalhães Mota, 2012 (<http://hdl.handle.net/11328/580>)

**Keywords:** Religious tourism; Cultural tourism; Survey; Tourist itinerary; South Douro; Order of Cister

**Abstract:** Cultural and religious tourism holds today an important place in the economy of the sector, especially in cities and places where the presence of civil and religious heritage and manifestations related to the domain of religious belief and practices are relevant. This dissertation focuses on the religious and cultural heritage of South Douro. We've studied this region, identifying the particularities of the historical centers and its surroundings, such as churches, Cistercian monasteries, religious celebrations, handicrafts, customs, the landscape, gastronomy and wine, the most interesting and representative aspects of the region that could contribute to its consumption (demand) and preservation. It is important to emphasize the need for cultural resources to be converted into tourist resources, enjoyable and accessible to tourists, and analyze aspects of planning and qualification of touristic supply and demand, in order to help the creation of organizational structures capable of

responding to the market. Based on the empirical data collected through surveys, bibliographical research, interviews and observation, we verified the vocation of this region, more specifically, on Lamego, Tarouca and Salzedas, for the rooting and development of tourism activities related to the cultural and religious phenomenon. We also intended to determine if it would be viable and desirable to elaborate tourist-religious itineraries, linking religious tourism with cultural tourism, aiming at the touristic development of the region. Through the data collected in the surveys, visitors are characterized by studying aspects of the organization of the trip, of performance and satisfaction with the destination, particularly regarding to the information provided to tourists and visitors on the spot, and the results compared with information collected in other studies. In this way, it was possible to infer about the relation between who manages the heritage and the territory and its visitors and to determine the main flaws pointed out by them, taking into account essentially some problems related to management, interpretation of monuments and tourist information. We focus on the correct use of tourism communication, which will allow existing or future projects to thrive, intending to reflect on this reality before which structures that promote cultural and religious tourism should look forward to. Finally, a tourist itinerary is drawn up highlighting history, traditions and patrimony, with special emphasis on the message of Saint Bernard. The results of this study, as well as the tourist route, and the proposals and suggestions made, could be useful for the institutions responsible for the provision of tourist information and for the preservation and appreciation of the heritage, as they draw the attention of their managers to the problems that exist, pointing out ways that may eventually contribute to solving some of these problems.

TEIXEIRA, Mariana Ferreira Roquette, *Exposing History: The past in the present. Paris, New York (1977) and Monte Verità (1978)*, PhD in History of Art: Museology and Artistic Heritage submitted to the School of Social Sciences and Humanities of the Universidade Nova de Lisboa, supervised by Raquel Henriques da Silva and João Manuel de Sousa Duarte Fernandes, 2018 (<http://hdl.handle.net/10362/43203>)

**Keywords:** Pontus Hultén; Harald Szeemann; Centre Pompidou; Historical exhibitions; Modernism; History of ideas in 20th-century

**Abstract:** This dissertation seeks to analyse the motivations behind the re-emergence of history within the field of curatorial discourse in the late 1970s, through the study of the exhibitions “Paris-New York” (1977) and “Monte Verità” (1978). The former, curated by Pontus Hultén for the opening of the Centre Georges Pompidou explored the cultural exchanges between Paris and New York, while the latter presented a history of utopian ideas, and it was held by Harald Szeemann in the region of Ticino in southern Switzerland where those ideas were explored. Both exhibitions covered almost the same historic period but presented different approaches to the History of 20th-century Culture. This work is divided into three parts. The first one provides a historical overview of the social and cultural transformations that took place in Europe and in the United States between 1957, the year that one defined as the beginning of the long sixties, and the end of the 1970s, when “Paris-New York” and “Monte Verità” opened to the public. Some movements, issues, and events that characterized that period are addressed. This historical overview also serves to contextualize the curators’ stances and actions. The second part focuses on the parallel careers of the two contemporaries Hultén and Szeemann, detecting innovations, continuities and ruptures between the exhibitions under study and previous ideas and displaying strategies. The third, and last part is devoted to the critical analysis of the exhibitions “Paris-New York” and “Monte Verità”, taking into account the museum projects in which they were included – the Musée National d’Art Moderne du Centre Georges Pompidou and the counter-museum “Museum der Obsessionen”, respectively. In this part one reflects on the displaying strategies, the forms of discourse, the interpretive and communicative media, as well as the exhibition reviews and public reactions. Finally, a comparative analysis clarifies the contributions of both exhibitions to a broader perspective on the History of 20th-century Art and Ideas and to the contemporary curatorial practice.

