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architectures of the soul

4TH INTERNATIONAL CONFERENCE

RELIGIOUS HERITAGE

understanding the past,
shaping the future

19th - 21st October 2023
Monastery of Batalha (Portugal)

Book of Abstracts

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Book of abstracts related to papers presented to the 4th International Conference “Architectures of the Soul. Religious Heritage: Understanding the past, shaping the future”, promoted by DINÂMIA’CET – Iscte (ISCTE-IUL), IEM (NOVA FCSH), CHAIA-UÉ and UCP-CEHR; coordinated by Rolando Volzone, João Luís Fontes, and Joaquim Ruivo (19th-21st October 2023)

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1. Valorising the heritage created by the religious orders

The current cultural valorisation of knowledge production is a priority and a real axis in local and university institutions. Today there is a fruitful dynamism in research and knowledge production. New paths are opening up through the crossing of competences and contacts. Investing more in the field of religious heritage will have the effect of renewing the history of monastic and congregational fact. In the introductory paragraph I consider the valorisation of heritage as a discovery of spiritual vitality. Then I'll continue with the characterisation of different lines: valuing space by developing the relationship between architecture and community ways of living, learning about everyday life through movable heritage, valuing the visible memory of a charism for musealisation, the archive as a tool for identity and fidelity of a charism, book material as a sign of wisdom, pastoral service and spiritual life, valuing the intercultural dialogue in the evangelising mission and enhancing the heritage of the female gender.

Keywords: religious orders, architecture and charisma, movable heritage, cultural assets

Carlos A. Moreira Azevedo (UCP – CEHR, Portugal; Comissão Pontifícia das Ciências Históricas, Vaticano)

Carlos A. Moreira Azevedo was born in 1953 in Santa Maria da Feira (Portugal). He was ordained priest in the Diocese of Porto in 1977, and obtained his doctorate from the Gregorian University in 1986. He was Professor at the Faculty of Theology of the Catholic University of Portugal (1987-2010) and Vice-Rector of the same University (2000-2004). He was President of the Centre for Religious History Studies (1992-2001) and directed the 7-volume Dictionary and Religious History of Portugal. He has been the curator of various exhibitions of religious art. Member of the Academy of History since 1998, he was auxiliary bishop of Lisbon (2005-2011) and Delegate of the Pontifical Council for Culture (2011-2022). He is member of the Pontificia Commissione di Archeologia sacra (2016-) and Delegate of the Pontificio Comitato di Scienze Storiche (03-12-2022-). He has more than a hundred scientific works published in books and journals. Among these: *Estudos de iconografia cristiana*. Gaia: F. M. Leão, 2016; *Estudos de arte e devoção*. Prior Velho: Paulinas Ed., 2023.

2. Monastic Complexes: Aesthetic appreciations in the Greek Landscape. A continuous spiritual and aesthetic dialogue between architecture and landscape

Greece presents a unique variety of monastic complexes, the capstone being Agion Oros in Mount Athos, and the relationship between landscape and the monastic complexes is distinctive in both aesthetic and spiritual aspects. This presentation attempts to analyze and interpret the sensory and empirical experience of religious orthodox architecture embedded in the Greek landscape. The researched period spans from the Byzantine era to the Early Modern time. The theoretical framework stems from the environmental aesthetics discourse and namely the aesthetic appreciation of nature. Through a literature review of the existing research a multi-case study is conducted. The initial categorization of the cases is done based on the landscape itself. The landscape is defined as continuous, and the subcategories address its characteristic of being either “open” -meaning vast in terms of visual access provided by the topography- or “closed” when the landscape (urban or natural) obstructs the view. The results show how the openness, by contrast to the enclosed religious space, creates feelings of awe whereas the monastery complexes embedded in “closed” landscapes highlight the intimacy by relating to an introverted environment. An underlying common variable that is achieved in both categories, and is further complemented by the architectural design, is the experience of the sublime. The third interpretation in terms of landscape, is concerned with the geographical location of the monasteries and more specifically the remote and difficult access they all present. Lastly, the translation of the architectural and natural symbols further emphasizes different emotions whether it's the transition from the “world” to the spiritual world through a gate, or the semantics of the vegetation referring to the afterlife. In conclusion the spiritual journey in connection with the researched architecture establishes and imparts the interwoven hybrid of man and nature.

Keywords: aesthetics, religious, Greece, landscape, architecture

Paraskevi Kalmpeni (NeArCiCu-Technical University of Crete, Greece)

Paraskevi Kalmpeni is an Architect working in Greece. She has studied at the School of Architecture of Technical University of Crete, Crete, Greece and at the Instituto Superior Técnico in Lisbon, Portugal. During her studies her research interests were Landscape Architecture, Religious Architecture and Urban Design. Her dissertation thesis, in the integrated master's level, named “Reclaiming the public: Recreating the waterfront of Skala Oropou” proposes sustainable design solutions to the problematic spatial relations between the city's urban fabric and the public waterfront. Since graduation she has been working in the Architectural discourse whilst nurturing an academic interest in the field by

participating in the Neohellenic Architecture City and Culture (NeArCiCu) Lab. She has participated in exhibitions such as the Diploma Theses exhibition of academic years 2020- 2021 and 2021- 2022 organized by the School of Architecture, Technical University of Crete and the Spring of Artistic Creation organized by the Municipality of Chania. She was recently accepted to the international summer seminar City and Architecture organized by Université Paris I Panthéon Sorbonne, NeArCiCu TUC lab, ENSA Paris Malaquais.

Amalia Kotsaki (NeArCiCu-Technical University of Crete, Greece)

Graduated from the School of Architecture, NTUA, PhD 2005. Professor and Vice Dean at the Department of Architecture – TUC. Director and founder of the Neohellenic Architecture, City and Culture Lab. In 2000 she was honored by the Athens Academy with the Prize of Letters and Fine Arts for distinguished young architect (under 40 years old). She has been a successful participant in 12 Greek and international architectural competitions. In addition to publishing her projects in architectural reviews, she participated in international architectural exhibitions. She was responsible or principal member of significant research programs on the field of Heritage, Culture and Tourism, such as European research program InHerit and the program for the Conservation and transformation of the Old Theological School at the Saint Trinity of Tzagarolon Monastery, Chania, Crete to a Research Foundation and Congress Center of the Orthodox Patriarchate. Scientific responsible of the congress “City, Democracy, Architecture” (2018) and the congress of Hellenic section of DOCOMOMO titled “Modern regard to Hellenic nature”. She has organized or taken part in numerous scientific conferences (EAUH, UNITWIN) and published articles with focus on Greek Contemporary History of Architecture. Author or editor of seven architectural monographies and books.

3. Hermitic landscapes: spiritual explorations between nature and architecture in Abruzzo's monastery (Italy). Spirituality reflected in the architecture and landscapes of hermitages in Abruzzo: an exploration of the relationship between man and nature

The relationship between man and nature has been strongly influenced in the European context by the contribution of Christianity, that shifted from a view of nature as an entity secondary to man, to one of direct manifestation of the divine in creation. These positions have influenced the architectural scene and the perception of the land, even to the formation of imagery about the landscape. The place of worship is central theme, being the subject of the dispute between canonical liturgy and the free profession of faith. The hermitages make themselves a synthesis of both positions, inserting anthropic elements within the natural territory, adapting to it in a symbiotic cohesion. This paper aims to explore the relationship between man and nature starting from Christian

spirituality and the way it is reflected in the architecture and landscapes of hermitages in Abruzzo, Italy and promoting a broader reflection on architecture in natural contexts. The paper provides insight into the theological underpinnings of this relationship, examines the historical context of the hermitic tradition by analyzing the architecture of the peculiar retreats in the mountains of Abruzzo. This paper employs a multidisciplinary approach using literature reviews, visits and visual-graphic analysis between hermitages and secular architecture in the natural environment. Hermitages anticipate the modern approach of returning to nature and the development of spirituality. Their architectural conformation juxtaposes anthropic volumes with natural forms, integrating them and constituting an unexpected union between the human and the natural. Hermitage tradition in Abruzzo provides a tangible manifestation of the Christian vision of the relationship between man and nature. Furthermore, the study highlights the cultural role of religion in shaping the role in the imagery of the natural environment and architecture.

Keywords: architecture, landscape, spirituality, hermitages, nature

Caterina Palestini (Unviersità degli Studi G. D'Annunzio, Italy)

Caterina Palestini, architect, is Full Professor of Drawing at the University of Studies "G. d'Annunzio", holder of Courses afferent to the Department of Architecture and Construction Engineering. She is a member of the National Technical Scientific Committee of the Italian Union of Drawing, in which she is the head of the Archives Commission, and of the Teaching Board of the PhD program "Science and Technology for Sustainable Development." She conducts research in the field of surveying, representation of architecture and the environment, and is the author of numerous national and international scientific texts and contributions.

Giovanni Rasetti (Unviersità degli Studi G. D'Annunzio, Italy)

Graduated from the Milan Polytechnic in 2014. Since then, he has collaborated with the Milan Polytechnic, the Pescara Department of Architecture of the G. d'Annunzio University as a tutor in Architectural Design. In 2016 completes the postgraduate Master's Degree in Landscape Architecture at Roma Tre University. In 2022 he obtained the Ph.D. at Scuola di Studi Superiore G. D'Annunzio, discussing the thesis "The Landscape of Architecture." To date he carries out research work at the university in Pescara in the field of landscape, architectural design and composition and participates in national and international conferences and design competitions.

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4. Sacred Landscape. Inscriptions of life and death in the western region of Serra do Mendro (Portugal)

The present communication studies three small chapels located around Alvito, in the western region of Serra do Mendro, in order to understand the sacralization of the western region of Serra do Mendro (hagioscape), between the 14th and 17th centuries, through the interdisciplinary intersection of concepts and methodologies from the domains of architecture (construction), landscape (spatiality) and history (hagiography).

Keywords: history of Portuguese architecture, landscape studies, historical cartography

Luís Ferro (CEAU-FAUP, Portugal)

Luís Ferro is an architect based in Évora (Portugal), where he practises his professional activities since 2012 (Estudio Quimera). He is a student of the PhD Program in Architecture at the Faculty of Architecture from the University of Porto, with a grant from the Foundation for Science and Technology. He has an M.A. in Architecture by the University of Évora in 2010, having been an Erasmus student in Yildiz Teknik Üniversitesi in Istanbul. Collaborates with the Regional Directorate of Culture of Alentejo and Eugénio de Almeida Foundation in the organization of exhibitions and educational activities since 2012. Assistant Professor in the Department of Architecture from the University of Évora (2013-2015), he was the coordinator of the research project entitled Sacred Places: Cubas from the Kûra of Beja (Calouste Gulbenkian Foundation, 2015-2016). Currently, he is a Researcher at CHAIA/UÉ and CEAUP/FAUP. He has published several papers and has presented communications in Portugal, Spain, France, England, Finland and USA, having been awarded with the Prémio Estágios em Portugal e no Mundo and in 2014 and the Prémio Arquitectos Agora 2016 (Portuguese Order of Architects). In 2019, he has published the book entitled «O Eremitério da Cartuxa de Évora: Arquitectura e Vida Monástica», awarded with the Prémio Frei Bernardo Domingues, O.P. 2019 (Cultural Institute D. António Ferreira Gomes).

5. Contribution to the Study and Enhancement of Pilgrimage Sanctuaries

This research focuses on Portuguese Catholic Pilgrimage Sanctuaries, filling a gap in the biophysical and cultural characteristics that lead to the definition of the essence of these sacred places, with a particular focus on the way they are inscribed in the landscape. We will try to answer the following questions: How are they constituted and what fundamental factors lead to their definition? Can we talk about different typologies? Is there a common standard? What criteria should guide the study of the landscape and location of Pilgrimage Sanctuaries, with a view to determining their cultural significance? We adopted a methodology that begins by clarifying the concept of Pilgrimage Sanctuary used. This is followed by the bibliographical review necessary to contextualize and frame the theme and study its religious, spiritual, social, artistic, landscape and architectural significance. The visit to these places, with subsequent comparison between sanctuaries at a spatial level, made it possible to verify their inscription in the landscape, identifying and characterizing the subspaces that compose them and contribute to their multiplicity and spatial diversity – church/chapel/hermitage, forest, forest, playground, garden, station of the cross, staircase, avenue, yard, churchyard, viewpoint. As icons of landscape heritage, Pilgrimage Sanctuaries are the result of the combination of the landscape in which they are located, the particularities of the site where they were established, the “investment” of the Church in the implementation of a religious and recreational program, of their historical path and the influences they received, of their scope and framework, the uses they have, the functions they perform, their design. These constitute the determining factors in essence, and may cause a possible pattern to vary. Given the great variability that exists, the systemic study of the landscape and place proves to be essential in defining its cultural meaning, articulating the immaterial and material dimensions and identifying fundamental elements.

Keywords: pilgrimage sanctuaries, landscape, spatial diversity, place, cultural significance

Mónica Monteiro (CHAIA-UÉ, University of Évora, Portugal)

Mónica Monteiro (Viana do Castelo, 1978) is a landscape architect, currently dedicated to the area of project, from a multidisciplinary perspective. Graduated in Landscape Architecture (2001), Master in Recovery of Architectural and Landscape Heritage (2009), PhD candidate in Landscape Arts and Techniques, University of Évora.

6. Saint Ladislaus. The legend of Saint Ladislaus in the mural paintings of the medieval fortified churches (XII century-UNESCO heritage) from central and eastern Europe

The year 2023 marks the twentieth anniversary of the UNESCO Convention on Cultural Heritage. The convention established culture as a concept that must be protected because the past and the present overlap and support each other. The objective of the research is the image painted in frescoes, present in the medieval fortified churches existing on the territory of today's Romania (Transylvania), Slovakia, Croatia and Hungary, of the legend of St. Ladislaus (the third member of the Arpadian dynasty sanctified by the Catholic Church). After his canonization, he became an important historical figure in the Kingdom of Hungary (14th-15th c.), including in the rural communities in the border areas. The characteristic of the Saxon and Szekler villages, in the SE of Transylvania, is represented by the fortified churches. They were built, used and maintained by the Saxon and Szekler colonists and represent even today both the religious and the cultural element of the rural community. The Szeklers were colonized as defenders of the borders during the 11th c. The villages of the Saxon settlers began to be built from the middle of the 12th c., when King Geza II brought them to the region to defend the eastern borders of the Kingdom of Hungary from invasions, especially Cumans. The churches of these communities were fortified at the beginning of the 13th c. and had this defensive role until ~1788. The first stage of the research was focused on documentation. This included field reports, bibliographic records. The second stage involved the development of an analytical methodology that combines multiple aspects to investigate the frescoes: cultural and social history, archaeology of knowledge and visual analysis. Transylvanian fortified churches are considered to be one of the densest medieval fortification systems in Europe. The topographic arrangement of the monuments confirms that Ladislaus is conceived and perceived as a defender of the eastern borders against the danger of pagan invaders.

Keywords: religious, built heritage, protection, fortified churches, UNESCO WHL

Mara Popescu (George Emil Palade University of Medicine, Pharmacy, Science and Technology of Târgu-Mureș, Faculty of Engineering and Information Technology, Târgu-Mureș, Romania)

Mara Popescu, architect, is the Adviser to the Prime Minister of Romania on Cultural Heritage. She is an International Expert in the sub-group on Safeguarding Cultural Heritage in Ukraine, European Commission- The Commission's Directorate-General for Education, Youth, Sport, and Culture (DG EAC), "Cultural Heritage Forum – E03650/1". Currently, she is working as a Senior

Lecturer at the Department of Architecture, “George Emil Palade” University of Medicine, Pharmacy, Science, and Technology of Târgu Mureș, Romania. She is also an expert and member of International Council on Monuments and Sites Organization (ICOMOS) – Paris, as well as Council Member at Future for Religious Heritage (FRH) Organization, Bruxelles, Belgium. She holds an Advanced Master in Science Conservation of Monuments and Sites from Katholieke Universiteit Leuven (KU Leuven) and a MArch and PhD in Architecture from “Ion Mincu” University of Architecture and Urban Planning, Bucharest. During her continuous professional development, she has obtained a Postgraduate Degree History of Architecture at University of Oxford and a Postgraduate Degree in Management of Cultural Heritage and Sustainable Development at Corvinus University of Budapest.

7. Global Mapping for Management in Conservation: Mural Painting Projects

The conservation and restoration of cultural heritage often have complex information management problems associated with the interventions. With digital data acquisition tools, it is possible to generate abysmal amounts of data related to historical, archaeological, and photographic documentation, three-dimensional models, laboratory exams and analyses, among others. This context of producing a large amount of data is the problem addressed in our communication. The objective of the communication is to present an integrated model of data management applied to the case study of conservation and restoration intervention that took place in the mural painting of the Church of Nossa Senhora da Azinheira, in Outeiro Seco, Chaves (Portugal). The methodology uses a geographic information system with a geospatial database in PostGreSQL-PostGIS, which allows storing and managing data in different file formats: text, raster and vector files. It is important to note that the matrix system used is designed entirely with open-source software, without dependence on a commercial license. The result of the project is to present an information system that can manage a multitude of data, considering the data associated with the conservation project, administrative documents, art and historian documents, satellite images, historical and aerial photographs, photographic images of the interventions and detailed 3D models of parietal surface pathologies.

Keywords: GIS, mural painting, mapping pathologies, conservation, QGIS

Frederico Henriques (CITAR-Catholic University of Portugal, Portugal)

Frederico Henriques works at the Research Centre for Science and Technology of the Arts (School of the Arts/UCP), with scientific employment, under Law 57/2017, of July 19th. His PhD thesis was in Painting Conservation (Catholic University of Portugal, 2013) and was about “Methodologies and Spatial Analysis

for Documentation in Cultural Heritage”. He also had a Post-doctoral Research Fellowship funded by Foundation for Science and Technology (FCT), the Portuguese national agency for science, research, and technology. The research issue concerns mainly low-cost technologies for Heritage Documentation: photogrammetry, 3D modelling, virtual reconstruction, geographic information systems (GIS) and spatial analysis.

Ana Lopes (Intonaco-Conservação e Restauro, Portugal)

Ana Lopes is graduated in Conservation and Restoration with a bachelor's degree in Conservation and Restoration Technology in 1996 at the Polytechnic Institute of Tomar (Portugal). She took the 1st Specialization Course in Conservation and Restoration of Mural Painting promoted by IEFPP/IPPAP (Grade V) between 1999 and 2001. In 2010, she completed a Degree in History at Universidade Aberta. She attended the master's degree in modern and Contemporary History at the School of Political and Social Sciences at ISCTE, completing the first year (postgraduate) in 2011 and currently attending a master's degree in Conservation, Restoration and Production of Contemporary Art at the Faculty of Fine Arts of the University of Lisbon. She owns the company Intonaco - Conservação e Restauro, dedicated to the conservation and restoration of wall paintings. She has led several interventions and prepared technical reports for the Direção Geral do Património Cultural, Direções Regionais de Cultura, Millennium BCP Foundation, Misericórdia institutions, Municipalities, Churches, and private customers.

Ana Bailão (CIEBA-Faculdade de Belas-Artes da Universidade de Lisboa, Portugal)

Ana Bailão holds a PhD in Conservation of Cultural Heritage from the Catholic University of Portugal (UCP), in collaboration with the Institute of Cultural Heritage of Spain (IPCE) and with a grant from the Foundation for Science and Technology (FCT). In 2010, she obtained a master's degree in Painting Techniques and Conservation from the Catholic University of Portugal and in 2005 she obtained a degree (pre-Bologna) in Conservation and Restoration from the Polytechnic Institute of Tomar (IPT). She has taught in several conservation and restoration courses: Institute of Arts and Crafts (IAO) of the Ricardo Espírito Santo e Silva Foundation (FRESS), Catholic University of Portugal (UCP), ARVORE Artistic and Professional School. She is currently an assistant professor at the Faculty of Fine Arts of the University of Lisbon. Furthermore, she is a researcher at the Center for Research and Studies in Fine Arts (CIEBA) of the same institution. She is the author of several publications in the conservation and restoration field. Since 2005 she has been a Conservator-Restorer for public and private entities.

Liliana Cardeira (CIEBA-Faculdade de Belas-Artes da Universidade de Lisboa, Portugal)

Liliana Cardeira has a Degree in Science of Art and Heritage and a Master Degree in Conservation Sciences, Restoration and Production of Contemporary Art by Faculty of Fine Arts of the University of Lisbon (FBAUL). She also has a post-graduate course in Museology and Museography by FBAUL. She obtained a PhD in Sciences of Art at the FBAUL. She has been developing her work in the field of conservation and restoration on the academic paintings of Adriano de Sousa Lopes, belonging to the Painting Collection of FBAUL. She has a researcher at the Centro de Investigação e Estudos em Belas Artes (CIEBA) at FBAUL. Since 2020, she has collaborated with Água de Cal company, in the conservation and restoration of easel painting and sculpture.

8. Sacred Past. The Revival of Medieval Churches in a Cross-border Co-operation Project

The medieval wall paintings and churches of the Gemer and Malohont regions of Slovakia (before 1920, they belonged to the Hungarian Kingdom) have been restored thanks to the initiative of a civil organization, and financing by the Slovak and Hungarian States. The medieval murals of twelve churches were awarded the European Heritage Label (EHL) in 2022. To showcase a cross-border cooperation project between a Slovak and a Hungarian civil organization as the first stage of the establishment of a religious heritage route in the Carpathian basin within the "Oltári Múlt" ("Sacred Past", in Hungarian) project. On the basis of site visits, study tours, conferences, restoring abandoned, neglected medieval churches, and building partnership between a Slovak (Association Gothic Route) and a Hungarian (Symmetry Foundation) partner, I will present how a co-operation project can lead to the revival of our religious heritage and establishing a cultural route. In partnership and co-operation with the SK-HU partners, joint projects can be developed to apply for European funds (Interreg Europe, Interreg Central Europe, Interreg Danubian Region, etc.) in order to prepare cultural routes for modern pilgrimage and creative tourism. In order to save abandoned, neglected, and unsustainable medieval churches we need to co-operate broadly, engage the local community, build partnerships, even cross-border, and apply for national and European funds to develop joint projects and establish religious and cultural routes for modern pilgrimage and creative tourism.

