

12th APHELEIA International Seminar, Centro Cultural Elvino Pereira, Mação, Portugal



Imagination and Landscaping

represent, experiment, play, perform, transform

18-27 March 2026

Imagination and Landscaping

represent, experiment, play, perform, transform

Paving the Road

“USING ONE MEANS TO REVEAL ANOTHER AND, THEREFORE,
PAVING THE ROAD TO IMAGINE SOMETHING COMPLETELY
DIFFERENT.” — Reflections on Jacques Tati

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Imagination and Transformation

The 12th APHELEIA International seminar on Humanities and Landscape management will be organized in Mação (Portugal), 18th-27th march, 2026.

This edition will focus on: **Imagination and Landscaping: represent, experiment, play, perform, transform.**

From the assessment of prehistoric occupations to contemporary communities, the seminar will discuss the importance of imagination in the process leading to the design of cultural landscapes, i.e., features carrying a human induced component (domestication, selection of species, scattering of artefacts, rock art, human constructions, symbols, signs, etc.).

The seminar will seek to debate in depth the imagination dimensions of representation, experimentation, playing and performing, in their interplay with sociocultural transformations.

The 10 days intensive program (6 ECTS) will include conferences in the morning and workshops, debates and visits in the afternoons.

Besides the PhD program on Heritage, Technology and Territory (DPTT – UAL/IPT) and the Erasmus Mundus International Master in Quaternary and Prehistory (IMQP) networking, this seminar will have the collaboration of the International Research and Education Program on “Complex Human Adaptive Organizations and Systems” (CHAOS), the University of California Irvine (namely CIPSH chair on Asian New Humanities), the KreativEU European University, the International Council for Philosophy and Human Sciences (CIPSH) and UNESCO-BRIDGES program.

Contributions

Invited speakers are asked to send a title, an abstract (up to 200 words) and a 150 bio-note including their institutional affiliation

Master and PhD students are invited to attend, preparing an oral (10 minutes) and written (2.000 words) and sending a proposed abstract of 200 words, in English. Contributions may be based on field experiences, on theoretical considerations or both. The focus on landscapes management and sustainable transformation, engaging an interdisciplinary and transdisciplinary framework, are particularly appreciated.

The seminar is run in English, in presence and with a limited number of participants. Those interested should contact course directors and then send an email, with the abstract and the endorsement by the course coordinator, to loost@ipt.pt.

Written contributions will be peer-reviewed and published in the proceedings.