TEIXEIRA, Sidélia Santos, *Patrimonialisation, local memory, musealisation and social transformation: the case of the Metropolitan Parks of Abaeté and São Bartolomeu (Salvador, Bahia, Brazil)*, PhD in Contemporary Studies submitted to the Institute for Interdisciplinary Research of the Universidade de Coimbra, supervised by João Paulo Avelãs Nunes and Carlos Alberto Etchervane, 2015 (<https://estudogeral.sib.uc.pt/handle/10316/24447>)

**Keywords:** Patrimonialisation; Local memory; Musealisation; Social transformation

**Abstract:** This thesis aims to analyze patrimonialisation as a contemporary social phenomenon able to contemplate cultural diversity. It discusses the need for the inclusion of our historical and cultural references, giving special attention to groups that have been marginalized from the Brazilian society throughout time. In this sense, musealization is seen as a dynamic process that allows the use of preserved cultural heritage and can contribute to the understanding of remembrances as a form of social transformation. The survey was developed from two case studies in the city of Salvador, Bahia, Brazil – the Metropolitan Parks Abaeté and Saint Bartholomew were treated as heritage of an environmental, urban and religious nature. The methodology of the work contemplated written documents concerning patrimony, produced by the technical institutions responsible for these parks and agents of social movements. Data collection followed an ethnographic method of registry aimed at the observation of the activities and practices developed in these spaces, as well as carrying out a series of interviews. The study points to the incomplete nature of the process, the active participation of local actors, the tensions and possibilities of dialogue, demonstrating that patrimonialisation is essential, but the heritage preserved must be interpreted and disseminated. Therefore, it is necessary to broaden our understanding of museums and museology, incorporating the patrimony produced by social movements that stimulate the construction of typologies and the development of museological processes that take into account the sociocultural realities of such communities. This type of patrimonialisation allows an appropriation of cultural items and the emergence of diverse identities that must be incorporated into public preservation policies in order to avoid a reductionist and partial understanding of our social memories. Furthermore, it is necessary to build and develop educational, social, cultural and museological policies in an integrated manner in order to achieve a contextualized and social preservation. It is in this sense that tourism can be seen as an important tool for social development. Patrimonialisation, Local Memory, Musealisation and Social Transformation aims to contribute to the study of cultural heritage and cultural identities in contemporary societies and to aid the establishment and implementation of public preservationist policies which take into account and invest in the training of citizens who, strengthened by an understanding of their memories, stories and struggles may participate fully in their society. Ultimately, patrimonialization does not seem to fulfill the preservationist demands of social groups with wide and diversified historical references, rendering musealization and the use of preserved heritage important and necessary as a means of social transformation.

TERRA, Guilhermina de Melo, *Performance of the Museum as an open system: a possible reality*, PhD in Museology submitted to the Faculty of Arts and Humanities of the Universidade do Porto, supervised by Alice Lucas Semedo, 2013 (<http://hdl.handle.net/10216/70336>)

**Keywords:** Museum - social function; Museum - functioning; Museum - open organization; Museum - communication; Museum – management

**Abstract:** The research presented here, defends that museums should act in an integrated form with the society in which they operate, fulfilling its social role demanded by the contemporary days. It also presents the bilateral communication process as the most appropriate to the type of work that museums do, as well as the advantages of using today's management trends for this system operation. In this context our overall goal is to demonstrate that museological spaces, even facing the challenges of today, can act as open organizations. For that purpose, we turn to the study of a museum that has

been acting in this same way, truly fulfilling its social role. The research takes a qualitative approach, based on the descriptive process, which was developed from the documental, bibliographic and field research. The main method used was the case study and the data collection, was done using interviews and questionnaires. It should be noted that the object of study, the Museu Eugênio Teixeira Leal/Memorial do Banco Econômico, despite all the difficulties it has been facing, especially since 1995, it's been able to fulfill its social role. To this end, promotes the involvement and commitment of the entire team, making it to the parish of Pelourinho, local heritage. Thus, even featuring a collection apparently less attractive to the residents of Favela Nova Esperança and function in an elitist building, the museum is able to reach the community. This connection is based on a language of inclusion, which fights the multiple forms of discrimination, opening the museum doors to all visitors.

THOMPSON, Analucia, *The Ethnographic Collection of the Brazilian Museum in Vienna*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Judite Santos Primo, 2012

**Keywords:** Not available

**Abstract:** This thesis has as main objective to investigate the constitution of the collection of ethnographic objects, carried out by the Austrian Mission, whose members crossed great part of the Brazilian territory, between 1817 and 1835, and collected the objects of the denominated Natterer Collection, that today is in Vienna's Museum of Ethnology. We intend, in this work, to undertake a reflexive analysis in the field of SocioMuseology, whose objective is to know the history of this collection, to then discuss its possible uses. We start from the approach of the different meanings attributed to the indigenous artifacts in the process of constitution of modern museums, associating them to the trajectory of the formation of Vienna's Museum of Ethnology. We analyze the Austrian Mission, not only with the objective of unveiling the economic, social, political, institutional and ideological context in which the collection took place, but also the meanings attributed to this event in the Brazilian literature on travelers and the network of social relations established in this process. We then undertake the study of the cultural objects that make up the collection, characterizing the political arena in which the conditions for its formation were forged and the historical context in which the ethnic groups that held these objects were inserted. Finally, we discuss the possibilities of uses for this collection, from the experiences already developed with ethnographic collections, specifically those experienced by the Museu das Culturas Dom Bosco.