Keywords: partnership, cooperation, European funds, joint project, creative tourism

Gizella Börcsök (Budapest, Hungary)

I graduated as an architect from the Technical University of Budapest (BME), Hungary. I also have a master's degree in Urban Planning and City Management (BME). Furthermore, I hold a master's degree in Real Estate Management at ESSEC Business School (Paris–Budapest). I have been working as a program manager covering a wide range of programs financed by the European Union. I am a member of ICOMOS Hungary, the Hungarian Society for Urban Planning (head of the Heritage Management Department), the Association of Hungarian Architects, and the Symmetry Foundation. In 2018, I also achieved a PhD degree in Italian Culture at the ELTE University of Budapest. My thesis title was “The Aspects of Cultural Heritage Management in the City of Bologna”. Currently, I am studying at the Eötvös Loránd University in Budapest. My thesis title was “The Aspects of Cultural Heritage Management in the City of Bologna”. Currently, I am studying at the Eötvös Loránd University in Budapest to become a Specialist in Museum Education. Since September 2022, I have been organizing weekend study tours to medieval churches to draw attention to the values of our religious heritage. I am active as a presenter at conferences, as an editor of conference proceedings, and also organizing conferences.

9. Cooperation between the Early Christian Necropolis and the Zsolnay Cultural Centre in Pecs, Hungary

Pecs in 2010 became the European Capital of Culture. For this occasion the Zsolnay Porcelain Manufacture has been renewed, and the building has given place to several cultural events, and eventually became a cultural centre. The Early Christian Necropolis of Pecs, also known as Sopianae, is one of the UNESCO World Heritage Sites. The ancient catacomb is located in the heart of the city, underneath the square of the Cathedral of Pecs. In the middle ages the city was named after the “Five Churches”. Christian culture and mentality still plays a huge part of the Hungarian and European culture. What is really captivating is that even though the city went through the hardships given by the Ottoman rule for nearly 150 years, it kept its identity as a Christian metropolis, for multiple different denominations of the faith. A brief presentation of the values of the ancient catacombs, the district of the Zsolnay Factory, Churches and the communal buildings, used mainly for Christian gatherings, and also a short introduction to the newly created Heritage Education organised by the Zsolnay Central. To enhance the importance of the Heritage Education, the Council of Pecs city is actively reaching out to the future generation. Students of all ages are given the opportunity for many educational activities and experiences. With the combined effort of the community and the Christian values, the people of Pecs hope to be a good influence on the locals and on the travellers visiting the city. The history of the city and the treasures it has preserved throughout the years, centuries and millennia, earned the right to be a part of the legacy of European culture.

Judit Sedlmayr (ICOMOS Hungary, Hungary)

Judit Sedlmayr is an architect (1985) and an art historian (1989). She wrote her thesis on churches in socialist Hungary after the Second World War. Even later, her work was characterized by this duality, practical and theoretical work. She designed buildings and cities, while she had to consult with fellow professionals and residents, understanding other experts' and local people's views, problems, and needs which made her more sensitive to practical issues. In connection with city plans, as an architect, the city's architectural legal regulation also came into her field of vision, which she taught later for 10 years to architect students at the Budapest University of Technology. Currently, in the field of heritage pedagogy, she is trying to summarize her complex knowledge of architectural heritage in different heritage projects for students and adults. She is convinced that such an interesting topic as the introduction of architecture and the protection of heritage also must be presented in such a way to the interested people, that they could be part of the related, multifaceted work almost for the first time.

Judit Z. Halmágyi (Metropolitan University Budapest, Hungary)

Judit Z. Halmágyi, DLA is a Pro Architectura Award-winning architect, designer, and urban planner. She graduated from the Faculty of Architecture at the Budapest University of Technology and Economics in 1986 and worked as a designer in the workshop of Csaba Virág at LAKÓTERV until 1994. Between 1993-1994 she was a member of the design team of EXPO '95 in Budapest. Between 1994 and 2000 she was an architect in the studio she shared with Csaba Virág. She has been teaching since 1994 and is currently a lecturer at the Department of Architecture and Design at the Budapest Metropolitan University. From 2001 to 2008 she was the chief designer at Erick van Egeraat Associated Budapest. Since 2001, she has been running her atelier (ZHJ Architects). In 2007 she obtained her DLA degree. Her research focuses on architecture as a piece of art that affects all senses.

10. Sacral Landscapes. Mylapore and the St. Thomas Mount, Chennai (India)

The alleged "discovery" of the St. Thomas' tomb and relics near Mylapore (Chennai) in 1522 was a significant and prestigious event for the Portuguese Crown and for its patronage of evangelical enterprise in the East. From that time onwards, the St. Thomas Mount - where tradition had it that the Apostle was martyred -, and the settlement of Mylapore - where his relics were laid to rest - polarized Portuguese building activity. The settlement flourished, eclipsing the earlier Portuguese trading outpost at Pulicate. However, the settlement of

Mylapore was never fully integrated into the “Estado da Índia,” as its residents clung to a precarious autonomy, while officially recognizing a non-European sovereignty. This presence was initially negotiated with the Vijayanagar Empire, and later with several other powers, including the Golconda Sultanate and the Mughals. During the 16th and 17th centuries, Franciscans, Dominicans, Jesuits and Augustinian established several religious structures and rural properties, in Mylapore, the St. Thomas Mount and also in the surrounding areas. Most churches were reformed at later stages, and many were radically transformed by 18th or 19th century interventions. Landscape interventions were particularly important to the St. Thomas Mount, which developed as a pilgrimage center with a Via Crucis and other shrines. Arguably, in these interventions, influence of Dutch, British or French architecture was stronger than in the province and capital city of Old Goa. These Early Modern churches and landscapes remain mostly un-researched, and understanding their history and heritage significance entails mapping and reconstituting a completely transformed area of Chennai. By cross-referencing visual and written documents, and using map regression, this paper proposes a new reading for Mylapore’s “Indo-Portuguese” historical layer, focusing on the relations between the sacral landscapes and religious architecture of Mylapore and St. Thomas Mount.

Keywords: religious, architecture, urbanism, Portuguese, India

João Luís Marques (CEAU - FAUP University of Porto, CEHR-UCP Portuguese Catholic University, Portugal)

João Luís Marques (Baden, 1981) obtained the degree in Architecture by the Faculty of Architecture of the University of Porto (FAUP) in March 2006. In November of 2017 he obtained the PhD in Architecture - Theory, Project, History at FAUP, defending the thesis "The church in the city, service and welcome, Portuguese architecture 1950-1975". Focusing on Portuguese architecture, he invigorated meetings, exhibitions and projects, many outside the academic world, thanks to a network of partnerships established with several institutions, among them Fundação Marques da Silva and Fundação Calouste Gulbenkian. He carried out several consulting works on built heritage. Invited Assistant (2013-2015) and Invited Assistant Professor (2018-2023) of History of Portuguese Architecture (FAUP’s MSc), he conducts tutorial work. Researcher of the Center for Studies in Architecture and Urbanism of FAUP since 2013, he also collaborates (since 2015) in research projects carried on by Center for Studies on Religious History of the Catholic University.

11. Walking the sacred landscape. Learning from the Portuguese coastline

Walking the sacred landscape. Learning from the Portuguese coastline addresses the formal composition of sacred places of the Portuguese coastal landscape. Over time, in the Portuguese Finisterra, sacred elements - such as chapels, churches and hermitages - have been built. One of the values is their specific, intrinsic relation with the landscape. Therefore, it is considered the decoding of the formal relation between these architectural elements and its geomorphological context as a necessary exercise to understand systems of spatial composition that create untieable relations with the landscape. From the universe of sacred architectural elements found along the Portuguese Coast, a reduced corpus is chosen to illustrate their role in the composition of the Finisterra landscape. The composition of natural elements such as the sea, cliffs and land edges, together with anthropic elements such as churches, chapels, stairs, walls or doors, forms a singular urban landscape of cultural and spiritual significance. The edification of sacred elements has been a pretext for the composition of scenic framing mechanisms of the landscape and landmarks in the reading of the territory. Methodologically, the cases are treated using interpretive drawing to reveal spatial relationships with the landscape, decoding the created and existing promenades architecturales with the use of interpretative diagrams and serial vision images. In conclusion, an interpretive reading is therefore proposed, which allows comparing territorial composition systems that suggest movements of fruition of the landscape, as condensed pilgrimage paths contained in architectural devices that frame and form the landscape from itself.

Keywords: sacred architecture, Portuguese coastline, interpretative drawing, promenade architecturale, territorial composition

Sérgio Barreiros Proença (CIAUD-University of Lisbon, Portugal)

Sérgio Barreiros Proença (Lisbon, Portugal, 1977) Architect (2001), PhD in Urbanism (2014) with the thesis "The diversity of the Street in the city of Lisbon. Morphology and Morphogenesis" by the Lisbon School of Architecture, Universidade de Lisboa. Assistant Professor of the Lisbon School of Architecture, Universidade de Lisboa, effective researcher of CIAUD and founding member of formaurbis LAB.

Francesca Dal Cin (CIAUD-University of Lisbon, Portugal)

Francesca Dal Cin (Conegliano, Italy, 1990), graduated in Architectural Science with Urban Planning specialization from the Architecture University of Venice. In 2022, she concluded her PhD at the Lisbon School of Architecture, Universidade de Lisboa (Portugal), with the thesis "Streets by the sea. Type, Limit and Elements" approved with distinction.

Cristiana Valente Monteiro (CIAUD-University of Lisbon, Portugal)

Cristiana Valente Monteiro (Lisbon, Portugal, 1997) Architect, graduated in Architecture and Urbanism by the Lisbon School of Architecture, Universidade de Lisboa, with the final master's project titled "Between Sea and Land. Monuments for an uncertain future".

12. The Temple Church in London. Virtual pilgrimage to Jerusalem

Within the context of Round Medieval Churches that "imitate" the Rotunda of the Saint Sepulchre in Jerusalem, the aim of this research is shedding light on the importance of the Temple Church in London. Round Churches were, for those who could not go on pilgrimage, an opportunity to travel virtually to the Holy Land. The idea of the 'Doctrine of Transubstantiation', that states that the Host does not represent the Body of Christ, but is the Body of Christ, is used as a metaphor in this paper, as one can interpret Round Churches as buildings that do not represent the Saint Sepulchre, but are the Saint Sepulchre. The Temple Church is a crucial site for the history of pilgrimage. Placed between St Paul's Cathedral and Westminster Abbey, and being a magnificent example of a round nave, it offers an embracing landscape for both a Medieval and a Contemporary pilgrim, who could visit Jerusalem without leaving London. Round Churches, and particularly the Temple Church, are important evidence of the religious experience of virtual pilgrimage in the Middle Ages, and are still relevant today: one can still claim that visiting a Round Church is visiting the Saint Sepulchre, both "landscapes of the soul".

Keywords: heritage, religious experience, Jerusalem, virtual pilgrimage, round churches

Helena Santidrián Mas (MA Candidate, The Courtauld Institute of Art, United Kingdom)

Helena Santidrián Mas graduated in Cultural Heritage (BA) at the Università degli Studi di Milano, Italy, in July 2022. She holds a Graduate Diploma from The Courtauld Institute of Art, London, where she is currently studying an MA in History of Art under the supervision of Professor Susie Nash. Among her research interests are Medieval and Renaissance art and architecture and their

preservation, the museographic valorisation of cultural sites and their “historical memory”, and history of religious art and experience. She has worked and researched these topics during her collaborations with institutions such as the Poldi Pezzoli Museum, Milan. In 2023, she received a Travel Scholarship granted by ARTES and the Centro de Estudios Europa Hispánica (CEEH) for her research project “Two Annunciations from the Museo Catedral de Santiago de Compostela reconsidered: iconography, original placement and current display”, and an academic merit scholarship from the Fondation Gandur pour l'Art, Geneva, aimed at supporting her during the Master studies.

13. Landscapes of silence, solitude and sympathy. Franciscan resonance in Alentejo narratives

The Franciscan presence in the Alentejo has been enduring, and is visible in the built heritage throughout this region. The Franciscan worldview and its spiritual legacy in Portuguese culture have been acknowledged by scholars, but remain little-researched from the perspective of the landscapes found in Alentejo narratives. Are these landscapes perceived as triggering contemplation and particularly appropriate to stir religious and spiritual feelings grounded on the experience of silence? Are there landscapes of the soul that overflow from the religious sites and echo Franciscan ethics?

Embracing a phenomenological perspective and framed by ecocriticism, this presentation aims at understanding how Alentejo landscapes – commonly associated with places of silence, solitude, serenity – often arouse contemplative attitudes and Franciscan resonances in contemporary Portuguese literature. Drawing on the LITESCAPE database and from a bulk of narratives anchored in the Alentejo, we selected a corpus of 30 excerpts from 10 authors (from the late 19th to the 21st century): Conde de Ficalho, Fialho de Almeida, Florbela Espanca, Manuel da Fonseca, Antunes da Silva, Urbano Tavares Rodrigues, Sebastião da Gama, Almeida Faria, Afonso Cruz, José Luís Peixoto. A close reading of the excerpts reveals that silent and solitary landscapes in the Alentejo, either sites near chapels/convents or just isolated places surrounded by nature, lead protagonists/narrators to acknowledge sympathetic feelings towards non-humans and to express a Franciscan way of understanding life and nature, opening it to the mystery, bringing sacralization to the secular love of things. We conclude that, alongside the Franciscan built heritage, there is also a rooted Franciscanism in Alentejo narratives, a legacy of a spiritual materiality emerging from the immersive contemplation of this region's silent landscapes. This literary legacy could complement a broader outline of Franciscan landscapes beyond the materiality of the religious built heritage, thereby enhancing a more comprehensive meaning of Alentejo landscapes of the soul.

Keywords: Alentejo, Franciscanism, landscape, literature, silence

Joana Abranches Portela (CHAIA-University of Évora)

Joana Abranches Portela is a PhD student, funded by FCT, in Landscape Arts and Techniques (University of Évora). She is an affiliated researcher of CHAIA. Her PhD research focuses on the representations and perceptions of Alentejo landscapes in Portuguese contemporary literature. She holds a master's degree in Classic Literature (University of Coimbra), a master's degree in Editorial Studies (University of Aveiro) and a degree in Classical and Portuguese Languages and Literature. From 1998 until 2002, she was a lecturer of Classical Studies at the Arts Faculty of University of Coimbra. She worked as editorial assistant at Edições Almedina and, for over 10 years, as freelance copy editor and proofreader. She has moved to Alentejo in 2013, a life change that prompted a new interest in nature, landscape and interdisciplinary knowledge. In 2017, she became a volunteer collaborator of the project LITESCAPE – Atlas das Paisagens Literárias de Portugal Continental (IELT/IHC – FCSH-NOVA) and dedicated to the study and mapping of literary landscapes in fictional narratives of Urbano Tavares Rodrigues. In 2019-2020, she was granted a fellowship in the LITESCAPE project. She has authored two book chapters and several papers in academic journals in the fields of Classical Studies, Publishing Studies, Anthropology and Humanities.

14. The Soul of Nature. The experiences of the Franciscan Observance and natural phenomena through two unpublished sources from the 15th century

Franciscans sought to return to the eremitic way of life, which was characterized by a more solitary and austere existence. The eremitic life, which emphasizes solitude and seclusion, can have a strong connection with nature. Hermits, whether living alone or in small communities, often seek out remote places in natural settings, such as deserts, forests, or mountains, where they can be close to nature and live in harmony with the natural world. Observant Franciscans' emphasis on poverty, simplicity, and connection to the natural world was a reflection of their belief that living in harmony with nature was an essential part of their spiritual practice. They saw themselves as part of a larger ecosystem and recognized the importance of caring for the earth as a way of honoring God and living out their faith. Through their life in these landscapes, the Observant Franciscans also became deeply connected to the local ecosystems and wildlife. They often worked to protect and care for the land and saw themselves as stewards of God's creation. This connection to nature was reflected in their spiritual writings and art, which often included depictions of animals and natural scenery. Through two memoirs written by Observant Franciscans - including João da Póvoa - we intend to make a qualitative analysis of the various accounts

of the nature surrounding Franciscan convents - located in along Minho River - and natural phenomena. After analyzing some of these passages, we will try to start from the hypothesis that these episodes help to develop a rhetoric of justification and overcoming; but they also show us the role of nature in religious experience.

Keywords: nature, Franciscans, observance, convent, landscapes

Carlos Fernando Teixeira Alves (CHSC-Faculdade de Letras da Universidade de Coimbra, Portugal)

I have a degree and a master's degree in History from the Faculty of Arts of the University of Coimbra (FLUC). In 2016, as a doctoral fellow of FCT PD/BD/128127/2016, started my PhD in the Interuniversity PhD Program in History: change and continuity in a global world (PIUDHist) at the Institute of Social Sciences of the University of Lisbon (ICS-UL), with a thesis entitled "The Natural Order in the university reforms of Salamanca and Coimbra (1769-1820)". And obtained my doctorate in 2021. Was a visiting researcher at the Instituto Figuerola de Historia Y Ciencias Sociales at the Universidad Carlos III de Madrid (2019). I was a researcher in the Project Franciscan Landscapes: the observance between Italy, Portugal and Spain (UCP-CEHR jPICH/0003/2019), of the Center for the Study of Religious History (UCP-CEHR) and collaborator at CHSC-UC. My most recent publications reflect on the History of Universities, History of Teaching, History of Science, but also Religious, Medieval and Modern History. I am currently an assistant guest professor at the University of Coimbra and at the University of São José de Macau.

15. "Who is this place? What stories live here?". How to shape the future of religious heritage starting from the spirit of place (Flanders)

If we want to shape the future of our religious heritage together, we must start from the strength and spirit of place. The inspiration of the community that feels connected to it is central. Our Western society is deeply permeated by this dualistic philosophy: man as a 'subject', as the (only) conscious creature with thinking skills, as opposed to the largely passive world of matter. In modern science, which has been elevated to the only valid knowledge framework, this subject-object thinking has finally reached fruition. Everything on earth became an 'object' for the human mind, with all the resulting (catastrophic) consequences: objects can be subjugated by man, without emotions or feelings of guilt. The adaptive reuse of religious buildings, when starting from this dualistic philosophical framework, approaches this heritage from a subject-object relationship: man (as a thinking and conscious creature) regards these buildings and estates as objects. We start to develop 'theories': approaching

reality from our intellect in an attempt to understand it. The conscious human looks outward, becomes embroiled in this reflection and these abstractions, gradually losing the intense contact with this reality. As a result, we at times overlook the 'spirit' that we sometimes experience so intensely when we are exposed to a building or place, and a religious place in particular. A place can move us, inspire, affect us, shape or define us. The place therefore becomes much more than the sum of the parts. The parts form 'something' that is greater or more mysterious—or should we say more mystic? —than we can objectively observe. That's why today we call "adaptive reuse" now "revaluation" based on spirit, stories, traditions, rituals, objects,...

Keywords: religious, sense, spirit, vision, philosophy

Peter De Wilde (Visit Flanders & Flanders Heritage Agency)

Peter De Wilde is CEO of the Flanders Heritage Agency and acting CEO of VISITFLANDERS. Flanders, the northern part of Belgium, and its capital Brussels are well known for its rich art, heritage & history, amazing gastronomy, nature experiences and cycling culture. Flanders Heritage and VISITFLANDERS are agencies of the Flemish Government. The Flanders Heritage Agency is an agency and scientific institution of the Flemish government. Flanders Heritage is competent for architectural, archaeological, landscape and marine heritage. They prepare and implement the immovable heritage policy in Flanders. They inventorize and protect immovable heritage, support its conservation and conduct policy-oriented research. VISITFLANDERS strengthens the positive power of tourism with the aim of allowing Flanders to flourish as an innovative, inspiring and high-quality travel destination. They support the tourism sector to further develop Flanders as a qualitative travel destination and promote our destination abroad. With their efforts both the places in Flanders benefit and the residents, entrepreneurs and visitors. Before he became VISITFLANDERS' CEO in 2009, and Flanders Heritage Agency CEO in 2022, Peter was professor of French language and medieval literature at the University of Antwerp and Dunkerque and was head of the department of culture of the province of Antwerp and Chief of the Cabinet for Culture & Tourism in Antwerp. He is president of Davidsfonds, was former president of the European Travel Commission, and is president of NECSTouR, the Network of European Regions for Sustainable and Competitive Tourism.

Kristof Lataire (Visit Flanders & Flanders Heritage Agency)

Kristof Lataire is religious heritage program leader. Visit Flanders appointed him as project leader of the search for a new philosophy of Tourism in Flanders, Travel to Tomorrow (www.reizennaarmorgen.be). He also calls himself 'future explorer' of religious heritage in Flanders. Together with communities, he searches for the future of their parish church, monastery, abbey, in short, rich religious patrimony that is often heritage. This is why he founded Kapittel in 2018. The approach starts from the strength and soul of the place and the inspiration of the community that feels connected to it. From the spirit, he guides research trajectories of these places with a view to a supported and sustainable new future. From this vision and philosophy he became project leader, for Visit Flanders, of the trajectory in search of a new future for the Saint Godelieve Abbey & monastery Friars Minor Capuchins in Bruges, project 'Paradise found'. www.detuinvanheden.be.

16. Monastic Architecture in the Middle Ages and the Restless Soul

The development of a standardized monastic plan In the Carolingian period, a spatial vision formalized and crystallized by the Cistercians in the twelfth century, meant that a monk could find himself within predictably arranged spaces in any monastery. The organization of monastic space mirrored the rhythm of monastic life: monks moved in a collective “flow” through the sacred rituals and practical obligations of their days. Monastic structures enforced and participated in concepts of enclosure and stabilitas. In the early thirteenth century, this architectural model served as legitimizing frames for the new interpretations of religious life by the mendicant orders, first and foremost by the Friars Preacher, who adopted the “Cistercian” model for their early convents. In stark contrast, the slower and more complex process of institutionalization by the Friars Minor led to more varied approaches in the arrangements of built space. These ranged from the isolated hermitage to small rural communities to large urban convents with multiple cloisters. This paper explores the Franciscan approach to architecture through the lens of a text in the *Determinationes quaestionum* (once but no longer attributed to Bonaventure) and reflects upon the notion that Francis and his followers recognized the need for individual variety and change (“restlessness”) as legitimate parts of the religious vocation.