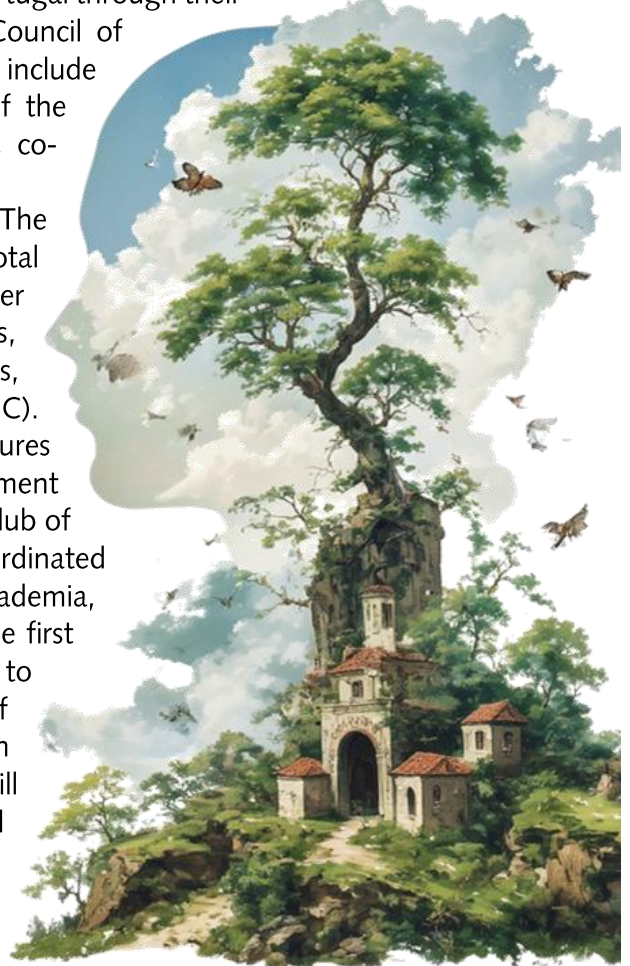
Program outline

The program is structured in six topics:

1. **Beyond imagination: the building of utopias** (18 March). An intentional gesture, even when performed as a reaction, embodies a dimension of anticipation: to perform something to achieve a result in the future. Such future is, in that sense, anticipated, pre-visionsed, imagined. But how does this biocultural mechanism operate once human communities “imagine”? And how does the process of moving from individual mental images into collectively shared anticipations and foresight ends up by triggering revisitations of perceived (imagined) pasts or creative never seen before landscapes (utopias)? This journey will be consecrated to launch the debate.
2. **Imagination and communities** (19 March). The word “community” circulates today with apparent ease, yet its meaning remains profoundly unstable. We invoke community to describe affective bonds, shared practices, symbolic forms of belonging, or even units capable of generating social change — but none of this resolves the central question: what, after all, makes a community? Is it recognisable through the relationships woven in everyday life, through the narratives that sustain it, or through the ways it organises itself? Or can it be understood through scales, indicators, and measurable impacts within a complex system in transformation?
3. **Visualizing Transformation: Still Images of the Changing Environment** (20-21 March). Wildfires, nuclear disasters, rising sea levels, soil erosion, agriculture, and construction: How might photography

and visual art capture the transformations of landscapes, waterscapes, and humanscapes? How do still images - in their varied and complex relations to time - reveal insights, both intellectual and emotional, into catastrophic, slow, and sometimes invisible change? How might these representations reveal human impacts on the environment and how environmental transformations in turn shape human life? How are the images created and by whom? What range of fields and modes of interpretation are selected to address histories of ecological change and approaches to ecological care? This collaboration was initiated between researchers and visual content creators based at the University of California, Irvine's School of Humanities and the Polytechnic Institute of Tomar, Portugal through their mutual connections to the UNESCO International Council of Philosophy and Human Sciences (CIPSH). Our goals include exploring the power and paradox of still images of the changing environment through academic exchange, co-creation of an exhibition, and pedagogical innovation.

4. **BRIDGES preparatory workshop** (22 March). The UNESCO-MOST BRIDGES Coalition has reached a pivotal stage in its evolution — one that calls for greater definition, concrete demonstration of its capabilities, and visible contributions to global policy processes, including the MOST Intergovernmental Council (IGC). BRIDGES and ASU's Julie Ann Wrigley Global Futures Laboratory, in collaboration with UNESCO's Management of Social Transformations (MOST) programme, The Club of Rome and APHELEIA, organizes a series of coordinated workshops and consultations among experts from academia, policymakers and representatives of civil society in the first half of 2026 to address this need directly. Intended to support UNESCO Member States in the application of knowledge from the humanities in policy formulation and implementation, a suite of guiding instruments will be developed through the workshops and consultations unfolding in early 2026, with final input to be coordinated in a high-level event at UNESCO Headquarters in May 2026.
5. **Imagination and knowledge crossroads** (23 March). Imagination seats at the core of creativity, production, reproduction and innovation, as a mechanism of production of extensions of the human body capabilities. The combination of gesture-craft, skill, communication and technique triggers at the same time materialities (artifacts), insights (perceptions) and cognitive clusters that may be manipulated, accumulated and transformed into knowledge. Such integrated knowledge building can be observed in different domains, e.g. in academia (addressing complexity, for instance), craftsmanship (integrated gesture, thought and skill conceiving images of products and rendering them in 3D tasks), art (namely through the poetics of space), industry (the dialectic integrated chain of segregated gestures, actors and products), sports (skills and gesture driven by the image of performance completion) and beyond.
6. **Imagination and heritage** (24-25 March) a KreativEU Conference. In contemporary European societies, heritage has gained renewed significance amid growing uncertainty, social polarization, and rapid cultural change. Increasingly, heritage is understood not only as a legacy of the past but as a dynamic resource for imagining, negotiating, and shaping possible futures. This two-journey session, organized within the *KreativEU University Alliance*, invites interdisciplinary contributions that critically explore the