VALDÉS MILLÁN, Ana Daelé, *Proposed strategy for the provincial museum system in Guantánamo, Republic of Cuba*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Mário Caneva Magalhães Moutinho, 2018 (<http://hdl.handle.net/10437/9328>)

**Keywords:** Museum; Museology (Sociomuseology); Provincial Museum System Guantánamo; Community; Strategy

**Abstract:** This thesis has as its starting point the analysis of the situation we are currently facing a considerable part of the museums in Guantánamo, the easternmost of the Cuban provinces, marked by the absence to date of a strategy organically structured to guide in a manner consistent interaction of the institutions of the Provincial Museum System Guantánamo with their social environments to help strengthen in some cases and redirect others, the social dimension of the dynamics operating Guantánamo museums. On the budgets of the sociomuseology, has proposed a strategy to ensure that the SPMG achieve greater insertion the development of the communities where they are located so that adequately meet the social responsibility that are called these institutions with their respective social contexts.

VALENTE, Maria Adelina Nogueira, *English matrices in Portuguese furniture of the second half of the 18th century*, PhD in Heritage Studies submitted to the School of Arts of Universidade Católica Portuguesa, supervised by Gonçalo da Silveira de Vasconcelos e Sousa, 2014

(<http://hdl.handle.net/10400.14/15771>)

**Keywords:** Vernacular furniture; Cabinet-making; British furniture exportation; Rococo; Neoclassicism

**Abstract:** Portuguese cabinet-making was influenced by the eighteenth-century English furniture export, as Portugal was one of the destinations of the so called “South Mediterranean Trade”. The English typologies were conceived by newly born designers in a less ostentatious manner than those of the residences of the nobility, and were meant to provide a new way of life in which sociability had a leading role. That production supposed to furnish the homes of the emerging classes living mostly in the port cities. The intercontinental business generated significant movement of people and of money, and the British and Portuguese traders - especially in Porto – asked for those new decorative fashions. The joiner’s workshops were contaminated, on the other hand, by other dynamic features – for instance, the foreign drawings that were carried by tradesmen from multiple European latitudes. Locally, there was abundance of woods, some indigenous and others arriving from the colonies, namely Brazil. Portuguese cabinet-makers translated, in an agile way, those numerous ideas, which led to an idiosyncratic production with carving or inlaid wood. Portuguese Rococo and Neoclassicism incorporated, in consequence, the recognizable stylistic elements of the international production, but also included regional factors, which enabled the sprout of idiosyncratic furniture production that adapted, in a regional feeling, foreign aesthetic elements.

VIANA, Fausto Roberto Poço, *Elaboration and feasibility of a Theater Museum in the city of São Paulo*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Cristina Bruno, 2010 (<http://hdl.handle.net/10437/5207>)

**Keywords:** Museology; Theater; Museum; Theater Museum; Arts

**Abstract:** This thesis is a research that proposes a museological program for a Theater Museum in the city of São Paulo, Brazil. Through the potentials identified, this might be a leading model for a university museum, connected to the University of São Paulo and with theoretical and practical basis on social museology. The museum has two nuclei, one in downtown São Paulo and the other in the district of Belenzinho. The São Paulo Theater Museum will be responsible for identifying, valuing and preserving the memory of the theatrical activities in the city, through the musealization of the theater workers, responsible for the genesis of the process of performance, showing their work in the limelight.

WICHERS, Camila Azevedo de Moraes, *Museums and anthropophagy of archaeological heritage: (dis)paths of Brazilian practice*, PhD in Museology submitted to the Faculty of Social Sciences, Education and Administration of the Universidade Lusófona, supervised by Maria Cristina Oliveira Bruno, 2011 ([http://www.museologia-portugal.net/files/upload/doutoramentos/camila\\_moraes\\_parte1.pdf](http://www.museologia-portugal.net/files/upload/doutoramentos/camila_moraes_parte1.pdf))

**Keywords:** Sociomuseology; Archaeology’s Musealization; Brazilian Museums; Museologic Communications; Post-Processual Archaeology

**Abstract:** In this thesis we seek to understand the waywardness and disagreements of the dyad Museums / Museology - Archaeological Heritage / Archaeology in Brazil, but above all we seek to identify and construct ways and common factors. We start from an historical approach to this relationship, outlining the mentality that marked the distance between Archaeology and Museology in Brazil. In a second step, we deepen the analysis of these relationships in contemporaneity, marked

by a significant increase in the archaeological research, especially those related to environmental licensing of the enterprises. This indicates an approximation of the relationship between the archaeological heritage and developmental issues, implying the option of Sociomuseology. In a third step, we make an analysis of the expographic discourses of the archaeological collections and we return to the museological trials in which we operated. Finally, we apply the perspectives of Sociomuseology in socialization of the archaeological resources of Transnortheastern Railroad, one of the strategic programs of the Brazilian Government. The outlined program is understood as a synthesis of the complex but necessary relationship between Archaeology and Museology in the Brazilian contemporary scene. Thus, one way of overcoming the obstacles outlined throughout the thesis lies in the intertwining between the Sociomuseology and the Post-Processual Archaeology.