Caroline Bruzelius (Duke University, USA)

Caroline Bruzelius has written extensively on medieval architecture in France and Italy, publishing books and articles on French architecture (Notre-Dame in Paris, St.-Denis and Cistercian Gothic in France), as well as the churches of medieval Naples and South Italy. A special focus of her research has been the construction process of medieval church architecture, especially in large-scale buildings. Her work often concerns the architecture of monasticism, especially that of the mendicant orders in the thirteenth century. Her most recent book, *Preaching, Building and Burying. Friars in the Medieval City* (2014), describes how the spiritual and architectural practices of the Franciscans and Dominicans transformed the urban landscape. At the same time, she has studied the architecture of women's monasticism and especially the role of clausura in shaping the church architecture of religious women. Bruzelius has also been a leader in Digital Humanities. In 2010 she co-founded the Digital Art History and Visual Culture Laboratory at Duke University, a laboratory that engages digital tools in teaching and new research (<https://dahvc.org/about/>). She innovated the use of digital technologies in Art and Architectural History, exploring how new tools can engage with questions of time, space and change in cities and buildings: two of the best-known projects are The Medieval Kingdom of Sicily Image Database (<https://kos.aahvs.duke.edu/>) and Visualizing Venice (<https://www.visualizingvenice.org/visu/>). The capacity of digital technologies to communicate stories about objects and places to the public has been a special focus of her work (<https://dahvc.org/project/medieval-color/>). From 1994 to 1998 Caroline Bruzelius was Director of the American Academy in Rome. She is a Fellow of the American Philosophical Society, the American Academy of Arts and Sciences, the Medieval Academy of America, and the Society of Antiquaries.

17. Cultural memory as a mediator in the (re)construction of atmospheres

The emptiness of a building is mainly noticed by the absence of people in a particular use, and when it enters a process of degradation or even ruin, the perception of its ancestral experience fades and amplifies the feeling of the end of a cycle. A kind of archaeology of time underlies this, whose exhumation has the cultural memory of the place as its methodology, where memories of the experiences that took place there can be prospected. However, these memories don't always coincide with the materiality in presence, in other words, with the material history that has disappeared. Museum discourses tend to crystallise

materiality by associating it with the historical-stylistic and/or temporal-identity process in terms of art history and/or architecture recognised by a certain canon. However, the approach we seek to follow is based on cultural memory, where we look for experiential memories and the respective ambiances they have generated. The relevance of the anthropological knowledge of ancestral users, in their daily lives, in a long chronology of adaptations and hybridisations, enhances the perception of the meaning of use and consequently the interpretation of the spaces to be safeguarded and valued in the context of the intervention. The extinction of the use of a building for which it was designed, along with abandonment, disintegrates the very meaning of architecture. Therefore, the reuse of this same building, from the strict perspective of valorising the ruin as a symbol of an aesthetic/artistic entity, is still an artificialisation of architecture. Although we comply with all the procedures and recommendations of the heritage charters and good restoration practices, what goes beyond these is the sense of cultural memory as an intangible value that mediates and humanises the interventions. These were the principles we followed in the valorisation of the Conventos dos Capuchos and São Paulo de Alferrara.

Keywords: senses, cultural memory, places, heritage, atmospheres

Victor Mestre (CES – University of Coimbra, Portugal)

Victor Mestre is an architect, MSc in Architectural and Landscape Heritage Rehabilitation (University of Évora, 1997), with Diploma of Advanced Studies in Theory and Practice of Urban and Architectural Rehabilitation (University of Seville, 2005) and PhD in Heritage of Portuguese Influence, with the theme Vernacular Architecture of Goa (University of Coimbra, 2018) and researcher in the area of Architectural Heritage and Vernacular Architecture, construction techniques and typologies, and their conservation (since 1982). He founded with Sofia Aleixo the firm Victor Mestre | Sofia Aleixo Architects in 1991, developing diverse types of projects, works and research in design and in project implementation in works, achieving several awards and distinctions.

Sofia Aleixo (CHAM – FCSH NOVA; EA and IHC-pólo CEHFCi – UÉvora)

Sofia Aleixo is an architect, an academic, and a researcher. She is an expert in architectural heritage conservation, architectural conservation design, and its implementation on-site, which became the reason to pursue a doctoral research on the topic, focused on cultural values and Theory of Change, in Oxford-UK, where she lived and taught at IARD Master. Teaching Design Studios at the University of Évora since 2002, she is currently an Associate Professor. Research Full Member, CHAM-SLHI/FCSH-UNL responsible for the area of Architecture in the Magazines of Ideas and Culture Project. Collaborator Researcher at CHAIA and IHC-CEHFCi, at University of Évora.

18. The Abbey of Montecassino. *Succisa Virescit* (Italy)

Focus of this contribution is the Benedictine abbey of Montecassino. It was founded by St Benedict in VI century; it is the cradle of Benedictine monastic order and also a center of spiritual, cultural and artistic irradiation for Italy and subsequently, with the spread of the Benedictine order, for whole Europe. St Benedict arrived in Montecassino in 529, founding the first Benedictine monastery. In the 11th century Montecassino experienced the most splendid period of its history, with Abbot Desiderio who was elected Pope Victor III in 1086. Under the abbey of Desiderio, the monastery underwent significant transformations, becoming one of the most important architectural complexes of the Middle Ages. Each historical period leaves a trace on the monument. The great transformations of the sixteenth and seventeenth centuries deeply affect the architectural history of the abbey, transforming it into a great monument of the Renaissance and the Baroque and hiding the medieval structures. During the Second World War, on February 15, 1944, the abbey was completely destroyed by a ferocious bombing; the following year the reconstruction began and was officially concluded on 25 October 1964 when the abbey basilica was reconsecrated for the fourth time since its foundation. Montecassino abbey is one of the most important monuments of European monastic architecture; it has been visited and studied by the greatest masters of the Renaissance and and subsequent eras. As evidence of their passage, they have left us many drawings of survey and project. These drawings are precious documents to deepen and clarify the historical and architectural events of the Abbey. Then through the analysis of iconographic and textual sources, with particular reference to its last reconstruction, we will retrace millenary history of Montecassino. The Abbey has been destroyed and rebuilt several times, as is well described in its motto: *Succisa virescit*, that is “Once downed, it grows back stronger”.

Keywords: Montecassino Abbey, St. Benedict, Benedictine order, survey and project drawing, Montecassino reconstruction

Michela Cigola (DlCeM-University of Cassino, Italy)

Michela Cigola is Full Professor of Theory and Techniques of Representation at University of Cassino and South Latium. She received the architectural degree at Sapienza University of Rome. At the same University also obtained a Master (with honours) in “Study and Restoration of Monuments”. She is regular reviewer for

national and international projects. Currently she is evaluator appointed by Italian Ministry of Education, University and Research for accreditation process of courses of study and Universities. In 2019 she is the President of the National Recruitment Jury "FARE Ricerca in Italia"- Excellence in Research for ERC SH Area, Social and Humanities. Since 2020 she is Component of Evaluation Committee of University of Calabria and component of ANVUR Team on Rating of Scientific Journals for Area 08 (Architecture). Since 1985 she participated to many national and international meetings. She participated at organization of well-established conferences as member of Scientific Committee and/or chairperson. She is the winner of some scientific awards and currently is a member in well-regarded organizations. She authored more than 200 publications (including monographs, Edited Books, Journal's Article ISI/Scopus, WoS).

Arturo Gallozzi (DlCeM-University of Cassino, Italy)

PhD relating to "Drafting and Surveying Heritage Buildings", from 2021 he is Associate Professor for ICAR/17 subject area at Faculty of Engineering at Cassino University. Member of the DiMSAT and of the DART Laboratory. Since 1988 has held seminars and was a contract lecturer at various Universities. Currently he teaches the following subjects at the Faculty of Engineering at UNICAS: Building Design and Technical and Planning Drawing. He is member of U.I.D. (Italian Union for Drawing). The research activity mainly concerned building, urban and local area drafting topics. Particular attention was given to the following aspects: The historical development of the local area and landscape of the province of Frosinone; Historical reconstruction of the pre-war urban fabric of Cassino; The study, through documentary evidence, of historical land draining improvements and local area transformations; Manuals and treatises as planning indicators; Codifying unified graphical representations for the building industry with a view to carrying out critical and structural surveys of existing buildings. He has participated in and spoken at numerous congresses and study meetings, and he has published many papers, essays and scientific publications.

19. A look at the gargoyles of Nossa Senhora da Conceição de Beja (Portugal): Case study

The Convent of Nossa Senhora da Conceição was founded in the second half of the 15th century by the Infantes D. Fernando (first Duke of Beja) and his wife, D. Beatriz. Built from a small retreat for nuns adjacent to the Palace of the Infantes, the Convent belonged to the order of Santa Clara and was under Franciscan jurisdiction. From its general appearance, some late Gothic influences still

remain in Portugal, namely the flamboyant Gothic portal of the church, the typically Mudejar double-arched windows and the laced platband, which reveal an important transition to the Manueline period, while the primitive space makes the Church, the Cloister and the Chapter Room. The original plan cloister belonging to the last half of the century. XV, consists of four galleries: the block of S. João Baptista, the block of the Portaria, the block of S. João Evangelista, and the block of Nossa Senhora do Rosário. We will focus our attention on the hydraulic system present in Nossa Senhora da Conceição de Beja, from the capture, distribution and evacuation of water, as well as the registration, description and iconographic analysis of the gargoyles present in the built complex. The chimeras and gargoyles of Nossa Senhora da Conceição de Beja are an extraordinary example of formal and thematic richness. We highlight the importance of each of the figures, analyzing them as individual sculptural works of art that form part of an architectural ensemble. The photographic compilation, the location in plan and the measurement of all the figures would make it possible to have a catalog or corpus of all the gargoyles in the convent as a historical-artistic testimony and documental reference for future research and plans for conservation, restoration or musealization.

Keywords: hydraulic, architecture, Gothic, gargoyles

Patricia Alho (ARTIS-FAUL, Portugal)

Licenciou-se em História (Universidade Lusíada) no ano de 2004, obteve o grau de Mestre em Arte, Património e Restauro (FLUL) em 2008 e o grau de Doutor na mesma área científica e faculdade no ano de 2016. Autora da obra “As Gárgulas no Mosteiro de Santa Maria da Vitória. Função e Forma”. Participou em vários Congressos, Seminários e Encontros, desde o ano de 2010, tanto nacionais como internacionais, nos quais publicou vários artigos científicos. Investigadora Responsável do Projecto AquaMafra (FCG - 2017).

Dolores Herrero (Universidad Complutense de Madrid, Spain)

Holder of a Ph.D. in Art History from Complutense University of Madrid, she has specialized in the field of gargoyles and their iconography. Her work integrates extensive research with her blog (www.doloresherrero.com) and YouTube channel (Las Gárgolas DH). Furthermore, she is the author of a book titled “The Gargoyle and its Iconography”; and has contributed numerous articles. She actively engages in collaborative research projects and regularly presents at conferences, where she imparts her expertise in the fascinating realm of gargoyles.

20. Music and the intangible heritage: music assets of the ancient Royal Monastery of São Bento da Avé-Maria in Oporto

The ancient Royal Monastery of São Bento da Avé-Maria in Oporto was founded in 1518 and throughout the centuries became the most important female religious institution of the city. The great number of nuns and the good financial condition of the monastery at the end of the 18th and beginning of the 19th centuries made it possible for a flourishing music community to develop. Many of the music scores still preserved were commissioned and performed by the nuns themselves, thus showing the high artistic level achieved by the Benedictines of Oporto. With the extinction of religious orders, the convent disappeared in 1892, and its building was demolished to make space for the new Central Train Station. Despite the vanishing of the convent's building from Oporto's landscape, part of their intangible heritage was preserved in these music scores commissioned and performed by the nuns. The current proposal aims to address the research project entitled "Music in concertato style from the ancient Royal Monastery of São Bento da Avé-Maria in Oporto (1764–1834)", which is currently supported by the Foundation for the Science and Technology of Portugal. The project intends to recovery the valuable music assets of the extinct monastery via the digitalisation of all the music scores preserved at the National Library of Portugal and the transcription of these scores in a critical musical edition, as well as undertaking other actions designed to inform the population about the intangible heritage of the city. These scores will be available online and with open access both to the original manuscripts and the modern editions, allowing musicologists and contemporary musicians to have access, study and perform this valuable musical collection, thereby promoting the legacy of the Benedictines from Oporto to future generations.

Keywords: conventual music, musician nuns, monastery of São Bento da Avé-Maria, Oporto, 18th- and 19th-century music

Rosana Marreco Brescia (Centro de Estudos de Sociologia e Estética Musical-NOVA FCSH, Portugal)

Rosana Marreco Brescia has an undergraduate degree in music from the Universidade Federal de Minas Gerais (Belo Horizonte, BRA), a master in vocal performance from the Manhattan School of Music (New York – USA), a post-graduation in vocal performance from the Royal Academy of Music (London – GB), a master degree in modern and Contemporary History from the Université

Sorbonne – Paris IV (FRA), a joint Ph.D. in Modern and Contemporary History from the Université Sorbonne - Paris IV and in Musical Sciences from the Universidade Nova de Lisboa (PRT). Her thesis entitled “C’est là que l’on joue la comédie: les Casas da Ópera en Amérique Portugaise (1719-1819)” was considered “très honorable” by the jury. Between 2011 and 2017 Rosana had a post-doctoral fellowship from the Fundação para a Ciência e a Tecnologia de Portugal. Since 2011 Rosana Marreco Brescia is an integrated researcher of the CESEM, where she currently studies the music in the Portuguese women’s convents in the 18th and 19th centuries. She is an associated member of the International Musicological Society and is part of the study group Gender and Music Patronage. This work is financed by national funds through FCT - Fundação para a Ciência e a Tecnologia, IP, under the project 2022.01889.PTDC

Gabriel Coronas (Centro de Estudos de Sociologia e Estética Musical- NOVA FCSH, Portugal)

Gabriel Coronas began his musical studies in 2017 at the Federal University of Rio Grande do Sul (Brazil), where he concluded his bachelor’s degree in Popular Music. In 2018 Gabriel moved to Portugal where he studied Musicology at Évora’s University, graduating in 2022. He is currently enrolled at the Master in Ethnomusicology and Popular Music Studies at the University of Aveiro. In the fields of Music History and Ethnomusicology, he has been studying the musical industry and 78 rpm discs. In 2023 Gabriel Coronas was awarded a scholarship to work at the project Music in concertato style from the Royal Monastery of São Bento da Avé-Maria in Oporto (1764-1834).

Maria Luiza Caldas (Centro de Estudos de Sociologia e Estética Musical- NOVA FCSH, Portugal)

Maria Luiza Garcia holds a bachelor’s degree in violin from the Federal University of Paraiba (Brazil) where she studied under the guidance of Professor Doctor Hermes Cuzzuol Alvarenga. During this period, she had an international exchange with the University of Minho, in Braga. She was awarded the academic laurea for her excellent performance during the course. As a violinist, she took part at the Youth Orchestra of Paraiba (BRA), Youth Philharmonic Orchestra of the Federal University of Paraiba (BRA), University of Minho’s Orchestra (PRT), and the String Camerata of the University of Minho (PRT) and as a guest violinist,

she played alongside the Symphonic Orchestra of the city of João Pessoa (BRA) and the Symphonic Orchestra of Paraíba (BRA). She studied at the class of Professor Eliot Lawson in Braga and attended masterclasses with Professor Ilya Grubert. She is currently enrolled at the master's degree in musical sciences – Historical Musicology, at the NOVA University of Lisbon. In 2023, Maria Luíza Garcia received a scholarship to take part at the project Music in concertato style from the Royal Monastery of São Bento da Avé-Maria in Oporto (1764-1834).

21. Experiencing Catholic Exile: The Communities of Refugee Nuns in Lisbon, Portugal (16th-17th centuries) – Identity and Survival

Between the late 16th and the 17th centuries, Lisbon sheltered several female monastic communities fleeing religious conflicts from their homelands, for whom expatriation was the only way to preserve the religious identity. This was the case of the Dutch Poor Clares (who gave birth to the Monastery of Quietação), the English Bridgettines (who founded the Monastery of S. Salvador de Sion), and finally the Irish Dominicans (who settled in the Monastery of Bom Sucesso, and still exists today). Although they managed to establish themselves in a country traditionally considered as a bastion of Catholicism, research reveals that their integration into the monastic context of the Portuguese capital was neither easy nor linear and that the course of each of the three communities showed accentuated differences. With this communication, it is our purpose to identify, analyze and compare the strategies of survival and the ways of adaptation and integration of each one of the communities in the Portuguese exile. Secondly, and in a transregional perspective, we will try to assess the role of these new monastic structures in the reinforcement of a counterreformatist Catholic identity and in the promotion of a clerical network that supposedly connected the Northern Europe, marked by the "Reformation", to the Iberian nations.

Keywords: religious exile (16th-17th centuries), monastery of «Flamengas», monastery of Bom Sucesso, monastery of S. Salvador de Sion, female monasticism

Maria Luísa Jacquinet (UAL-Autonomous University of Lisbon, Portugal)

Maria Luísa Jacquinet is a university professor. He graduated in History, a variant of Art History, completed a master's degree in Heritage Studies and a PhD in History, a specialty in Art History, from the Faculty of Arts of the University of Coimbra. He also has training in Museology and Cultural Heritage Law. It was several times visiting scholar at the Faculty of Theology at the Catholic University

of Leuven (KU Leuven). He has collaborated in national and international editorial and research projects related to Christian spirituality and religious history and heritage, as well as intervention projects in historic buildings. Her areas of interest essentially focus on monastic-conventional art, female monastic spirituality and Catholic exile in the context of religious conflicts in Modern Europe.

22. The architectural legacy of the former Society of Jesus in Málaga, Spain. Use of the school after the expulsion of the Jesuits (1767)

When Charles III expelled the Jesuits from the territories of the Hispanic monarchy in 1767, the Society of Jesus had an extensive home network, most of which were public and free schools. The monarch disposed of them, allocating many of them to cultural and social functions and selling most of them at public auction. One of these former establishments is the college of San Sebastián, in Malaga, founded in 1572. The fate of the real estate of the Colegio San Sebastián (Málaga), after the expulsion of the Jesuits, is an example of the general fate of Jesuit property in Spain. Study the destination of these goods, in documentary collections, especially in the Temporalidades collections in Malaga and in other national archives. The church currently belongs to the bishopric and houses a very venerated image in the city, that of the Cristo de la Salud; the building, distributed among various institutions, houses an Education Centre and other cultural entities such as the Ateneo, the Sociedad de Amigos del País... It is therefore a good example of the reuse of Jesuit spaces after the expulsion, which maintains the building in good condition, although quite modified internally, and the church dedicated to worship, with the headquarters of the Adoración Nocturna (Nocturnal Adoration). The monarch auctioned off everything that could be sold, but the main buildings are still standing, albeit somewhat transformed, and provide a service to culture and religion (the same from the beginning), as well as being a permanent reminder of the presence of the Jesuits in modern Malaga.

Keywords: Jesuits, Málaga, Carlos III, disentailment, religious architecture

Wenceslao Soto Artuñedo (Archivum Romanum Societatis Iesu, Italy)

Wenceslao Soto Artuñedo (Linares, Jaén, Spain, 1955), studied in Granada (1977-1983) for a bachelor's degree in Theology and a degree in Psychology (1977-1983) and later in Malaga he obtained a doctorate in History in June 2000. His professional field has been teaching and psychopedagogy, which he carried out from 1983 to 1988 in Úbeda (Jaén, Spain) and in Málaga from 1989 to 2004.

In 2004 he was appointed Socius of the Provincial of the Jesuit Province of Betica of the Society of Jesus, and in 2014, Secretary of the new Province of Spain and Director of its archives. Since 2019 he has been living in Rome and working in the Roman Archives of the Society of Jesus (ARSI). Member of the editorial board of the journals *Archivo Teológico Granadino* (Universidad Loyola Andalucía) and *Archivo Hospitalario* (Orden Hospitalaria de San Juan de Dios) and a regular contributor to the journal *Archivum Historicum Societatis Iesu* (Publications ARSI, Roma), where he publishes an annual bulletin of bibliography on the History of the Society of Jesus. His latest publications deal with the expulsion of the Jesuits in 1767. (2014; 2017), Alonso de Barzana, (2018), Diego de Pantoja (2018, 2021), y Pedro Páez (2020).

23. Jesuits@residence. Portuguese recreation houses of the Society of Jesus in the seventeenth and eighteenth centuries

This paper is about the architecture of a group of recreation houses of the Society of Jesus in Portugal in the seventeenth and eighteenth centuries, which appeared with the purpose of contributing to the physical recovery of the Jesuits, but also for spiritual recreation. This kind of space, which existed in all the Jesuit Assistancies, combined the function of welcoming the members of a community with the usefulness of the rural properties for the sustenance of the Colleges. Although the buildings were often adaptations from pre-existing ones, because they were incorporated by means of donations, some of them still have specific characteristics. Considering the little attention that historiography has dedicated to these specimens, the aim of this research is: 1) to contextualise the evolution of these heritage groups in the Portuguese Assistancy, 2) to demonstrate, through the analysis of primary and secondary sources, the existence of some constructive specificities and 3) to explore possible common characteristics, which allow conclusions to be drawn about the existence of a programme to be followed. Four case studies were selected to achieve the above objectives: Cano, Vale de Rosal, Valbom, and Castelo Ventoso estates. Examples of a medieval matrix were deliberately eliminated, originally belonging to other religious orders, as was the case of Sanfins de Friestas, São João Baptista de Longos Vales, São Pedro de Roriz, São Pedro de Pedroso, and Santa Maria de Cárquere. Based on the observation of the selected architectural objects and their georeferencing, primary sources were consulted in ANTT, ARSI and BPE, and secondary sources. The results of the observation and reading of manuscripts and printed works led to the confirmation of the existence of a programme, which not only involved the implementation of cubicula et all. but also, of spaces for games, both indoors and outdoors.

