
THE SCIENTIFIC EYE IN CULTURAL HERITAGE DOCUMENTATION

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Abstract

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

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

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

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

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

MEMORY AND 'LITERARY TOURISM' IN CARLOTA DE BARROS

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Abstract

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

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

Keywords

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

Short bio

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