Keywords: Jesuits, architecture, seventeenth and eighteenth centuries, Portuguese residences, recreation

Maria João Pereira Coutinho (IHA-NOVA FCSH; IN2PAST, Portugal)

Maria João Pereira Coutinho holds a PhD in Art History from the University of Lisbon (2011). She is currently an integrated researcher at the Art History Institute, School of Social Sciences and Humanities, Universidade NOVA de Lisboa, where she works on the project “Architecture, sculpture and ornament: cultural transfers of stoneworks in Portuguese Assistancy (S.I.) in the 16th-18th centuries”, funded by national funds through the FCT – Fundação para a Ciência e a Tecnologia, I.P., under the Norma Transitória – [DL 57/2016/CP1453/CT0046]. Previously, she has been engaged in several individual and collective projects, both in Portugal and abroad, in the fields of History and Art History. She is a member of the Portuguese Society of Construction History and the Société Internationale d’Études Jésuites. <https://www.cienciavita.pt/A415-931B-5D04>.

24. The jesuit college of Ponta Delgada (Portugal): an architectural interpretation of a sacred building

In the 16th century, after the first college of the Society of Jesus in the Azores was founded in Angra, missionaries were sent to the island of S. Miguel. Being a territory where travelers from various religions crossed paths, it was soon asked that its members settle permanently in Ponta Delgada, to provide spiritual assistance and create an educational center there. However, the process was complex, and the foundation and construction of the definitive building was spread out over many years. If the residential area is close to the model used in Angra, the church is far from the solution found in its Atlantic Jesuit counterparts, adopting the solution of a single nave, without a transept or intercommunicating chapels. But if, from the inside, the church could be close to that of the college of Braga, from the outside the two towers façade move it away from that solution. Several researchers have proven, through documentation dating from the time of construction and visual analysis of the exterior, that a new facade was juxtaposed in the 18th century, justifying its baroque language. What was not said by these authors, and what is now intended to prove, is that the juxtaposition only happens in some sections and that in others, the original façade was destroyed. However, the most interesting thing in this analysis is the fact that it is still possible to observe, from the inside of the building, part of the primitive façade in one of the towers, where part of the cornice and some of the window stone frames subsist. The purpose of this paper is to determine the limits of the old Jesuit college fence (through the analysis of unpublished documents dating back to the expulsion of the Jesuits), to trace the evolution of the college buildings (through on-site observation), and to suggest hypothetical internal spatial solutions for the Ponta Delgada college church.

Keywords: Society of Jesus, Azores, architecture, college, construction

Inês Gato de Pinho (CiTUA-Instituto Superior Técnico, University of Lisbon, Portugal)

Inês Gato de Pinho has undergraduated in Architecture, and obtained a Master Degree in Architecture. Currently, she is a PhD researcher in Architecture (Instituto Superior Técnico, Universidade de Lisboa), developing her PhD thesis named "Modo Nostro e a especificidade da Arquitectura dos colégios da Companhia de Jesus da Província Portuguesa. Do período filipino à expulsão dos jesuítas (1580-1759)". She is specialized in the conservation of buildings with heritage value, combining research with the practice of architecture since 2004. She is a member of the International Council of Monuments and Sites, of the Portuguese Society of Construction History and the Société Internationale d'Études Jésuites.

25. The *Dedicatio ecclesie* rite in a Cistercian Context: from the liturgical manuscripts to the monastic precinct

The monastic church is the place where the community is gathered to pray and to serve, to offer intercession, and to celebrate day to day the holy mysteries, the place where the holy sacrament of the eucharist is kept. In the case of the Cistercian monastery of Alcobaça, its church began to be built in 1178 and its dedication occurred in 1252, the 20th of October, celebrated by the bishops of Lisboa and Coimbra. In this context, the goal of this communication is to analyze the testimonies that came to us from the process of dedication of the church of the monastery of Alcobaça, either through its liturgical codices, or through the vestiges of the ceremony that are still found today on the walls of the church. With regard to the methodology used, it will start by questioning the various liturgical codices, as unique testimonies of the following: 1. Rite for the laying of a foundation stone within the beginning of a new church; 2. The ceremony of the dedication of the church (with emphasis on indicating the date of dedication on the calendars and how this becomes an identifying element of the origin of the codices); 3. Finally, the liturgy to celebrate the anniversary of the dedication, and its memory in the monastery and in other monasteries (Book of Noa), through the centuries.

Keywords: Cistercian order, Monastery of Alcobaça, liturgy, liturgical books

Catarina Fernandes Barreira (IEM-NOVA FCSH, Portugal)

A native of Lisbon, **Catarina Fernandes Barreira** holds a PhD in Art Sciences from the University of Lisbon and, since 2011 has been a research fellow in the Institute for Medieval Studies, FCSH of NOVA University of Lisbon. Later, courtesy of a postdoctoral fellowship also sponsored by FCT her work focussed on the illuminated manuscripts of Alcobaça in a project completed in 2017.

Presently she is conducting investigations into the liturgical codices of the scriptorium of Alcobaça between the end of the 12th and the 16th c. premised on contexts of production, circulation and use(s). She was the PI of the project Cistercian Horizons. Studying and characterizing a medieval scriptorium and its production. Alcobaça. Local identities and liturgical uniformity in dialogue (PTDC/ART-HIS/29522/2017), concluded in 2022. She is the PI of the project Books, rituals and space in a Cistercian nunnery. Living, praying and reading in Lorvão, 13th-16th c. (PTDC/ART-HIS/0739/2020). Between 2015 and 2019 she has been coordinator of the research group Images, Texts and Representations and between 2019 and 2021 IEM's stand-in Vice Director, position she holds again and until 2025. She is a member of the Centre for the Study of Religious History (Catholic University of Portugal).

Mário Farelo (Lab2PT-Instituto de Ciências Sociais da Universidade do Minho, Portugal)

Assistant Professor at the Instituto de Ciências Sociais da Universidade do Minho. Member integrated no Lab2PT e member collaborator of the Instituto de Estudos Medievais (IEM), Centro de Estudos de História Religiosa (CEHR) and Centro de História da Universidade de Lisboa. Master from the University of Montreal (1999); Master and PhD in Medieval History from the University of Lisbon (2004; 2009) and Post-doctoral researcher with a project entitled The Kingdom of Portugal and the interventionism of the Papacy of Avignon (1305-1377) hosted by IEM, CEHR and LaMOP (2009-2014). His areas of specialization focus on the peripheral officialdom of the Portuguese Crown, the history of medieval Lisbon and the beneficial, diplomatic and fiscal relations between Portugal and the Papacy in late medieval times. He also investigates the ecclesiastical, urban, diplomatic and cultural history of the kingdom of Portugal in the medieval period, namely the University of Lisbon-Coimbra and the Portuguese peregrinatio academica in the medieval and Renaissance periods.

26. Cistercian Cultural Heritage: knowledge and enhancement in a European framework. Liturgical spaces and architecture in the medieval monasteries (North Italy)

In recent decades, a great deal of research has been carried out on the Cistercian architecture and landscape, identifying new research themes and reviewing some established ones. On this occasion some topics of architectural research, between church and monastery, will be presented, as a result of recent studies in the research project Cistercian Cultural Heritage: knowledge and enhancement in a European framework CCH (Polytechnic of Turin), started in 2018 and still ongoing. The project has among its main objectives the creation of a network

of scholars and universities that have been carrying out research on the themes of the Cistercian Heritage. Regarding the study of monastic architecture in particular, the adoption of analysis tools related to historical building techniques, combined with innovative surveys (3D and HBIM programs), have made it possible to investigate the medieval phases of some Italian abbeys (Staffarda, Rivalta Scrivia, Casanova and Morimondo in the North, and Murgio in Sicily). The relationship between monastic spaces and the church in Cistercian cenobia is strongly conditioned by liturgical needs and functionality, with the division between parts strictly reserved for monks and those for lay monks, the conversi. In this, the main religious building is designed with precise directives to guarantee the liturgical rites, divided accessibility for the two parts of the community, and pathways to join the monastic spaces. Not only the presence of the monastic choir, but also the portico in front of the façade, the separate entrances for monks and converts must be interpreted in a common vision of spaces for religious life. The study of a number of cases in Northern Italy has allowed us to better understand these aspects and to put forward a number of hypotheses, which we propose to present and will constitute the axes for the development of future research.

Keywords: Cistercian cultural heritage, monastic spaces, liturgical aspects, façade, portico.

Silvia Beltramo (DIST-Politecnico di Torino, Italy)

PhD, and Associate professor in Architectural History at the Politecnico di Torino. Her research focuses on Cultural Heritage, Architectural and Urban History in Medieval and Early Modern Period (monastic and conventual architecture). Coordinator for Politecnico di Torino of the University Network for Cultural Routes Studies CoE. Scientific coordinator of the research projects: Cistercian Cultural Heritage: knowledge and enhancement in a European framework (and Medieval City. City of Friars, with G. Guidarelli. She has edited many books and several articles on urban and medieval - modern architectural history; essays on Cistercian architecture are also of considerable impact. Among these in the last ten years: (books) *I Cistercensi Foglianti in Piemonte tra corte e chiostro* (XVI-XIX secolo), ed. G. Armando, S. Beltramo, P. Cozzo, C. Cuneo, 2020; *L'abbazia cistercense di Santa Maria di Staffarda*, 2010. Scientific essays: *L'architettura della chiesa: il cantiere e i temi costruttivi*, in *L'abbazia di Morimondo nei secoli XII e XIII*, eds. G. Cariboni, N. D'Acunto, 2023; *Cistercensi foglianti e le abbazie medievali: interventi architettonici a Staffarda e Novalesa*, in *I Cistercensi Foglianti*, 2020; *Nutrire il corpo e lo spirito: i refettori nei monasteri cistercensi*, «Studi e Ricerche di Storia dell'Architettura», anno II, 3 (2018).

27. The circulation of the nuns of Cástris in the Cistercian territories in Portugal. From reformed to reformers and foundresses

The aim of this paper is, based on the available documentation, to read the monastic landscape of the female Cistercian in Portugal for the early Modern period, highlighting the role of the nuns of the monastery of S. Bento de Cástris in the figuration of this reality. In this context, nuns are understood as active agents in the transformation and dynamism of monasteries and places, and in their reform, against the backdrop of the Cistercian model as a way of life and living. The experiences undergone by the Monastery of S. Bento de Cástris, still in the pre-Tridentine period, when it underwent profound reform, decisively marked the history of the community, and also its importance for the Order in the south of the country. Its role was, therefore, recognised in the territory when its nuns were called to found the most recent Cistercian communities on national soil, of which we highlight the cases of Nossa Senhora da Assunção de Tabosa and Nossa Senhora da Nazaré do Mocambo. The history of this monastery is, however, linked to the female Houses of Almoester and of São Dinis of Odivelas, proving for early Modern times the importance of the medieval ideal of a unified model of Bernardine inspiration.

Keywords: S. Bento de Cástris, reform, foundation, Cistercian paradigm, Early Modern period

Antónia Fialho Conde (CIDEHUS-UÉ; UCP-CEHR, Portugal)

Antónia Fialho Conde. (CIÊNCIA ID: 5811-DF13-3CD0; Scopus Author ID: 56001670400). Associate Professor with Aggregation in the Department of History of the University of Évora. She is a full member of CIDEHUS and collaborator of CEHR/UCP and LEM-CERCOR. Her research interests lie in the History of Portugal (early modern period), in the History of Cistercian monasticism, namely feminine, in Historical-Cultural Heritage and Material Culture (early modern period), fields where she has published various works, directed and collaborated in national and international funded research projects, and supervised theses and dissertations. She is Director of the Master in Management and Enhancement of Historical and Cultural Heritage of the University of Évora and vice-coordinator of the Master Erasmus Mundus TPTI (Techniques, Patrimoine, Territoires de l'Industrie: Histoire, Valorization, Didactique - Universities of Évora, Paris 1-Sorbonne and Padua).

Book Presentation: English edition of the Chronicles of Fernão Lopes (Room 1 - Auditorium)

The first complete translation of Fernão Lopes' chronicles into English, accompanied by introductions and original studies by Portuguese and foreign specialists, and a fifth volume with an extensive bibliography and index covering all the chronicles, is presented. This English edition was undertaken by medievalists at universities in the USA and the UK, and benefited from funding from American (National Endowment for the Humanities), British (Anglo-Portuguese Society) and Portuguese (DGLAB, FLAD and Instituto Camões) institutions. The book will be presented by Prof João Gouveia Monteiro, with interventions from various members of the editorial team.

Amelia Hutchinson (IEM-NOVA FCSH, Portugal), **Juliet Perkins** (King's College London, United Kingdom), **Iona McCleery** (University of Leeds, United Kingdom), **Tiago V. Faria** (IEM-NOVA FCSH, Portugal) and **Professor João Gouveia Monteiro** (CHSC-Universidade de Coimbra, Portugal)

28. Alone in community. Architecture and voluntary retreat in the Western Monastic tradition

The idea of eremitic isolation has always been present in the history of Western Christian monasticism. Despite the choice of a life in community, that individual monks and nuns could withdraw to private encounters with God through prayer was contemplated as an option, sometimes recommended, and sometimes questioned. If introspection was facilitated on the basis of the private masses of early Benedictine monasticism and the necessary encounter with God in private, retreat to a particular space always raised suspicions of a relaxed life of the monk or nun living in his or her cell. In this sense, the mental prayer that was strongly recommended from the late Middle Ages onwards was located in the choir or in the workroom, always in a space shared with the rest of the community. It was not in vain that the maintenance of the common dormitory became a protectionist guarantee of community life. In this paper I will focus on a different and not so well-known trend, which required the effective existence of retreat spaces. In the male monasteries, the altars and chapels of the church were sufficient to house the retreats of monks or friars. It was only in the more radical currents of the 15th century reform that secluded spaces were created which, in the 16th century, ended up adopting the model of the Camaldolese monasteries in the so-called deserts of the Discalced Carmelite monasteries.

On the other hand, in the women's foundations, the limited access of the community to its own church, generally managed as a parish church, conditioned the appearance of a singular topography of spaces dedicated to private prayer within the enclosure. Thus, a kind of hermitage of private cells was generated parallel to the spaces of community life such as the chapter house, the dormitory, or the refectory, with which it also maintained an intense liturgical relationship.

Keywords: nunneries, cells, mental prayer, chapels, hermitism

Eduardo Carrero Santamaría (Universitat Autònoma de Barcelona, Spain)

Eduardo Carrero is a Professor of History of Medieval Art at the Universitat Autònoma de Barcelona. His line of research focuses on the relationship between European medieval architecture and its function, its changing uses throughout history and the way we see it in the 21st century. The main interest of his work focuses on cathedral and monastic complexes analysed from a functional perspective, through documentary sources and the interpretation of the architectural and urban space, unravelling the interaction of uses and functions based on the needs generated by the daily life of the clergy and the liturgy. He has carried out various stays in prestigious research centres, including the École Française in Rome, the Department of History and Paleography at the University of Coimbra, the École des Hautes Études en Sciences Sociales (EHESS), the Centre Nationale de Recherche Scientifique, in Paris, and the University of Bristol, as a visiting researcher for the 2021-2023 biennium. He is the author of five books published by different recognised entities in the field of research, such as the Pedro Barrié de la Maza Foundation of La Coruña, the Royal Institute of Asturian Studies, the University of León and, most recently (*La catedral habitada. Historia viva de un espacio arquitectónico*, 2019) by the Autonomous University of Barcelona. He has also coordinated the publication of several volumes of research, including: *Arquitectura y liturgia. El contexto artístico de las consuetas catedralicias en la Corona de Aragón* (Palma de Mallorca: Objeto Perdido-Lleonard Muntaner, 2015) and *Aragonia Cisterciensis. Arquitectura, espacio y música en los monasterios cistercienses de la Corona de Aragón* (Gijón, Trea, 2021).

29. Designing relationships between sacred spaces. The “Winter Chapel” between the Cathedral and the bell tower of Ferrara (Italy)

The "Winter Chapel" was a sacred place built in the 15th century between the Cathedral of Ferrara and its bell tower. In 1944, during the Second World War, it

was destroyed. From that moment a long cultural debate began between the supporters of its reconstruction and the supporters of the non-reconstruction of the void generated in the urban fabric. It was only in 2006 that the Municipality of Ferrara decided to intervene with a flooring project, abandoning the reconstruction with the desire to allow a view of the apse of the cathedral and leave the bell tower isolated. My studies have shown that the "Winter Chapel" was a sacred space built together with the adjacent bell tower to allow access to its different levels, as well as to the Cathedral itself. The bell tower, attributed today to Leon Battista Alberti, was built starting from the beginning of the fifteenth century and was not created to be isolated. The decision not to rebuild the Chapel denied the relationship between the sacred spaces of the Cathedral and the bell tower. The current restoration project of the bell tower seeks to highlight these lost relationships and proposes to the conference a reflection that focuses on the architectural and urban planning of this sacred space.

Keywords: sacred places, relationships between sacred spaces, restoration of ecclesiastical monuments, urban gaps, planning of sacred spaces

Benedetta Caglioti (Department of Architecture-University of Ferrara, Italy)

Benedetta Caglioti graduated with honors from the Department of Architecture of the University of Ferrara in 2008, she obtained a diploma with honors from the School of Specialization in Architectural and Landscape Heritage of the Sapienza University of Rome in 2012 and the master of II level in "Architecture Sacred Arts and Liturgy" in Rome in 2015. She holds a PhD, with excellent judgment with honors, in History of Architecture (Sapienza University of Rome) since February 2019. From 2020 to 2022 she is a research fellow at the Department of Humanities (Ferrara) and since July 2022 she has been a researcher at the Department of Architecture (Ferrara). She is an author of essays and a speaker at international conferences in the field of the history of architecture and restoration. Alongside her research and teaching activity, she works as an architect specialized in the restoration of monuments with particular attention to ecclesiastical heritage: in fact, you have designed and directed the restoration works, in the city of Ferrara, of the Archbishop's Palace, the church of San Paolo, the church of San Domenico and the bell tower of the Cathedral.

30. 'A School for the Lord's Service': Norwich Cathedral (United Kingdom) and the Recovery of a Benedictine Heritage

From its founding by Bishop Herbert de Losinga in 1096 until the Dissolution in 1538, Norwich Cathedral was a Benedictine priory as well as a diocesan cathedral. The monastery was a community of prayer supporting the bishop as well as a centre of learning and teaching, hospitality and healing, artistic and architectural

innovation, and agriculture and industry. After the Dissolution and Reformation, while the offering of worship through music remained, the other features of monastic life came to an end, and much of the monastic infrastructure fell into ruin or was adapted for domestic purposes. The Aim of this paper is to describe how in the last century the Dean and Chapter of Norwich Cathedral have set about restoring and reconstructing elements of its Benedictine inheritance, consciously drawing on monastic precedents and traditions and on the Rule of St Benedict as a foundation and inspiration for mission and ministry to a constantly changing world. The author, a residentiary canon of the Cathedral, will use the writings of previous deans and canons; Chapter records; and the history of restoring, adapting, and new construction of buildings to understand how the Benedictine tradition inspired and shaped these new initiatives even when the Cathedral community was no longer monastic. During this period, the Cathedral and its Close (monastic precinct) have been transformed both physically and spiritually. A new Library, Refectory, and Hostry have been rebuilt on the monastic foundations, offering learning and hospitality to city, county, and hundreds of thousands of visitors each year. In addition, the Cathedral is developing ministries of pilgrimage and healing and wholeness. The Benedictine tradition is an effective tool for developing the life and infrastructure of a non-monastic community and for addressing the needs of a secular contemporary society.

Keywords: Benedict, rule, Norwich, cathedral, pilgrimage

Peter Doll (Norwich Cathedral, United Kingdom)

A native of Washington, D.C., **Peter Doll** was educated at Yale University (BA in History) and Oxford University (DPhil in History, MA in Theology). Since his ordination in the Church of England, he has served as a parish priest, university chaplain, and, since 2009, Canon Librarian and Vice-Dean of Norwich Cathedral. Most recently, with the assistance of EU Interreg funding, he has re-established the Walsingham Way pilgrimage route from Norwich to Walsingham, which is recognised as a Santiago Camino link route; a similar link with another European Cultural Route, the St Olav Ways, is in development. He is the author of various books and articles in the fields of history, theology, liturgy, and architectural history, including 'After the Primitive Christians': The Eighteenth-Century Anglican Eucharist in its Architectural Setting (1997), Revolution, Religion, and National Identity: Imperial Anglicanism in British North America, 1745-1795 (2000), and (ed.) Anglicanism and Orthodoxy 300 Years after the 'Greek College' in Oxford (2005).

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31. The future of churches: from a European comparison to a proposed “decatalogue” for the reuse of catholic places of worship

The phenomenon of the abandonment and the reuse of places of worship is increasing everywhere in Western European countries. Due to secularization, the decline and the movement of the population, these assets are less and less used. The exact number of properties involved is not known, but significant numbers can be expected, if it is true that there are an estimated 600,000 existing houses of worship in Europe. The aim of the contribution is to verify, taking as examples three states with a Catholic tradition, namely Belgium, France, and Italy, what the different approaches to the phenomenon are, taking into account the different systems of relations between States and religious denominations and the legal regimes of places of worship, so as to be able to propose new legal solutions. The methodology consisted in an examination of the different legislations existing in Belgium, France and Italy, concerning buildings of worship and the protection and enhancement of cultural heritage. As an in-depth focus, the research was limited to Catholic churches and, as far as Italy is concerned, a systematic study of the cases of decommissioning that occurred in the diocese of Turin between 1978 and 2019 was carried out. Despite the diversity of ownership – public in Belgium and France, tendentially private in Italy – some common elements emerge: the importance of the community participation in decisions on new uses, the possibility of mixed uses for worship and secular activities, and the valorisation of the cultural aspects of these assets. The research leads me to formulate a decatalogue, containing elements that should be considered, before proceeding to the canonical reduction to profane uses and following reuse of churches, involving community participation, agreement between ecclesiastical and civil authorities and the pursuit of a systemic approach.

Keywords: adaptive reuse, Catholic church, churches, cultural heritage, participatory processes

Davide Dimodugno (Law Department, Università degli Studi di Torino, Italy)

PhD in “Law and Institutions” at the Department of Law of the University of Turin, with a thesis on the management and reuse of Catholic churches, as cultural heritage of religious interest, in a comparative perspective between Italy, France and Belgium. He has published several articles on the legal aspects of ecclesiastical cultural property, the reuse of places of worship and religious freedom in pandemics in journals and collective volumes. His research has been presented at numerous conferences, seminars, summer schools and workshops in Italy (Turin, Pavia, Bologna, and Lucca) and abroad (Switzerland, Croatia, and South Africa). He is member of the Italian Committee of ICOMOS (International Council of Monuments and Sites), FRH (Future for Religious Heritage), ESACH (European Students’ Association for Cultural Heritage) and ICLARS (International Consortium for Law and Religion Studies).

32. Use, memory and other values of the religious buildings in Portugal, 1755-1834. Contemplating the suppression of convents and monasteries previously to the extinction of the religious orders

The suppression of convents and monasteries was considered and prescribed many decades before the 1834 decree for the extinction of the religious orders in Portugal. This promoted a critical reflection on the values of the buildings long-before the Liberalism. Not only the 1755 earthquake justified significant changes in Lisbon parish's, but also it authorized the Portuguese king to extinguish and transfer religious communities, convents and monasteries throughout the country, with the papal agreement declared in bulls or letters in 1756. The same enlightened and regalist government, lead by Carvalho e Melo, the famous marquis of Pombal, minister of king D. José, exercised his power over the church by dismantling (or trying to dismantle) several religious houses in different regions of the kingdom. The dynamic for the reformation of the religious orders formally commenced in 1789, with the establishment of the “Junta do Exame do Estado Atual e Melhoramento Temporal das Ordens Regulares” (committee for the examination of the religious orders), and had an unstoppable and increasing development through the following decades, particularly during the “Vintismo”, in 1821/1822, making the discussion on the viability of the religious congregations an important political and cultural topic, hence forcing to debate and reflect on the destiny of the religious buildings. I will address the qualities ascribed to religious architectures, focusing on the above referred topics, specially considering the tension and dispute between the values of modernity and the values of memory, recurring to Aloïs Riegl's and Françoise Choay's seminal essays on monuments.

Keywords: architectural heritage, historical monument, religious orders, Enlightenment, Liberalism

Madalena Costa Lima (ARTIS-University of Lisbon, Portugal)

Madalena Costa Lima presented her PhD thesis in History, specialized in History of Art and Heritage, to the University of Lisbon, in 2014, with a dissertation on architectural heritage in Portugal during the long eighteenth century, awarded with a PhD fellowship from the Portuguese public agency for the support of research in science (FCT). She is a researcher at ARTIS and CLEPUL, units of the School of Arts and Humanities – University of Lisbon, and CEG – Universidade Aberta. She has been part of several research projects and is currently dedicated to project Pombal Global, which studies the work of king's D. José prime minister, the marquis of Pombal, investigating history in the long eighteenth century.

33. The convent of Gloria (Horta, Faial, Azores) and its patrimony at the time of extinction (1876)

The convent of Gloria, from the feminine Order of Mary's Conception, was founded in 1616, in the Azorean city of Horta (Faial Island). Within the Order's context it was the second of four convents founded in Azores. Within Faial's religious context the convent was one of the survivors from the Decree of May 17, 1832 that reformed the Archipel's regular clergy. Two years after, all religious orders in Portugal were extinguished by the Decree of May 28 and the masculine communities were immediately closed. As for the feminine ones, the Decree allowed their continuity but forbided new members. Thus the convents would be extinguished at the time of the last nun's death. The aim of this paper consists in the study of the convent of Gloria's artistic heritage as recorded in two inventories dated 1860, when it was still inhabited, and 1876 at its closing, following the 1834 Decree's determinations. The source material is a manuscript from the Arquivo Nacional da Torre do Tombo ((PT-TT-MF-DGFP-E-002-00119). Both inventories were intended to verify the state of built and movable assets and they present a very thorough description of each object including its place within the premises (church and convent) and value. The second inventory updates the previous one. Our methodology consists in 1) transcribing and analysing the inventories's contents; 2) identifying the recorded assets and presenting them according with its typology (e.g paintings, imagery, liturgical objects and furniture), conservation state and value. The result consists in the recognition of the convent of Gloria's artistic patrimony. The conclusions of this study will: 1) contribute to the study of feminine convents's patrimony and its situation, after religious orders extinction in Portugal; 2) pin point the need for more studies about religious houses heritage and, hopefully, to help tracking their whereabouts.

Keywords: feminine convents in Faial-Azores, reform decree of 1832, extinction decree of 1834, convent of Gloria, patrimonial inventories 1860 and 1876

Fernanda Maria Guedes de Campos (CHAM-NOVA FCSH and UAç; CEHR-UCP, Portugal)

Fernanda Maria Guedes de Campos holds a PhD in History (FCSH-UNL) and a Postgraduate Diploma in Documentary Sciences (FL-UL). Between 1992-2006 she was Deputy Director of the National Library of Portugal and, between 1994 and 2001, a member and president of ECPA (European Commission on Preservation and Access). She taught on the Documentary Sciences course at

FL-UL (1983-1991), on the Master's in Information and Digital Libraries at ISCTE (2000-2005) and on the Master's in Documentary Sciences at UAL (2006-2011). She is a member of the Libraries and Books Working Group and of the Scientific Committee of the magazine "Invenire", published by the National Secretariat for the Church's Cultural Goods. She has been an integrated researcher at the Humanities Centre (CHAM NOVA FCSH/UAç) since 2014, participating in the Reading and Forms of Writing Group. She has been a guest researcher at the Centre for the Study of Religious History (CEHR UCP) since 2018. Her main areas of research are the History of Books, Reading and Libraries in the Ancien Régime, especially in the 18th century, and the History of Religious Orders in Portugal.

34. Letters in the Cloister. Monastic libraries in Northern Portugal from the Middle Ages to the 19th century

When in 1834 the then recently established liberal regime decreed the extinction of monastic life in Portugal, an immense wealth of knowledge and monastic tradition was strewn about, dispersed around assorted catalogues and inventories. Most of the literary material was to be moved to other public institutions, although a large sum of it was lost to time. The project «Letters in the Cloister: Monastic libraries in Northern Portugal from the Middle Ages to the 19th century» (EXP/LLT-OUT/0720/2021) was born from the urgency of knowing this dimension of religious and cultural history. Its main purpose is the reconstitution of monastic intellectual life of two monastic institutions: the monasteries of São Salvador de Vairão and the of São Miguel de Refojos de Basto, both Benedictine, although immensely different in terms of quantity and nature of materials. Working from scarce and limited primary references, mainly two inventories an entire century apart, made for different purposes, and varied in terms of available information, we have managed to gather great amounts of bibliographical data from many sources, specifically catalogues from various national and regional libraries around Europe and bibliographical and philological Portuguese dictionaries dating back to the 18th century. Even though this project is ongoing, our efforts have resulted in a large sum of data concerning the authors, publishing dates, origins and printers of the works contained in these two distinct libraries, tracing, particularly, the reading habits and the circulation of books within the Benedictine monastic world up to 1834. We aim to compile and publish a free access digital source that will make available the information concerning the historical and intellectual significance contained in these two distinct monastic libraries, from the Middle Ages to the extinction of the monastic orders, hyperlinking dispersed databases to preserve Portuguese religious and literary heritage.

Keywords: monasticism, libraries, printing, heritage, database

Carlos Silva received his Bachelor's degree in Portuguese Studies from Faculdade de Letras da Universidade do Porto. Currently, he is completing his Master's in Literary, Cultural, and Interarts Studies through the same institution, specializing in Cultural and Literary Studies, and is currently writing his dissertation on the construction of masculinities for husbands in 16th century Portuguese drama. Also, Carlos Silva has recently participated in the 2022/2023 CITCEM Research Workshop, under the pretence “«Cavaleiros», «Eruditos», «Pastores», «Casados» e «Santos»: representações de masculinidades nos séculos XVI-XVII”, held at that institution, with a paper entitled “O marido ideal nos Contos e Histórias de Proveito e Exemplo”, and is a partner in the «Letters in the Cloister: Monastic libraries in Northern Portugal from the Middle Ages to the 19th century» (EXP/LLT-OUT/0720/2021) research project, financed by the FCT (Foundation for Science and Technology). In his spare time, he attempts to write poetry.

35. New life for historical Sourp Magar Armenian monastery in Cyprus

Cultural heritage can be expressed as tangible and intangible values related to identity, culture and history of the community. It offers new learning and development opportunities to people, foster creativity and drive to explore. One of the most important components of cultural heritage is religious cultural heritage due to its spiritual and emotional values. Religious cultural heritage is not only sacred and valuable for the related society but also has artistic, cultural and historical significance for all societies. In this respect, religious heritage should be conserved with the awareness that it is a crucial phenomenon of cultural heritage. Cyprus island, which has a rich history, has also an important past in terms of religious heritage. Monasteries have a crucial role in diversity of the religious heritage in Cyprus. Within the scope of the study, Sourp Magar Armenian Monastery, will be discussed as a valuable religious heritage of the island. Sourp Magar, one of the most important places of visit and worship for Armenians around the World, is located in the Plataniotissa Forest in Alevkayasi. Within the scope of the study, literature survey has been conducted related to conservation, re-functioning and cultural tourism of religious heritage. In parallel with these, the study supported with qualitative research method based on document survey and observation in the field. In the study, the cultural tourism potentials of the monastery will be revealed with the guidance of UNESCO principles in order to bring the monastery back to life. The aim of the study, is to propose suggestions for conservation and reuse of the partly demolished and disused monastery. It is important to conserve the monastery as a part of collective memory and transfer it to future generations. According to the results, the most appropriate function for the monastery is to reuse for cultural tourism purpose.

Keywords: conservation, re-use, tourism, religious cultural heritage, monastery (Sourp Magar Armenian Monastery)

Kagan Gunce (Eastern Mediterranean University of Famagusta - Cyprus)

Kağan Günçe is Professor of Architecture at Eastern Mediterranean University (EMU) in North Cyprus. also serves as Vice-Chair of the Institute of Graduate Studies and Research at EMU. He has a Bachelor degree in Architectural Program, a Master (of Science) degree in Architecture Program and Ph.D. in Architectural Theory from EMU, Department of Architecture. He was the director of HERA-C (Housing Education, Research & Advisory Centre) and he was the head of the Interior Architecture Department at EMU. He was a long-time University senator and is currently the elected professor representative senator. His research interests include conservation, architectural theory, design, environmental psychology. He has articles, papers in many national and international journals & conferences, and international research projects in the mentioned fields. His academic work has received many citations in web of science platform.

Damla Misirlisoy (Eastern Mediterranean University of Famagusta - Cyprus)

Damla Misirlisoy is an architect who is specialised in the field of conservation and adaptive reuse of heritage buildings. She has a Bachelor's degree in Architectural Programme, a Master's degree in Architectural Program and Ph.D. in Architectural Conservation from Eastern Mediterranean University, Department of Architecture. She worked in several architectural offices and also involved in different conservation projects by UNDP-Partnership for Future. After working in Eastern Mediterranean University for 4 years, she continued her PhD research in Politecnico di Milano as a visiting scholar. She has completed her PhD degree in 2016 and currently teaches in European University of Lefke, Faculty of Architecture.

36. Venetian Monasteries of Crete as a “theatre” of the Cretan Renaissance. Future for monastic heritage in Crete, Greece

In the field of monastic architecture, since the beginning of the 16th century, the new trends of the Late Renaissance has begun to penetrate gradually, to fully prevail from the second half of the century. The effects reached the island of Crete either through the movement of people to and from Venice. All these religious monuments on the whole island form a network so-called “Cretan Renaissance” monasteries. From this huge group of monasteries on the whole island, four of them were selected as a core of the network, on the basis of morphological data, combining with other Cretan Renaissance expressions and geographic dispersion: the monastery of the Holy Trinity of Tzagarolon, of Virgin Mary of Gonia, of the Saviour Christ of Arkadi, and the monastery of Agia Aikaterini of Sina. The main aim of the research is what would be the most

suitable development way to guaranty fundamental religious requirements and practices with cultural industries and higher tourism trends, quality of the sites and coherence of the overall approach of the tourism development strategy. The methodology of the research included field work, meetings with experts, analysis of the Cretan Renaissance Monasteries as “tourism products” [Strenghts (Exceptional places, visitors infrastructure, Living ,spiritual heritage), Weaknesses (Toursim/visitor strategy, Visitor management), Treats (Tourism/visitor evolution , Evolutions of monastic life, Protection of the architectural assets), Opportunities and creation of a Benchmark of religious sites’ networks. The axis of the proposal is the creation of a Cretan Renaissance Monasteries network which has the potential to consolidate the idea of the “big image” of Cretan Renaissance. In this perspective Cretan Renaissance Monasteries could play a crucial role as theatres of Cretan Renaissance because they offer many cultural expressions such as architecture, art, and of course tangible and intangible heritage of the period.

Keywords: monasteries, Crete, network, Venetian, tourism

Amalia Kotsaki (Technical University of Crete, Greece)

Graduated from the School of Architecture of the National Technical University of Athens, PhD 2005. Professor and Vice Dean at the Department of Architecture – Technical University of Crete. Director and founder of the Neohellenic Architecture, City and Culture Lab. www.nearcicutuclab. In 2000 she was honoured by the Athens Academy with the Prize of Letters and Fine Arts for distinguished young architect (under 40 years old). She has practised architecture in Greece and abroad since 1991 and she has been a successful participant in 12 greek and international architectural competitions. In addition to publishing her projects in architectural reviews, Amalia Kotsaki has participated in international architectural exhibitions. She was responsible or principal member of significant research programs on the field of Heritage, Culture and Tourism, such as the program for the Conservation and transformation of the Old Theological School at the Saint Trinity of Tzagarolon Monastery, Chania, Crete to a Research Foundation and Congress Center of the Orthodox Patriarchate. She has organized or taken part in numerous scientific conferences (EAUH, UNITWIN etc) and published articles which focuses on Greek Contemporary History of Architecture. Author or editor of seven architectural monografies and books.

Maria Gravari-Barbas (Universite Paris I-Pantheon Sorbonne, France)

Maria Gravari-Barbas has a degree in Architecture and Urban Design (University of Athens, 1985) and a PhD in Geography and Planning (Paris IV – Sorbonne, 1991). She was Fellow at the Urban Program of Johns Hopkins University, Baltimore, USA (1990). She is the Director of the EIREST, a multidisciplinary research team dedicated to tourism studies, with main focus on cultural heritage, development, and urban-tourism evolutions. Since 2009 she is the director of the UNESCO Chair of Paris I Panthéon-Sorbonne University and the coordinator of the UNITWIN network 'Tourism, Culture, Development'. She is the Chair of the Self Steering Committee of Cultural Heritage of Una Europa and of the Joint Doctoral Committee of the PhD on Cultural Heritage of Una Europa. Her published works include: *Tourism and architectural simulacra*, Routledge, (2021) ; *Tourism Dynamics in Everyday Places: Before and After Tourism*, Routledge, 2021; *A research Agenda for Heritage Tourism*, Elgar (2020), *Le patrimoine mondial, Mise en tourisme, mise en images*, L'Harmattan (2020), *Lieux ordinaires, avant et après le tourisme*, PUCA (2018), *Tourism and Gentrification in Contemporary Metropolises. International Perspectives*, Routledge (2017), *World Heritage Sites and Tourism. Global and Local Relations*, Routledge (2017).

37. 'Beyond the restoration'. New uses and reuses in the convents and monasteries of the historic center of Turin (Italy)

The transformation processes of the city of Turin that began in the first quarter of the 20th century have roots that can in part be attributed to settlement policies influenced, as early as the beginning of the 19th century, by the phenomenon of Napoleonic suppressions. The consistency of the monastic and convent complexes found in the city walls at the beginning of the 19th century describes a geography of settlements that, by type and number, meets the demand for spaces and volumes to be dedicated to new functions identified by the city of Turin as necessary for its organizational development. The architectural complexes affected by the transformations are essential and diverse: significant palimpsests in the transformation processes of the city, evidence of Renaissance remains, Baroque transformations, medieval rediscoveries, and new settlement needs to be linked to the public administration. The proposed contribution intends to underline the passages that have allowed these city transformation processes, according to an absolutely recurring operating mode, which can be found on the national territory and beyond. The debate that accompanies the rereading of such a complex heritage of traces and testimonies of material culture constitutes a field of interest along a path that reaches up to the most

recent transformations, involving public bodies and administrations, the main stakeholders in the area, in the search for new functions, often connected to the social use of religious architectural heritage. Beyond the restoration with the aim of investigating recent phenomena of reuse of this historical architectural and religious heritage, sustainable and compatible with the asset's identity.

Keywords: convents and monasteries, historical religious heritage, preservation, enhancement, social use

Francesco Novelli (DAD-Politecnico di Torino, Italy)

Francesco Novelli, architect, Ph.D., researcher in architectural preservation at the Department of Architecture and Design of the Turin Polytechnic, a titular professor in the theoretical courses and design ateliers in the degree courses in Architecture. He carries out research and is the author of monographs and scientific essays on the preservation of architectural heritage, the protection and conservation of religious and fortified architectural heritage, and the re-functionalization and enhancement project in complex conservation interventions. He has designed and directed numerous conservation projects. In particular, he has published a monograph on the themes of liturgical adaptation, "Parish churches of the diocese of Susa. Liturgical adaptations and conservation" (2010), "Liturgical adaptation and conservation. Reflections on cases in the Mediterranean area" (2013), several articles on transformations and reuse of religious architectural heritage, "Abandoned churches and new functions for mixed use: cases in Europe and the United States" (2016), "Research on ecclesiastical heritage: from census to design" (2018), "Religious architectural heritage of orders and congregations in the Susa Valley in the 21st century: social use and the role of clients in the processes of transformation, restoration and enhancement" (2023).

38. Dynamics of monastic heritage: an assessment towards the secularization of Southern Portugal

Religious built heritage has for centuries played an essential role in Europe, shaping social, economic, environmental and cultural values. Places of worship have constrained territorial development and are still references in current urban and rural areas. In Portugal – as in the rest of Europe – social issues (less worshipers, priests, pastors and fewer consecrated vocations), but also environmental and economic ones (reduction of parishes and territorial changes) lead to the abandonment, low utilization rate or redundancy of religious buildings. This study aims a better understanding of the Portuguese religious heritage dynamics, which can contribute to the sustainable development of rural and low-density territories. Starting from Alentejo region

(southern-hinterland Portugal), with focus on monasteries and convents, an unprecedented systematic assessment is developed. This is based on a literature review, census and mapping, on-site surveys, characterization of owners, new uses and conservation state, interviews with local administrations and building owners. Collected data were, then, cross-referenced with regional and municipal policies on culture and heritage. Finally, it is proposed to look at the few cases linked to the cultural and creative tourism, investigating this alternative as an engine for more sustainable development in rural and low-density regions.

Keywords: Alentejo (Portugal), cultural and creative tourism, religious heritage, reuse, sustainable development

Rolando Volzone (DINÂMIA'CET-Iscte; CHAIA-UÉ, Portugal)

Rolando Volzone is an architect, working on building rehabilitation, and a post-doc researcher at DINÂMIA'CET-Iscte. Since 2022, he is also Assistant Professor and lecturer at Master degrees and PhD programs at ISCTE-IUL. He concluded his PhD in December of 2020, funded by FCT, focused on the cultural heritage of religious orders in the South of Portugal. He is the coordination of the international conferences "Architectures of the Soul", since 2017. In 2020 he joined the national project "CONVEMOS" and the European project "F-ATLAS", led by the Università degli Studi di Firenze, and he is, currently, the Principal Investigator of the project Transformative Religious Heritage: Bridging Northern and Southern Europe Approaches (transHERITAGE). He is member of ICOMOS Portugal and integrated into two International Scientific Committees, PRERICO and CIPA Heritage Documentation, as well as member of the Scientific Board of the association Future for Religious Heritage (FRH). More recently, he joined two COST Actions "MARGISTAR" and "Underground4Value"). He authored several publications, edited two international books, and he has been reviewer of indexed scientific articles. Moreover, he attended numerous national and international conferences.

39. A multi-level methodological approach for reuse and preservation of abandoned religious heritage. An application in Southern Italy

Globalization pressures, Western society's increasing secularization, and a decline in liturgical practice have led to the abandonment of many religious assets in both urban and rural areas in recent years. The issue has assumed such dimensions that scientific organizations, church communities and preservation institutions are concerned. The phenomenon of ancient religious heritage reuse

is part of the issue of integrated management of such cultural assets, with full respect for their symbolic and representative value in the urban and landscape fabric and architectural features. Starting with the Holy See's 2018 programmatic document, the research investigates the problem of reuse of abandoned religious buildings, proposing a multi-level and multi-meaning methodological approach to suggest prudent solutions for new intended uses compatible with the spiritual, historical, structural, architectural, and urban values of the artifacts. This method highlights numerous aspects: the relationship between identity and adaptability in historic buildings; the role of historical research in defining the transformation possibilities of disused churches; the resilience of religious heritage and the significance of impacts; the involvement of local communities; and the need for broader, shared urban planning. The aforementioned methodological approach is applied to Salerno's historic centre (Italy), which is densely packed with religious structures (churches, convents, monasteries, chapels, and so on), the majority of which have been abandoned or are no longer in use. As a result, the new intended use is proposed from among those that are most compatible and appropriate for the works' configuration, position and history while keeping in mind a larger project of integration and enrichment for the urban and social public sphere.

Keywords: reuse, religious heritage, disused churches, methodology

Pasquale Cucco (DICIV-University of Salerno, Italy)

Building engineer and architect, he is currently a Researcher and Assistant professor at the Department of Civil Engineering of the University of Salerno, Italy. In 2022 he gained ministerial qualification for the position of associate professor in Architectural Engineering. Member of ICOMOS International Council of Monuments and Sites and of numerous other scientific associations, he is a member of the Editorial and Reviewer Board of national and international scientific journals.

Federica Ribera (DICIV-University of Salerno, Italy)

Full Professor of Architectural Engineering at the Department of Civil Engineering of the University of Salerno. She is a member of the Advisory Board of the PhD school entitled "Risk and Sustainability of Civil, Architectural and Environmental Engineering Systems" of the same Department. From 2021 she is Head of the Teaching Board of Civil, Environmental Engineering and Architecture. She is scientific director of many national and international research projects. Her main research interests focus on history of construction, recovery of traditional and modern buildings, knowledge, recovery and conservation of twentieth-century architectural production.

Anna Gallo (DICIV-University of Salerno, Italy)

Anna Gallo, Building Engineer and Architect, Specialist of Architectural Heritage and Landscape, PhD Student in Risk and Sustainability in Civil, Architectural and Environmental Engineering Systems, Architectural Engineering ICAR/10, Department of Civil Engineering, University of Salerno, Italy. Author of various publications, member of organizational committees for national and international scientific initiatives. Gallo's interest in analysis of building organisms, recovery and conservation of historical manufacts. Currently her research focuses on the water resource management and cultural heritage, preserving identity and ensuring community safety by recovering historic blue construction systems for a more sustainable future.

40. Interpretations on the Mount Nebo area in Jordan. The relational role of the constituent elements and aspects of religious heritage in the historical landscape

The proposed research concerns the area of Mount Nebo in Jordan, sacred to Jews, Christians and Muslims, which is reached by following a footpath after the village of Faysaliyyeh. The area includes a church dating back to 597, expanded in later centuries into a Byzantine monastery; the site, acquired in 1932 by the Custody of the Holy Land, is now enhanced through the construction of the Moses Memorial, becoming a place of pilgrimage of international importance. The site also has a panoramic terrace towards the Holy Land from which one can enjoy views of the Dead Sea, the Jordan River Valley, Jericho and Jerusalem. Despite its high international symbolic value, however, this site still presents itself today as an area that is not yet precisely defined, especially in its relationship with its historical landscape and orography. The experiences of the area, apart from the cultural and political problems, lie in a series of contradictory formal choices: i) by changing conditions of use (the area has artistic value due to the presence of Byzantine mosaics); ii) by evolving archaeological research (underground tombs dug into the rock have been discovered that are not yet accessible to the public); iii) by the connections with the rest of the landscape. Therefore, the reflection underlying the landscape and architecture project, through this study, is that of managing a work in progress that establishes a territorial complementarity by stitching up its landscape with a "transformative" process that enhances the richness, vocations, and intrinsic specificities of the space and territory and defines inclusive identities, starting from a knowledge of the area's actual consistency, of its physical, material and immaterial aspects, of the "constructive" elements of its image, moving from its interior towards the territorial exterior.

Keywords: historical landscape, landscape of the soul, cultural-religious heritage, routes, open space

Marco Rosati (Diap-Sapienza University of Rome, Italy)

Marco Rosati, member of the Order of Architects of Rome, graduated with *l10 cum laude* and honours from the University of Rome Tor Vergata with a thesis in urban design on the enhancement of open spaces in the city of Akko, Israel. He collaborated on a scientific research on the reuse of monumental complexes as a reason for territorial redevelopment; he participated in international workshops on the regeneration of historical landscapes. At the Sapienza University of Rome, he obtained a second level Master's degree with *l10 cum laude* in "Architectural Design for the Restoration of Historic Buildings and Public Spaces" with a thesis on the refunctionalisation of the Porta Ternana in the historic landscape of the Nera Valley. He carried out an internship at the Mibact at the Superintendence of "Archaeology, Fine Arts and Landscape" for the metropolitan area of Rome and Rieti for the redesign of urban elements after the earthquake of central Italy 2016. He carries out his profession collaborating in Architectural Design studios. He participates in international competitions of ideas receiving prizes and mentions; he is currently a PhD student in "Landscape and Environment" at the Sapienza University of Rome where he also collaborates in teaching.

41. 'Delve into the materiality: ongoing research of history of architecture with integrated approaches'. The historic constructions sites of the Cistercian abbey of Santa Maria of Casanova (Piedmont, Italy)

This contribution intends to present different approaches applied in an integrate way in a recent (and still ongoing) research in the field of the history of architecture, for the investigation of a stratified religious heritage, represented by the Cistercian abbey of Santa Maria of Casanova (half of the 12th century, Piedmont, Italy). The main aim of this research, inserted in the project "Cistercian Cultural Heritage" (Politecnico di Torino-DIST, scientific coordinator S. Beltramo), is that is to delve into the materiality of architecture, restoring the complexity and value of buildings' stratifications over time: the construction sites and the transformations occurred, also considering materials and constructive techniques used, which give the keys to reconstruct the framework of the cultural, social, political, and economic contexts. Moreover, since the history of architecture studies play a crucial role in term of knowledge of the heritage, the challenge is to develop multi-scale and transdisciplinary methodologies to reach that knowledge, to understand the value of those stratifications as 'value in itself' and to grasp architecture in a process perspective. The attempt made with this research on the study case of Casanova is to employ integrated approaches, jointly studying documentary sources and material ones. More in specific, for the

latter, different methodologies and techniques have been applied for the investigation, from the stratigraphic analysis to the architectural surveys, considering them not only as a support but as a tool for the research. Held how described above, the study has made it possible to critically interpret the collected data in a structured way and to achieve appreciable results for the investigation of the different construction and transformation phases of the religious building, as well as about the constructive techniques used, also reaching the definition of relative and absolute chronologies (half of 12th -19th century).

Keywords: history of architecture, religious architecture, documentary sources, material sources, integrated approaches

Ilaria Papa (DICEA-University of Studies of Padua, Italy)

Architect, specializing in Architectural and Landscape Heritage at Politecnico di Torino-DIST, PhD candidate in Civil, Environmental and Architectural Engineering Sciences at Università degli Studi di Padova-DICEA. From the Ms thesis (in Architecture for Restoration and Enhancement of Heritage, PoliTo) her interests in the field of history of architecture and city of medieval period and modern age have matured. On these, and on historic constructive techniques and materials, are also focused her specialization thesis (on the Cistercian Abbey of Casanova, tutors S. Beltramo, F. Rinaudo, C. Tosco) and main publications. With the scientific reference of S. Beltramo (PoliTo-DIST): from 2020 she carried out research assignments for the investigation of the architecture of the castle of La Manta and the construction techniques of the marquis chapel of San Giovanni Saluzzo (Piedmont, Italy); between 2020 and 2022 she won two research fellowship, on the themes of Cistercian Foglianti's settlement in Piedmont and the historic pilgrimage routes (vie Romee) (DIST projects Cistercian Cultural Heritage and Cultural Routes of the Council of Europe). With the scientific reference of G. Guidarelli (UniPd-DICEA), she starts at the end of 2022 her PhD research project on the architectural heritage of Benedictine Cassinese Congregation.

42. The architectural culture of the Benedictine Congregation of Santa Giustina (XV-XVIII centuries): a new model of church and monastery (Italy)

The aim of this paper is explain the main results obtained in a first phase of a research project concerning the architectural culture of the benedictine Congregation of Santa Giustina from its foundation until the end of the 18th century. The Reform of the Rule of St Benedict, elaborated by Ludovico Barbo in 1419, revolutionised Benedictine monasteries, by orienting monks' lives towards meditation and personal prayer.

In a short time more than one hundred Italian monasteries joined the Congregation and in numerous cases they were rebuilt according to a new model of monastery based on the adoption of a cell for each monk and on the sharing of innovative spatial forms common to the whole Congregation. In fact many projects on rebuilding churches and monasteries were initiated in a vast reconstruction campaign that would soon spread throughout Italy and would involve architects such as Tullio Lombardo, Alessio Tramello, Antonio da Sangallo the Younger, Andrea Palladio, Andrea Moroni and Giulio Romano. The sharing of all the projects - decided not by the single abbey but approved by the General Chapter - and the imposition of a common regulation has led to the creation of a common architectural culture. A perspective that can re-establish the original relations between the spaces of the church and monastery is necessary to verify this historiographical hypothesis, using an operative digital model (BIM: Building Information Modelling) which is concurrently able to manage a large quantity of data of various types (archival, bibliographical, iconographical, geometric), and which can offer a comparative architectural analysis of many buildings. Through the analysis of some case studies (Santa Giustina in Padua, the abbey of Praglia, San Giorgio Maggiore in Venice) the main characteristics of this new model of monastery and the perspectives of research will be described.

Keywords: monastic, architecture, Benedectines

Gianmario Guidarelli (University of Studies of Padua, Italy)

Gianmario Guidarelli is Assistant professor (with tenure track) in Architectural History at the University of Padua. He took his undergraduate degree in architecture in Università Iuav di Venezia and he obtained a PhD in Architectural History (School for Advanced Studies Venice – Ca' Foscari&IUAV) in 2006. He has done research and taught at the Duke University, the Università Iuav di Venezia, the University of Verona, the Venice International University and the Facoltà Teologica del Triveneto. He is member of the steering committee of "Visualizing Cities". He is the director of the project "Chiese di Venezia, nuove prospettive di ricerca" (www.chiesedivenezia.eu), and co-director of the projects "Armonie composte. Ciclo di seminari sul paesaggio monastico" (with Elena Svalduz; www.armoniecomposte.org) and "Medieval city. City of the friars" (with Silvia Beltramo; www.friarscity.eu). He has published the books "I patriarchi di Venezia e l'architettura. La cattedrale di San Pietro di Castello nel Rinascimento" (IUAV-Il Poligrafo, Padova 2015) and (with Marsel Grosso) "Tintoretto and Architecture" (Marsilio, Venice 2019). His other publications include six edited volumes and numerous articles on the urban and architectural history of Venice and religious (in particular monastic), Italian architecture.

43. The religious architecture of Maqāmat: from the digitisation of the cultural route to the enhancement of the heritage value (Palestine)

The study of widespread Built Heritage in “clustered territories”, subjected to social, religious and political compression, identifies architectural sites as an “ecosystem of landmarks” connected by cultural permanence, as the religious tradition. The maqām (pl. maqāmat) identifies an architectural typology of sanctuary, the “shrine”, in the Middle East and Palestine, dedicated to prophets, sufis, saints and martyrs across Muslim, Christian and Jewish faiths. It developed as an isolated landmark, on hilltops or desert lands, as a single-chamber wall structure with a dome (qubba) and a cenotaph, on holy tombs or places related to miracles. From the symbolic module, it assumed more complex configurations, reconstructions or ruins linked to historical and social factors of territorial change. As “stations” along territorial routes, they have assumed the character of “hinges” between villages and trails, linked to cultural factors, intangible heritage and spiritual practices still in the legacy of local communities. The research aims to pursue an updated mapping of preserved maqāmat, in particular along the Masar Ibrahim al-Khalil route, the route of Abraham's prophets from Jenin to Hebron/Al-Khalil linked to the memory and heritage of the Palestinian community. Through fast digital survey strategies, compared to bibliographical and archaeological references, the digitisation of the maqāmat's physical patterns into georeferenced 3D models allows for a double-scale analysis. At the territorial scale, it allows the understanding of relationships between sites and cultural factors, religious and social routes that have been weakened by the geopolitical transformations of the last century. At the architectural scale, it permits to conduct an analysis on the geometric patterns of their architectural structures, enhancing the spiritual architectural symbology and observing parallelisms between other declinations of the archetype in the European and Mediterranean basins.

Keywords: maqam, digital survey, 3D models, cultural heritage routes, Palestine

Raffaella De Marco (DICAr-University of Pavia)

Ph.D., Engineer and Architect, Marie Curie Fellow Researcher at DICAr Department of Civil Engineering and Architecture of University of Pavia (Italy), collaborating at DAda-LAB. Young member of Europa Nostra Network and ESACH Member. Her research deals with the development of databases and reality-based models on Cultural and Endangered Heritage for conservation, valorisation and management protocols. Collaborating in international research missions on UNESCO sites, in particular in the Middle East and Palestinian territories, for range-based and photogrammetric documentation

at architectural and urban scale, for the definition of 3D digital databases, structural and urban models and the elaboration of Informative Management systems. Early-Stage Researcher in EU project Horizon2020 MSCA-Research and Innovation Staff Exchange (RISE) H2020-MSCA-RISE-2018, "PROMETHEUS". Since 2022, she is Marie Skłodowska-Curie Fellow and Principal Investigator in the EU project "MOEBHIOS - Multi-attribute values' OntologiEs to improve Built Heritage InformatiOn assessment in cluStered territories", for the development of a digital mapping protocol on architectural, archaeological, social and economic parameterisation and valorisation of sites in Palestine according to European strategies for the protection and promotion of Cultural Heritage.

Osama Hamdan (Archaeology Department-Al-Quds University, Palestine)

Architect, Cultural Heritage Conservator, Lecturer and Faculty member at the Archaeology Department of Al-Quds University (Palestine). Specialist in Cultural Heritage conservation, he has directed since 1991 several conservation projects in Palestine, Jordan, and Syria. He is Director of Palestinian NGO "Mosaic Centre", and he carried out various awareness activities in Cultural Heritage protection. He has been the National Coordinator of the EuroMed project "Byzantium-Early Islamic" and he was (1999-2002) Head of Palestinian team in the Euro-Med Research Project "An Integrated Approach to Archaeological Sites". From 1997 to 2016, he was lecturer of "Conservation and Restoration" at "Higher Institute of Islamic Archaeology" of Al-Quds University (Palestine). He is consultant for the Palestinian Association for Cultural Exchange (PACE) for the enhancement and valorisation of various Cultural Heritage sites, and Member of the Board of the Palestinian Institution for Cultural Landscape Studies, with previous experience in technical research coordination on archaeological and architectural sites (Nablus, Sabastiya). He has published several scientific books and articles in the field of Cultural Heritage and Archaeology conservation and valorization.

Sandro Parrinello (DIDA-University of Florence)

Full Professor at DIDA - Department of Architecture at the University of Florence (Italy). PhD in Representation and Survey Sciences with the title of European Research Doctor. Since 2012 he has been visiting professor at Perm National Research Polytechnic University (Russia) and in 2015 he received an honorary degree from the State Academy of Civil Engineering and Architecture in Odessa (Ukraine). In 2011 he was appointed Expert and Voting member as referent for Italy to the international scientific committee ICOFORT (ICOMOS International Scientific Committee on Fortifications and Military Heritage). Over the years he has been a visiting professor and lecturer in numerous foreign universities including Cracow Polytechnic University and Gdańsk University of Technology. Over the years he has been director of the DAda-LAB laboratory and of the joint laboratory "Landscape Survey & Design" at the University of Pavia. He is responsible for numerous national and international research projects, member of editorial committees of international scientific series and journals and he has organized numerous international conferences on the subject of heritage documentation.

44. The visual communication of a Christian chapel in a Roman amphitheatre. Recent research on the amphitheatre of Dyrrachium in Albania

Chapels are often found in close spatial context with the death of martyrs. Due to executions in Roman amphitheatres, these are also the site of many chapel erections, often erased during excavations of the supposedly more valuable Roman testimonies. Otherwise such chapels almost still stand in their original surroundings and still enter into dialogue with them. At the same time, they are foreign bodies and thus solitaires. Their museum context does not permit religious practices, but the memory of the place can be experienced, so that the connection to religious practice is preserved. One such case is the amphitheatre of Dyrrachium in Albania, which was excavated only half a century ago. The visual mediation of this amphitheatre is currently being developed in a multi-year interdisciplinary research project involving architecture, building research and archaeology, funded by the Gerda Henkel Foundation. With the help of computer science, the significance of cultural heritage can be made tangible, its presence thus conserved and rehabilitated, and its cultural value communicated. The visual communication of the religious heritage will be done by means of scientific visualisation as it has already been explored in cooperation with the German Archaeological Institute at the archaeological sites of Palatine, Pompeii, Pergamon and Morgantina. Here, the scientific foundations are only supplemented as far as an architectural vision requires.

The result is an impressively contextualised example of a martyrs' chapel that is both isolated and centrally located under the former imperial lodge. The genius loci of the chapel is expanded by the scientific visualisation to include the temporal dimension of its construction history. Communication technologies expand the horizon of experience considerably, not only for the visitor, but also for science, which gains new impulses from the architectural translation of scientific hypotheses.

Keywords: architecture, archaeology, contextualization, uncertainty, visualisation

Dominik Lengyel (BTU Brandenburg University of Technology Cottbus-Senftenberg, Germany)

Dominik Lengyel is full university professor and holder of the Chair for Architecture and Visualisation at BTU Brandenburg University of Technology Cottbus-Senftenberg since 2006. He studied mathematics and physics for a year before he studied architecture at the universities of Stuttgart in Germany where he also graduated in 1997 with distinction and an architectural prize after two years abroad at Ecole d'Architecture Paris-Tolbiac and ETH Zurich in Switzerland.

He worked as architect in the planning division in the architectural office of Prof. O. M. Ungers in Cologne, Germany, where he founded an office for architectural visualisation with Catherine Toulouse. He became first deputy professor then full professor at the University of Applied Sciences in Cologne and was invited to become full professor in Mainz which he had to turn down due to the call from the BTU. He is a member of the European Academy of Sciences and Arts in Salzburg. His research projects are funded, among others, by the German Research Foundation (DFG), the Gerda Henkel Foundation and the German Federal Ministries of Education and Research (BMBF), of Economic Affairs and Energy (BMWi) and of the Interior, for Construction and Home Affairs (BMI).

Catherine Toulouse (Independent Researcher)

Catherine Toulouse has been assistant professor at the Chair for Architecture and Visualisation at BTU Brandenburg University of Technology Cottbus-Senftenberg from 2006 to 2022. She studied architecture at the University of Stuttgart in Germany where she also graduated in 1997 with distinction and an architectural prize after two years abroad at Ecole d'Architecture Paris-Tolbiac and ETH Zurich in Switzerland. She worked as architect in the planning division in the architectural office of Prof. O. M. Ungers in Cologne, Germany, where she founded an office for architectural visualisation with Dominik Lengyel. Her research projects are funded, among others, by the German Research Foundation (DFG), the Gerda Henkel Foundation and the German Federal Ministries of Education and Research (BMBF) and of Economic Affairs and Energy (BMWi). Currently she also works as independent researcher in a research project funded by the Gerda Henkel Foundation.

45. Multiplatform Presentation. Multiplatform Presentation of a Forgotten Chapel in the 'Sacred Past' Project (Hungary)

In order to respond to the contemporary challenges and raise awareness of our religious heritage, the "Oltári Múlt" ("Sacred Past", in Hungarian) project has been created. Our "Sacred Past" project aims to make abandoned, neglected, and unsustainable medieval churches more attractive by creating innovative cross-border attractions that enable the creative utilization of cultural and religious heritage sites. The presentation aims to shed light on the importance of the multiplatform presentation of religious heritage and present the multimedia documentation of the Chapel of Assumption of Mary in Gercse (Budapest) developed within the "Sacred Past" project. Various multimedia items (video, audio, virtual walk, virtual gallery, leaflet) had been created for the chapel within the framework of the "Sacred Past" project. Our current presentation focuses on the integration of these multimedia components. To integrate these components, hotspots were assigned to the selected areas of the virtual walk. By clicking on a hotspot, multimedia items are open with related descriptions to

transfer additional knowledge about the chapel. To increase the visibility of the virtual walk, it was ported to multiple platforms including Facebook, Google Maps, and mobile application. The result of our development is a virtual tour enriched with additional multimedia content which brings religious and cultural heritage closer to the people and presents impressively heritage values. It can reach a broad audience and attract especially tourists and young people by using interactive multimedia technology. The future of the abandoned religious heritage—responding to the contemporary challenges—can be their revival by applying state-of-the-art information and communication technology (ICT) tools. The users can explore the sacred place from a distance by employing the virtual presentation which can attract new visitors to the site.

Keywords: religious heritage, multimedia, virtual walk, digital presentation

Krisztian Vollmuth, (Symmetry Foundation, Hungary)

Krisztian Vollmuth Art Director, Photographer / Videographer, Sculptor. I graduated as a Teacher of Visual Education at the University of Pecs (PTE) Art Department. I did six semester of DLA at University of Pecs and The Hungarian University of Fine Arts, learning mixed media. I did facial reconstruction, for the Hungarian Museum of Natural Sciences. I worked as an Art Director for advertising agencies more than 10 years (DDB Budapest, Leo Burnett Budapest, JWT,) Creating TV commercials for Vodafone, Telekom, McDonald's, Volkswagen Wining lots of creative prizes (on Golden Drum Festival, Golden Blade Festival, Hipnózis Festival) Currently I'm working as a freelancer Art Director, Photographer, Videographer, Sculptor. I'm Co-Founder of the Oltari Múlt, (Sacred Past) project in Hungary. I'm also member of Symmetry Foundation.

46. Sacred Vaulted South: proposing GIS-powered cultural itineraries for vaulted religious heritage (Portugal)

In the south of Portugal, vaulted floors, roofs or terraces are a particular traditional built system, using local materials and techniques, nowadays considered an example of sustainable construction. It can be seen in all kinds of building typologies, from dwellings to religious buildings. Churches, chapels, monasteries and convents frequently are covered by vaults, whether they are more erudite or popular. This built heritage carries material and immaterial values related to traditional craftsmanship, knowledge transmission and religious practices and it has the potential to be a target of fruition by local people and visitors. This communication aims to present the potential of digital tools in order to promote their understanding and dissemination and exploration among academic or not audience, as well as their recovery, use and

reuse. This study, focused on the Baixo Alentejo region, was conducted under the scope of the research project “Vaulted South – Vernacular vaulted houses in South of Portugal”. Based on the census of these vaulted buildings settled in urban, peri-urban and remote places, collected data concerning location, worship, vaults’ types and systems, are handled into a GIS environment, presenting “Vaulted South” thematic itineraries as a pilot case. Results will promote a deeper knowledge about vaulted buildings and the creation, transfer and discussion of their potential knowledge and values.

Keywords: religious architecture, vaults, Southern Portugal, 3d models, GIS

Mafalda Pacheco (CHAM-NOVA FCSH, Portugal)

Mafalda Pacheco is an architect and a post-doctoral researcher at CHAM-Center for the Humanities, FCSH - NOVA University and Universidade dos Açores. She has a Ph.D in Architecture by the Instituto Superior Técnico-University of Lisbon (2018), supported by Fundação para a Ciência e Tecnologia (FCT) with a Ph.D scholarship (2012-2016). Previously, she had professional experience collaborating in several architectural studios (2002-2010) in Portugal, Spain and Croatia with a scholarship by IAESTE (2004). Since 2019, she has been teaching: as an invited Assistant Professor at the Faculty of Architecture - University of Lisbon (2019-2020), as a lecture at FCSH - NOVA University (2019-2022) and as a mobility teacher abroad through the Erasmus + Program. Since May 2022, she is the principal investigator of the project Vaulted South - Vernacular vaulted houses in southern Portugal, funded by FCT (EXPL/ART-DAQ/0171/2021). She has an active participation in heritage associations, being a member of ICOMOS Portugal, SPEHC and Centro da Terra. Recently, she is participating as post-doc fellow in two COST Actions: “Decolonising Development: Research, Teaching and Practice” and “Underground4Value”.

Ana Paula Falcão (Ceris IST-UL, Portugal)

Ana Paula Falcão is an Assistant Professor at Instituto Superior Técnico (IST), Universidade de Lisboa (UL) where she has been a member of the academic staff for over eighteen years. She performs work in several domains of geographic information: acquisition, analysis, and visualization, and recently get involved in BIM modeling techniques. In total, she has published 21 ISI papers, 2 international book chapters, and over 30 international conference papers and is a reviewer for several international journals. She has participated in 6 successful research projects (total budget: €900k) funded by Portuguese Fundação para a Ciência e a Tecnologia (FCT), 3 pedagogical projects EU-funded and over 10 consultancy services.

Rolando Volzone (DINÂMIA'CET-Iscte; CHAIA-UÉ, Portugal)

Rolando Volzone is an architect, working on building rehabilitation, and a post-doc researcher at DINÂMIA'CET-Iscte. Since 2022, he is also Assistant Professor and lecturer at Master degrees and PhD programs at ISCTE-IUL. He concluded his PhD in December of 2020, funded by FCT, focused on the cultural heritage of religious orders in the South of Portugal. He is the coordination of the international conferences "Architectures of the Soul", since 2017. In 2020 he joined the national project "CONVEMOS" and the European project "F-ATLAS", led by the Università degli Studi di Firenze, and he is, currently, the Principal Investigator of the project Transformative Religious Heritage: Bridging Northern and Southern Europe Approaches (transHERITAGE). He is member of ICOMOS Portugal and integrated into two International Scientific Committees, PRERICO and CIPA Heritage Documentation, as well as member of the Scientific Board of the association Future for Religious Heritage (FRH). More recently, he joined two COST Actions "MARGISTAR" and "Underground4Value"). He authored several publications, edited two international books, and he has been reviewer of indexed scientific articles. Moreover, he attended numerous national and international conferences.

Sérgio Costa (CHAM-NOVA FCSH; IST-UL, Portugal)

Sérgio Costa is a senior Architecture student at Instituto Superior Técnico, Lisbon, with previous education in Visual Arts. He attended Venice's IUAV University on Erasmus study exchange and is currently developing his final dissertation on vernacular vaulted habitats in Baixo Alentejo, Portugal, with a focus on residential architecture in the town of Serpa, co-supervised by João Vieira Caldas, Ph.D., and Mafalda Pacheco, Ph.D. He also works as a grant holder for VAULTED SOUTH — Vaulted Vernacular Houses in the South of Portugal, a research project based in NOVA FCSH, Lisbon. Besides vernacular architecture, recent interests extend to data science, urban cartography, philosophy, documentary filmmaking, editorial design, and the conjugation of these in producing accessible architectural content for wider audiences.

47. Inspection, diagnosis and monitoring techniques for the structural behaviour assessment of religious buildings (Portugal)

Built cultural heritage, such as religious buildings, is a landmark of culture and diversity, which comes from the past and must be conserved and passed on to future generations. The conservation of the built cultural heritage aims the safeguard of constructions with heritage value in order to retain it and prolong their physical life which requires a multidisciplinary team of experts (architects,

civil engineers, historians, archaeologists, etc.) and a methodology similar to the one used in medicine: (1) anamnesis (condition survey); (2) diagnosis (identification of the causes of damage); and (3) therapy and controls (choice of the remedial measures and monitoring of the intervention). This paper presents an overview of the main techniques for the inspection, diagnosis and monitoring of the structural behaviour assessment of religious buildings. These techniques include the historic survey, geometric survey, on-site non-destructive and minor-destructive tests, numerical modelling and the acquiring of critical data for the evaluation of possible ongoing phenomena. Finally, this paper presents the application of the techniques to three historic religious buildings: (1) Church of the Monastery of São Miguel de Refojos (Portugal), built in the 12th century and made of granite stone masonry walls and timber roofs; (2) San Sebastian Basilica (Philippines), built in the 19th century and made of steel walls and roofs; (3) Church of Kuñotambo church (Peru), built in the 17th century and made of adobe walls and timber roofs.

Keywords: damage, inspection, monitoring, non-destructive testing, buildings

Nuno Mendes (ISISE-University of Minho)

Researcher at the University of Minho, Guimarães, Portugal. His research interests and activity are mainly related to seismic behaviour, inspection, diagnosis, non-destructive testing, advanced numerical modelling, dynamic tests, innovative strengthening techniques and monitoring of masonry buildings. He is author and co-author of more than 100 scientific publications and he participated in more than 10 International and National research projects. He is lecturer in the European Master on Structural Analysis of Monuments and Historical Constructions at the University of Minho. He participated in more than 40 consultancy projects, and he is author and co-author of 43 technical reports. He also participated in several research works on historical buildings, such as Qutb Minar (India), Canterbury Cathedral (United Kingdom), San Sebastian Church (Philippines), Municipal Theatre of Rio de Janeiro (Brazil), Loka-Hteik-Pan Temple (Myanmar), Kuño Tambo Church (Peru), Saints Constantine and Helen Greek Church of San Diego (USA), Presidential Palace (Portugal), Carmo Convent (Portugal) and Porto Cathedral (Portugal).

Paulo B. Lourenço (ISISE-University of Minho)

Professor at the Department of Civil Engineering, University of Minho, Portugal. Head of the Institute in Sustainability and Innovation in Structural Engineering. Experienced in the fields of non-destructive testing, advanced experimental and numerical techniques, innovative repair and strengthening techniques, and earthquake engineering. Specialist in structural conservation and forensic

engineering, with work on 100+ monuments including 17 UNESCO World Heritage. Leader of the revision of the European masonry code (EN 1996-1-1). Coordinator of the European Master on Structural Analysis of Monuments and Historical Constructions, with alumni from 70+ countries and Europa Nostra Award. Editor of the International Journal of Architectural Heritage and advisor of the Conference Series on Structural Analysis of Historical Constructions. Supervised more than 50 PhD theses and coordinate multiple national and international research projects.

48. Religious architecture: design process and community participation. The role of community in the planning and design of new churches and liturgical adaptation in Italy

The contribution reflects the role of the community in the process of planning, designing and enhancing the religious and ecclesiastical heritage. In particular, starting from the experience started a few years ago by the National Office for Ecclesiastical Cultural Heritage and the Buildings of Worship of the Italian Episcopal Conference (UNBCE CEI), it is possible to conduct an articulated reflection on participatory processes in the ecclesiastical sphere, and on the involvement and empowerment of communities. The contribution focuses on the Italian case of newly built parish complexes and the liturgical adaptations of cathedrals and churches, a process underway in various Italian dioceses, with an expanding number of case studies concerning the community processes involved. Starting from two case studies, the paper will present a typical process of community involvement in Italian ecclesiastical buildings, guided and animated by some professionals starting from the planning phase of the projects. The analysis of such paths will show the potential and the value of providing future users with means and ways to express their needs, as well as to be introduced to elements often misunderstood (contemporary sacred art, liturgical value of the elements, contemporary architecture) which lead to a greater awareness of the project and, subsequently, of the building. The same potential is expressed in the adaptation of existing buildings, where the participation of the community becomes a value both for the designers and for the community itself, guided to accept the changes and recognize the identities and values to be safeguarded. This process places the community on a par with ecclesiastical clients and planners, elevating their role and leading to the construction of a conscious community, capable, in the future, of “accepting the new” and, probably, of undertaking processes of enhancement and maintenance of their religious heritage.

Keywords: community participation, design process, new churches, community empowerment

Francesca Daprà (Politecnico di Milano, Department of Architecture, Construction Engineering and Built Environment DABC, Milan, Italy)

Francesca Daprà (Milan, 1989), is an architect and PhD. She graduated in Architecture at the Faculty of Architecture of the Politecnico di Milano, where she also carried out a PhD in Architecture, Construction Engineering and Built Environment at the ABC Department with a dissertation about religious infrastructures in the city, named "Subsidiary Infrastructures. Strategies for the enhance of ecclesiastical heritage: the system of Ambrosian parish complexes". Since 2020, she has been a Research Fellow in the same Department, where she carries out teaching and research activities in the field of technological design concerning processes, methods and tools for the physical and social regeneration and enhancement of the built environment. In particular, the field of research concerns innovative and sustainable strategies within the design and transformation processes of structures and infrastructures for the community, with particular attention to the Italian context and the ecclesiastical heritage. Since 2019 she has been collaborating with the National Office for Ecclesiastical Cultural Heritage and the Buildings of Worship of the Italian Episcopal Conference (UnBCE CEI), conducting participatory processes with communities aimed at the construction of new churches on the Italian territory. Since 2022 she has been an Adjunct Professor at Politecnico di Milano.

49. Religious Architecture after the Second Vatican Council: Adequacy of the celebrative space to the liturgical rite - the case of Alto Minho (Portugal)

In 1962 Pope John XXIII called the twenty-first council of the Catholic Church, known as the Second Vatican Council. Essentially, this council was intended for the Church of modernization through the reintroduction of liturgical aspects, which had been lost over time. In this sense, this study addressed two points (goals): initially, it was proposed to identify the spatial principles implicit in the Constitution Sacrosanctum Concilium and what practical consequences that they produced in the design of the new religious space; and observe the suitability of the current religious architecture produced in the Alto Minho, in view of the ritual and liturgical symbolism. The methodology used was the type of research method of case studies (multi case) based on the comparative nature of the subsequent three churches to that council, where the treatment of information collected is qualitative origin. The case studies were selected taking into account the following selection criteria: territorial; time; cultural and authorship. Thus, the selected religious spaces containing the pre-defined characteristics were: Chapel of Moledo - Caminha; the Church of the Holy Family - Viana do Castelo; New Church Correlhã - Ponte de Lima.

Thus, this research indicates the trend of the current religious architecture not fully comply with the rules contained in ecclesiastical documents, yet the new design of the religious space, safeguarding the primordial practices that promote active participation, which is the great aspiration of reinvigorated liturgy. In this way, the centrality of the presbytery, the ornamental stripping inside and physical and sensory convenience of the faithful, are evident as the pillars on which is expressed the functionality of the current temple.

Keywords: Second Vatican Council (1965), Sacrosanctum Concilium, religious architecture, church, liturgical suitability

Jorge Martins (Escola Superior Gallaecia, Portugal)

Jorge Alexandre Rodrigues Martins, 46 years old, born in Vila Nova de Cerveira (Alto-Minho, Portugal), realised from an early age his interest in Heritage influenced by the antiquity of his village, of medieval origin (Foral of 1321, D. Dinis) and with traces dating back to the Early Bronze Age. Municipal architect, responsible for Architectural Heritage (which includes the nine classified monuments, three of which are 'National Monuments'), Jorge Martins also has a master's degree in Urban Planning, with a grade of merit (19V), where the theme of his master's thesis was "Religious Architecture after the Second Vatican Council: Adequacy of the celebratory space to the liturgical rite - the case of Alto Minho". Member of the College of Urban Planners of the Order of Architects, he has undertaken numerous training courses in the field of Heritage, including postgraduate studies in Archaeology. Extensive collaboration in heritage restoration projects, with special relevance being the co-authorship of the recovery project for the 'Couço do Monte Furado', a hydraulic structure (mine) from the Roman period. His passion is Heritage, Religious Architecture and Theology as a materialization of the Sacred.

50. Transformation and Protection of the Religious Built Heritage Space. Reasons and Methods of the Liturgical Adaptation of Cremona's Cathedral (Italy)

The conservation of the religious building heritage, expression and testimony of faith of the past, is one of the aspects that characterize the process of liturgical reform undertaken by the Second Vatican Council, the foundations of which were laid by the constitution Sacrosanctum concilium on the sacred liturgy. A path of renewal which, in full awareness of the inseparable link between cultural, spiritual, historical and artistic values, aims to dialogue with the necessary requests for the protection of ancient religious buildings, especially when they are "monuments" or "art works " (this is the case, for example, of the Cathedrals) to conserve and preserve them as living places in contemporary society, avoiding their museumification. The conservation of an ancient religious building aimed

at making it a suitable place for the liturgy is a process of careful modification which interprets the constitutive link between the religious building and the liturgy and which requires the involvement of many professionals as well as the unanimous participation of those involved in its protection (Dioceses, superintendencies, communities). The text intends to materialize as a contribution to this issue which will also be developed through the presentation of a design research conducted by the authors for the liturgical adaptation of the cathedral of Cremona in the context of a recent design competition promoted by the Italian Episcopal Conference. The liturgical adaptation project, aimed at reordering the symbolic and formative space of the liturgy and organizing it hierarchically through the placement of new liturgical poles and their relationship with the ancient building, is an opportunity to strengthen the symbolic and reference value that the cathedrals take on in the contemporary society.

Keywords: cultural landscapes, religious built heritage, liturgical space, cathedral, architecture

Felice De Silva (DICIV-University of Salerno, Italy)

Felice De Silva (Avellino, 1982), architect, PhD in “Structural engineering and building and urban recovery”, he is Researcher T.D. (B) in Architectural and Urban Design ICAR/14 at DICIV_Department of Civil Engineering of the University of Salerno (via Giovanni Paolo II 132, 84084 Fisciano (SA); e-mail: fdesilva@unisa.it; tel.: +39 089963482; cell.: +39 329 766 6134). In 2018 he obtained the A.S.N. for the functions of associate professor for the Sector 08 / D1 Architectural Design. He is the author of publications on the issues of urban design and architecture. He carries out scientific research in close relation to the design activity both in the public and in the private sector, as well as in the educational field; he has built public architectures and is the winner of several national and international architectural and landscape design competitions.

Manuela Antoniciello (DIARC-University of Naples, Italy)

Manuela Antoniciello (Maddaloni, 1990), architect, graduated in 2015 at DIARC_Department of Architecture of the University of Naples “Federico II” and in 2017 she obtained the II level Master “Design of excellence for the historic city” at the same University. She is PhD in “Risk and Sustainability in Civil, Architectural and Environmental Engineering Systems” at DICIV of the University of Salerno. She is currently adjunct professor at the DIARC_Department of Architecture of the Federico II University of Naples (via Toledo, 402 - 80134 Napoli; e-mail: manuela.antoniciello@unina.it; cell.: +39 348 834 4280). She carries out research on issues of architectural design with reference to the relationship between archeology and landscape.

51. European guidelines on Security by Design for Places of Worship

Empowerment of religious communities is key to ensuring their safety and security. One role of architecture is to protect the worshippers by applying Security by Design (SBD) measures. The EU-funded project SOAR aims at increasing the awareness of, and capacity to prevent and mitigate physical and human security threats to places of worship (PoW) through SBD. The concept of 'Security by Design' used is supported by current EU practice and incorporates security features into the design and fabric of the building and its urban context. Vital here are vulnerability assessments and planning, awareness, and training, physical protection and coordination, and cooperation between public and private stakeholders. The aim of this paper is to provide SBD guidance and support to architects working on Places of Worship (PoWs). Focus groups were used as a research method. A series of 11 EU network dialogue meetings were organised between 2022 and 2023 and used to develop guidance and standards for SBD. Selected representatives of the project consortium and their networks and key agreed stakeholders, e.g., EU Commission, national government representatives, private and public sector architects and planners, technical experts, religious leaders, and identified academic institution representatives, were invited to contribute to the development of guidance in relation to SBD for places of worship. As a result, this paper sums up seven scoping papers developed in the context of the SOAR project on various aspects of security by design from an architectural and urban design perspective. They cover topics such as, outer areas, entrances, CCTV, perimeter security and bollards, how to implement SBD into existing PoWs and cultural heritage, where to find funding for security renovations, and how to keep digital building data safe. This paper covers the most vital SBD features architects should know to keep religious communities safe.

Keywords: security by design, places of worship, religious architecture, community empowerment, security renovations

Veronika Dr. Schröpfer (Architects' Council of Europe)

Dr. Veronika Schröpfer is an architect with a master's and work experience in Real Estate Economics and Facility Management. She specialised in knowledge management in sustainable construction during her Ph.D. at Oxford Brookes University. Veronika combines a strong academic background with over 15 years of work experience in different sectors of the built environment in Europe and the US. In the past decade, she led the research work of the Architects' Council of Europe in EU-funded projects to create a high-quality sustainable built environment for all.

Gloria Oddo (Architects' Council of Europe)

Ms. Gloria Oddo holds a master's in architecture from the University of Palermo (IT). She has gained work and research experience within the architecture industry as an architect (Italy, Greece) and as a visiting researcher (University of Coimbra, Portugal). She possesses strong expertise in innovative technologies applied to architecture and cultural heritage (laser scanning, photogrammetry, scan-to-BIM). She is working on EU-funded projects at the Architects' Council of Europe since August 2019.

Paul Smith (Architects' Council of Europe)

Mr. Paul Smith is an independent consultant in preventative and protective areas of counterterrorism based in the UK. He has 30 years of experience in the UK police service at a senior level and has worked within the Homeland Security department of the UK government. His previous experience includes roles as a police architectural liaison officer specialising in 'Security by Design' and in senior operational roles in firearms command, public order, and urban crime prevention strategies. He has contributed to EU-funded initiatives both as a project manager and a consultant and has been contracted by many London municipalities to deliver preventative strategies and associated training.

52. 'The most important thing about a church is that it is there!'. Finnish ecclesiastical heritage and dealing with anticipatory grief

In Finland, the rural flight, decreasing number of parishioners and tightening public budgets have put the Evangelical Lutheran Church of Finland, which has the traditional position of a national church, into a predicament: How to maintain the huge building stock stretching from the Middle Ages up to the 21st century? Particularly difficult cases are buildings constructed in the 1950s to the 1970s and in need of urgent renovations. In parishes, the usual solution to the problem is to concentrate as many functions as possible to one church and relinquish other modern buildings requiring massive repairs. At the same time with the worsening maintenance situation, the National Church Council is shifting its understanding of ecclesiastical heritage from a monument-centred view to a wider conception where intangible phenomena as well as communities occupy a more significant role. In our paper, we compare the Council's views on heritage with how the problem of maintenance is presented

discussed Finnish media. We analyse the differing views on ecclesiastical heritage and its value, and how demolishing or selling parish buildings is framed as both an administrative problem and a source of emotions. We argue that the lack of future-oriented heritage policies on the letting go of ecclesiastical heritage leads to news media to act as an outlet for anticipatory grief. The situation calls for creating heritage practices for dealing with the transition from utilisation and maintenance to abandonment.

Visa Immonen (University of Bergen, Norway)

Visa Immonen is Professor of Medieval Archaeology at the University of Bergen, Norway. Much of his work focuses on medieval material culture in the Nordic countries, but he is also interested in Heritage Studies. He has examined, for instance, the community of metal detectorists, the practice of taking nude selfies at heritage sites, and queer heritage.

Anna Sivula (University of Turku, Finland)

Anna Sivula is Professor at the Degree Programme in Digital Culture, Landscape and Cultural Heritage, and Head of School of History, Culture and Arts Studies at the University of Turku, Finland. Her research focuses on industrial heritage and game cultural heritage.

Niko Hakkarainen (University of Turku, Finland)

Niko Hakkarainen is Research Assistant at the Degree Programme in Digital Culture, Landscape and Cultural Heritage, University of Turku, Finland. bandonment, churches, demolition, Modern architecture, renovation.

53. The Fragile Legacy of 20th-Century Religious Architecture. Paolo Portoghesi's Church of the Holy Family in Salerno, between Design Poetry and conservation needs

The scientific and cultural debate about the fragile legacy of 20th-century architecture has been active since the 1980s, but only in recent times has it taken on larger proportions, involving multiple disciplines. The international framework

highlights the peculiarities of modern architecture, the strong design and technological implications, as well as the spatial and formal qualities. Religious architecture in concrete, especially between the 1950s and 1970s, has provided an important contribution to modern production and opened up new trends and innovations in the field of design and the plastic use of concrete. Churches and chapels exhibit distinctive features: some are characterized by clean and geometric lines, in which the emphasis is placed on volumes and space, while others have more complex and daring forms that reflect in the quality of spaces. These works express the modern architecture, the events that led to their realization, the technologies and materials with which they were made, the uses, critical fortune, and the neglect conditions in which many of them fall. This contribution examines one of the masterpieces of post-conciliar sacred architecture in Southern Italy, still too little known: the church of the Holy Family in Salerno, by Paolo Portoghesi with Vittorio Gigliotti from 1968. Portoghesi involved the workers from local shipyards to create his daring forms, turning the project into an experimentation laboratory that combined the poetic dimension of sacred space with the technical and constructive experimentation of reinforced concrete. Despite being surrounded by low-quality architecture, the church still retains the peculiarities of its original design. However, it currently lacks compatible conservation interventions and recognition of its value by the community. In this scenario, appropriate conservation plans can become effective protection tools, providing ideal and operational guidelines for conservation and management.

Keywords: conservation, urban strategies, Portoghesi, concrete, Post Modernism

Anna Gallo (DICIV-University of Salerno, Italy)

Anna Gallo, Building Engineer and Architect, Specialist of Architectural Heritage and Landscape, PhD Student in Risk and Sustainability in Civil, Architectural and Environmental Engineering Systems, Architectural Engineering ICAR/10, Department of Civil Engineering, University of Salerno, Italy. Author of various publications, member of organizational committees for national and international scientific initiatives. Gallo's interest in analysis of building organisms, recovery and conservation of historical manufacts. Currently her research focuses on the water resource management and cultural heritage, preserving identity and ensuring community safety by recovering historic blue construction systems for a more sustainable future.

Luisa Smeragliuolo Perrotta (DICIV-University of Salerno, Italy)

Luisa Smeragliuolo Perrotta is an Assistant Professor in Architectural and Urban Design at the University of Salerno (Italy). She graduated in Architectural and Urban Design at the Faculty of Architecture of SUN (2nd University of Naples, Italy) “cum laudem and dignity of the press”. Ph.D. at the doctoral school at the University of Salerno (Italy) within the Program of Engineering and Architecture with a thesis on the measure in the architectural design. She participated in various workshops and design competitions on the topics of urban and architectural design and landscape. She's part of the National Association of Journalists.

54. FIAT LUX. Notes on the abstract spirituality of the chapel of Saint Gabriel Marconi in Vendas Novas

In 1951, between Vendas Novas and Montemor-o-Novo, on the side of the EN-community of workers of the receiver station of Vendas Novas which, along with the transmitting station in Alfragide and the headquarters in Lisbon would comprise the first efforts by Companhia Portuguesa Rádio Marconi to implement wireless transmission across the “empire”. Designed by Jorge Segurado (1898–1990) and with stained glasswork by Almada Negreiros (1893–1970), the chapel's abstract appearance clashes drastically with the surrounding traditionalist worker's houses. The dichotomy between the chapel and its surroundings mirrors the dysphoric relationship the Portuguese New State had to its propagandistic “policy of spirit”, divided between a traditionalist mindset and a progressive yearning. The chapel's form echoes the work of the renaissance artist-architect Francisco d'Ollanda (1518–1584), whose work had been studied and compiled by Segurado. Amongst the pages of the monographic publication, accompanying the facsimile reproduction of Fiat Lux, some notes can be found praising the artist for his “modernist genius” (both for Ollanda's and Segurado's own time) and for how “God oversees everything with His divine power and absolute geometry”. Ollanda had shown Segurado a historical and theological support for modernist abstraction that possibly influenced his conception for the case study. Beyond an analytical approach to the chapel building itself, this paper proposes placing the Chapel of Saint Gabriel Marconi (patron saint of radio communications) as an anchor around which to analyse the difficult balance between a traditional(ist) and national(ist) identity, faith, technology and modernity, experienced in Portugal during the New State Regime — similarly to the way, centuries before, another Italian-imported “technology” (the renaissance) opened the way for an abstract representation of christian spirituality.

Keywords: Modernism, Renaissance, Fascism, Jorge Segurado, Francisco d'Ollanda
4 road, a small modern chapel was inaugurated. The temple was built for the

Leandro Arez (CiTUA-Instituto Superior Técnico, University of Lisbon, Portugal)

Leandro Arez (1995) graduated with a Masters in Architecture from Instituto Superior Técnico in 2021. During his studies, he had the opportunity to study abroad with an exchange program at École Polytechnique Fédérale de Lausanne, as well as to work with various architecture offices and structures, such as Docomomo International, Bak Gordon Arquitetos, Manuel Cervantes Estúdio and Promontório Arquitetos. He Concluded his masters with the work “Elucidário de um Método Aberto” which was later distinguished with an Honorable Mention for the Archiprix 2022 prize. After his studies, between 2021 and 2022, worked with Luís Pedro Pinto at Studio-LPP, mostly on competitions and housing projects. In 2022, collaborated with Paulo David in the development of the Estúdio Vertical #4 workshop at Da/UAL, Universidade Auónoma, striving for a balance between design, teaching and research. Currently, he is a post-grad student in research methodologies and techniques at Instituto Superior Técnico and recipient of a scholarship at CiTUA through the project Siza_3City (ISCTE/Técnico).

55. Liturgical Time or Historical Time: Creating Christ's Resurrection Church in Kaunas in 1923-1933. The perception of both historical and liturgical concepts of time in the process of creating sacred architecture in Lithuania (1918-1940)

As the historian Jeanne Halgren Kilde has pointed out, from the beginning of the modern period (here dated to the end of 18th century), one of the main issues shaping Christian architecture was the increasing emphasis on historical structure and representation of time, in alongside to the liturgical, cyclical time structure. A new question arose as to whether the Christian architecture should borrow old or adopt new forms in its sacred architecture. In Lithuania, the pinnacle of such discussions, both on theoretical and practical level, was reached during the period of First Lithuanian Independence (1918-1940). The aim of the research is to examine the perception of both historical and liturgical concepts of time in the process of creating sacred architecture in Lithuania (1918-1940) through the case of the project for Christ's Resurrection church in Kaunas, 1923-1933. In order to achieve the aim, the case study method is combined with approached of architectural history and hermeneutics. The case of the process of creating Christ's Resurrection church is chosen as the most prominent example of creating sacred architecture in Lithuania at that time. The research is based on evidence of public discourse, archival sources, and the study of architectural

object itself. The research shows that a wide range of opinions have emerged, both at the theoretical and practical level, representing different strategies regarding the relationship to the past or future. Those who treated the new Christ's Resurrection church mainly as a symbol of 'reborn' nation-state focused on the historical concept of time and proposed solutions in terms of form accordingly. The question of 'old or new' was wildly discussed by the public. Meanwhile only few and silent initiatives of architects to pay more attention to the inner aspects of liturgical life appeared.

Keywords: sacred architecture, modern architecture, history of architecture, liturgical time, historical time

Milda Adamonytė (Lithuanian Culture Research Institute, Lithuania)

Milda Adamonytė was born in 1994. In 2018 she received her bachelor's degree in history of arts from Vilnius Academy of Arts and in 2021 her master's degree in heritage protection from Vilnius University. The Lithuanian Catholic Academy of Science awarded Milda a prize for the best master's thesis of the year in the field of Christian religion. She is now a first year PhD student in History of Arts at Lithuanian Culture Research Institute. Her research field is mainly focused on the modernisation of sacred architecture in the First Independent Republic of Lithuania (1918-1940). Despite doing her research, Milda has work experience in the field of preventive monitoring and maintenance for architectural heritage objects. During both her studies and research practice, Milda worked under the guidance of the best historians of architecture of Lithuania such as prof. Marija Drėmaitė as well as prof. Vaidas Petrulis. Milda deepens her knowledge in the field of sacred art not only through her research of sacred architecture, but in practice as well – she participates in the activities of early sacred music vocal group „GS Ansamblis“, who learn from such early music experts as Marcel Pérès (France), Bartosz Izbiccki (Poland) and others.

56. Towards a Sustainable Future for Ecclesiastical Heritage

Sweden is considered one of the world's most secularized and modernized countries. It is today also a multi-cultural society with large minority groups of diverse ethnical and religious backgrounds. In this changing, globalised and digitalized society with an increasingly heterogeneous population, the Church of Sweden, until 2000 a part of the State, is responsible for 3,000 well-kept historic church buildings and cemeteries. However, the Church loses more than 80 000 members every year and the active churchgoers as well as the economy is in decline, causing redundant and closed churches. This development is comparable with many other countries in Europe, though the Swedish ecclesiastical heritage, in an international perspective, still enjoys strong legal protection and receives a large annual financial compensation for its conservation.

The current solution will most likely not last forever. My studies show that the legal and financial framework governing the ecclesiastical heritage, the Church Antiquarian System, is based on a partly outdated expert-oriented and material-based conservation approach with origins in an even older nineteenth-century antiquarian discourse. Instead of supporting the revitalization of many redundant churches as societal recourses, the system encourages well-maintained churches without living use, slowly transforming them to “zombie-churches”. It is relevant to ask how many of these historic churches can remain open in the future and who will pay for their conservation? Can instead extended or new secular and multifaith uses, benefitting local communities, be developed and promoted? To achieve desired progress towards a holistic, dynamic and inclusive ecclesiastical heritage, I propose several measures. My recommendations, illustrated by a few examples, include identification and synchronisation of heritage discourses in cultural heritage practices and policies, reviewing and updating of the antiquarian system, and finally strengthening of professional competences in adapted reuse of historic churches as catalysts for sustainable development.

Keywords: secularization, churches, heritage legislation, redundancy, sustainable development

Henrik Lindblad (University of Uppsala, Sweden; FRH, Belgium)

Henrik Lindblad is a researcher, art historian and heritage consultant, specialized in ecclesiastical cultural heritage. He has worked as coordinator, senior advisor and strategist for the National Heritage Board, the Ministry of Culture and the Church of Sweden. He is co-founder and former Vice-President of ICOMOS International Scientific Committee PRERICO (Places of Religion and Ritual). He is one of the founders of the European organisation Future for Religious Heritage (FRH), member of its council and co-chair of its Scientific Advisory Committee. In 2023 he successfully defended his PhD-thesis Ecclesiastical Heritage in a New Era at the Department of Art History, Uppsala University.

57. Notre-Dame de Paris: a cathedral of digital data and multidisciplinary knowledge in heritage science

Cultural heritage research makes the confrontation between material objects and multidisciplinary studies the arena for the production of collective knowledge. In the digital age, this is then a privileged setting for the study of the collective analysis and interpretation of facts, objects and phenomena, bringing

together a new generation of data to build new scientific and cultural resources - our tomorrow's heritage. How can one memorise these bundles of individual gazes directed at one and the same object of study? How to analyse their dynamics of construction, overlap and fusion leading to new knowledge? Our research introduces a new field - a field of multidisciplinary and multidimensional digital data - as raw material for studying the mechanisms of knowledge production in heritage science. With an innovative approach to computational modelling and digitisation, we're using the exceptional experimental setting of the Notre-Dame de Paris scientific action (involving 175 researchers from disciplines such as archaeology, anthropology, architecture, history, chemistry, physics and computer science) to build a corpus of data on scientific practises in cultural heritage research in the digital age. By introducing and experimenting next-generation methods and tools for the semantically-enriched data production and analysis, we aim to shift the cursor of digitisation from the physical object to knowledge about the object, in order to analyse the interdependence between the complex features of the material object and the associated knowledge objects built by scholars through their research practises.

Keywords: architecture, heritage science, digitisation, computational modelling, collaborative studies

Livio De Luca (Directeur de Recherche at CNRS, France)

Architect, PhD in Engineering, HDR (Habilitation) in Computer Science, **Livio De Luca** is research director at CNRS and director of CNRS/MC-MAP (Models and simulations for Architecture and Cultural Heritage) unit. General Co-chair of the UNESCO/IEEE/EG DigitalHeritage international congress (Marseille 2013, Grenade 2015) and coordinator and member of national (ANR, FUI, CNRS, MC, ...) and international (FP7, Marie-Curie, H2020, ...) actions, his research activities focus on surveying, geometric modeling and semantic enrichment of digital representations of heritage objects. Editor of the Journal of Cultural Heritage (Elsevier) and associate editor of the Journal on Computing and Cultural Heritage (ACM) and Digital Applications in Archaeology and Cultural Heritage (Elsevier), he has been an appointed member of the CoNRS (Comité National de la Recherche Scientifique). His work was rewarded in 2007 by the Pierre Bézier Prize (Arts et Métiers Foundation), in 2016 by the Medal for Research and Technology (french Academy of Architecture), in 2019 by the CNRS Medal of Innovation and in 2021 by the "Targa d'Oro" of the UID (Italian Union for Drawing). Since 2019 is the coordinator of the "digital data" working group of the CNRS/Ministry of Culture scientific site for the restoration of Notre-Dame de Paris, and, since 2022, he has held an ERC Advanced Grant.

58. Presentation of the final results of the international project

The results of the International F-Atlas Project are presented. F-Atlas brings together a group of prestigious universities and research centres (Universities of Florence, Barcelona, ISCTE and the Portuguese Catholic University) around Italian, Spanish and Portuguese case studies associated with the Franciscan observance movement. Combining historical and documentary research with architecture and the latest techniques for analysing and reconstructing built heritage, an exhibition displays findings of the work carried out, the results achieved in reconstructing the landscape of Franciscan observance, its geography of implantation and the material records associated with its hermitages and convents, and concrete proposals for valorising and disseminating the results achieved. More info: <https://www.f-atlas.eu/>

Keywords: cultural heritage routes, conservation, protection and reuse, digital humanities, Franciscan Observance landscapes, Mediterranean religious architecture

Stefano Bertocci (DIDA-University of Florence, Italy), **Maria Filomena Andrade** (U. Aberta; UCP-CEHR; IEM-NOVA FCSH, Portugal), **João Luís Fontes** (IEM-NOVA FCSH; UCP-CEHR, Portugal), **Maria Soler** (IRCVM-Universitat de Barcelona, Spain), **Rolando Volzone** (DINÂMIA'CET-Iscte; CHAIA-UÉ)

Round Table – Religious heritage: sites, people, challenges

Moderator: **António Camões Gouveia** (CHAM – NOVA FCSH; UCP – CEHR, Portugal)

He has a degree in History, a postgraduate degree in Cultural and Political History and a doctorate in History and Theory of Ideas, specialising in the History of Social Ideas, from the F.C.S.H. of U.N.L.. He has been teaching there since 1981. As a lecturer, he has taught subjects in the History of Society and Culture (16th to 18th centuries) and Culture Programming. He is a researcher at the Humanities Centre (CHAM) at UNL-UAç and at the Centre for Studies in Religious History (CEHR) at UCP. Between 1992 and 1997, he served on the National Commission for the Commemoration of the Portuguese Discoveries and from 2010 to 2012 as director of the Évora Museum. From 2004 to 2013 he was the Scientific Coordinator of the Robinson Foundation in Portalegre. Since 2021, at the São Roque Museum of the Santa Casa da Misericórdia in Lisbon, he has been coordinating the research and programming of the reliquiarum project. His areas of scientific interest are centred on Social History and Sociability, as explored in the History of Culture, the History of Mentalities and Religious History. In a theoretical-practical confluence, he adds Culture Programming, in the dimensions of Heritage, Museology and Mediation.

Carlos Carpetudo (Coordinator of the Tourism Unit of the Municipality of Montemor-o-Novo)

Graduated in Archaeology by the Universidade de Évora in 2008 and currently undertaking the master's degree, has training in Heritage virtualization at the Universidad de Burgos and specialized in Virtual Heritage and Historical Illustration at the Universidad de Alicante in 2017 and 2019. Became coordinator of Morbase in 2014, a Public Archaeology project for the historical heritage of the Municipality of Montemor-o-Novo. This project was distinguished within the scope of Best Practices in the Public Service by the Rede Comum de Conhecimento and received, in 2018, an honorable mention for Best Communication Technology by the Regional Tourism Authority of Alentejo and Ribatejo. Morbase was also the origin of the Virtual Archaeology Symposium, an Iberian non-profit initiative to enhance heritage through virtualization. Also in this field, Carlos Carpetudo has been a part of several distinguished projects and teams in Montemor-o-Novo, Fronteira, Bobadela, Amadora, Lousada, Abragão, Santiago da Guarda and Rio Maior. In 2020 and 2022 he collaborated, as an heritage research scientist, with Global Digital Heritage in Sharjah, United Arab Emirates, in the digitalization of heritage and in virtually reconstructing five different heritage sites: the Al Midfa Mosque; the Mleiha Fort; the Mleiha Tomb; and the Portuguese forts of Khor Fakkan and Dibba. Since 2020, has functions as an external teacher in Património Virtual at the Universidad de Alicante.

Filomena Caetano Ribeiro (Municipality of Montemor-o-Novo)

Graduated in History at the University of Évora in 2019 and Master in History of Art and Heritage at the Faculty of Arts of the University of Lisbon in 2022. Since 2021, she has carried out various works at the Municipality of Montemor-o-Novo, from guided tours to churches and civil buildings in this city, the creation of the Saint John of God Museum project in Montemor-o-Novo, the investigation on the history of this Alentejo city and the creation of an exhibition on the Relics of Saint Philip and Santiago also in Montemor-o-Novo. She has also worked together with the Parish of Montemor-o-Novo to condition and inventory the sacred art and documentary heritage of that same entity. She has published scientific articles in: Almansor – cultural magazine - about the village de Lavre in medieval times; in the newspaper O Montemorense about the various representations of saints that exist in Montemor-o-Novo; and on the Juventude Hospitaleira's website, a set of chronicles about the iconography of Saint John of God. Currently, she is producing a new chronicle in the newspaper O Montemorense with the title "From the Ruins Rise Memories" with the aim of publicizing the rural religious heritage of the Municipality of Montemor-o-Novo. She is also an historical research scientist at Morbase.

Luís Sebastian, Bachelor in History and Archeology (1996) by the Faculty of Arts of the University of Coimbra, Postgraduate (2007) and PhD (2011) in History and Archeology by the Faculty of Social and Human Sciences of the New University of Lisbon. As a technician of the Portuguese Institute of Architectural Heritage (IPPAR - Ministry of Culture), he was scientific coordinator of the archaeological intervention in the São João de Tarouca Monastery between 1998 and 2007. As a technician of the Regional Department of Culture of the North of the Ministry of Culture (DRCN), he coordinated the tourist-heritage project "Vale do Varosa", between 2009 and 2018, and was Director of the Lamego Museum, between 2012 and 2018. He is currently an advisor to the Board and editor of the editorial collection "Património a Norte" and responsible for the online sites [arquiv@ - arquivo online da Direção Regional de Cultura do Norte](mailto:arquiv@arquivoonline.drcn.gov.pt) (<https://arquivo.culturanorte.gov.pt>) and [bibliotec@ - bibliotecas online da Direção Regional de Cultura do Norte](mailto:bibliotec@bibliotecasonline.drcn.gov.pt) (<https://biblioteca.culturanorte.gov.pt>). Having participated in more than 40 scientific meetings as a lecturer and coordinator, he is the author and editor of more than 30 publications and more than 40 scientific papers with special focus on Portuguese earthenware, monastic Order of Cister, monastic architecture, archaeometallurgy and scientific illustration, in the Medieval and Modern periods. He was distinguished with 17 national prizes and the international Prize AR&PA in 2016, for the tourist-heritage project "Vale do Varosa".

Fábio Fonseca Nogueira (Meridiano - Atelier de arquitectura, Portugal)

Fábio Fonseca Nogueira was born in Coimbra in 1979 and graduated in Architecture from the Coimbra School of Artistic Technologies in 2003. He has two postgraduate degrees, one in Building Acoustics from Instituto Superior Técnico in 2008 and the other in Energy for Sustainability from the Faculty of Sciences and Technologies of the University of Coimbra in 2016. He was project coordinator at Reis de Figueiredo Arquitectos da Beira from October 2003 to June 2017, where he left to found Meridiano - Atelier de arquitectura. He was a guest lecturer on the Coimbra University School of the Arts' Architecture course, teaching Construction and Architecture and Sustainability.

Joaquim Ruivo (Batalha Monastery – DGPC)

Joaquim Ruivo (Leiria, 22 January 1959), is a history teacher with a degree from the Faculty of Letters of the University of Coimbra, director of the Monastery of Batalha (Directorate-General for Cultural Heritage) and president of the Municipal Assembly of Batalha Town Council. He has held various teaching and administrative posts. He held various teaching and administrative posts. He has

been chairman of the board of heritage associations, cultural and civic associations, including: member of the board of Orfeão de Leiria, chairman of the board of Centro de Património da Estremadura (CEPAE) (from 2006 to 2012), member of the board of Associação de Desenvolvimento da Alta Estremadura (ADAE) and chairman of the general assembly of Amnesty International - Portugal. He was also awarded a medal by the Portuguese government in 2023. In 2023 he was honoured by the Romanian Ambassador to Portugal, Ioana Bivolaru, with the Order of Cultural Merit, in the rank of Knight, awarded by the President of Romania, Klaus Iohannis.

Pedro Salinas Calado (Architect, Portugal)

Pedro Salinas Calado was born in Lisbon in 1969. In 1995 he graduated in architecture from the Faculty of Architecture of the Technical University of Lisbon, attending the final year of the course at the Istituto Universitario di Architettura di Venezia under the Erasmus programme. He has a postgraduate degree in urban design from ISCTE in 1999, a master's degree in design and production of environments from IADE in 2010 and in 2011 he completed a specialisation course in church architecture at the Faculty of Architecture of the Technical University of Lisbon. He worked at the studio Pardal Monteiro, Arquitetos, Fernando Varanda, Architect and Urban Planner. In 1997 he founded an architecture studio in partnership with Bernardo Nogueira Vaz and Jorge Raposo de Magalhães. In 2007, he joined MC arquitectos, Lda. which he left in 2017 to set up a single-person architecture company, from which he is currently working on the project for the Trappist Monastery of Santa Maria Mãe da Igreja in Palaçoulo - Miranda do Douro. He teaches at the School of Design of the Institute of Visual Arts Marketing and Advertising - IADE (currently on unpaid leave) and at the Colégio de São Tomás - Conchas in Lisbon.