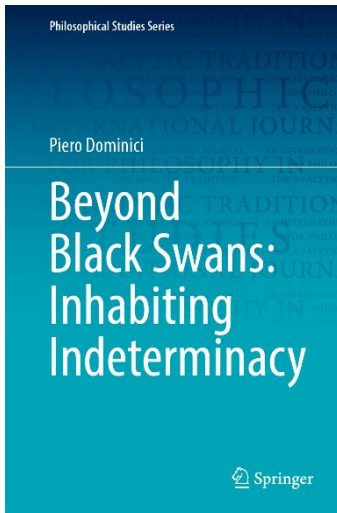
relationship between heritage and imagination. In line with European cultural heritage policies emphasizing participation, social cohesion, sustainability, and innovation, the session seeks to examine how heritage practices, narratives, and governance frameworks support future-oriented thinking and inclusive development. The session will include papers that address, but are not limited to, the following themes: heritage and future imaginaries; creative, participatory, and community-based heritage practices; heritage governance and cultural policy; heritage, identity, and social cohesion; and innovative approaches to sustainable heritage management.

Besides these five avenues to address the theme, the seminar will include study visits and a closing remarks and conclusions session (27 March).



Program details

18 March, Wednesday – Beyond imagination: the building of utopias



9:30

Luiz Oosterbeek – *Playtime (and now it is time to imagine something completely different).*

Piero Dominici – *Beyond Imagination.*

Debate

12:30 Lunch

14:30

"*Beyond Black Swans. Inhabiting Indeterminacy*" – release of book by Pier Dominici, followed by debate.

16:30

Visit to the Museum of Prehistoric Art, in Mação.

19 March, Thursday – Imagination and communities

9:30

Erika Robrahn-Gonzalez – *Imagination and Communities: Cognitive Sovereignty in the Age of AI*

10:30 Coffee-break

11:00

Celeste Afonso, Maurizio Quagliuolo (chairs) –
Roundtable: what is a community?

Maurizio Quagliuolo – *The relevance of communities as an element of change in a complex system, especially small ones: how to measure the active and passive impact of/in communities with change in relation to desired or suffered scenarios.*

Celeste Afonso – *Communities in dispersion: rizomatic, more-than-human, and narrated from within.*

Group work – *Following the two initial contributions, this shared moment invites participants to engage in a collective reflection on what holds, or fractures, a community. Texts, images and audiovisual fragments will serve as triggers for situated dialogue in small groups, crossing experience, memory and imagination.*

12:30 Lunch

14:30 Eduardo Romero – *Workshop: Spoken Sciences: Imagination and Communication.*



20-21 March, Friday – Visualizing Transformation: Still Images of the Changing Environment

20 March, Friday

- 9:30
Judy Tzu-Chun Wu – *Designing the Suburban Frontier*.
Luiz Oosterbeek – *Illuding time*.
10:30 Coffee-break
11:00
Adriana Johnson – *Monodiia Fluvial*.
James Nisbet – *Reclaiming Vision from Photography: Robert Longo and Contemporary News Media*.
Dionysios Danelatos, Sara Garcês, and Hipolito Collado Giraldo – *Animal imagery in rock art as an indicator of climatic and environmental conditions during Pleistocene*
12:30 Lunch
14:30 Sara Garcês, Sandra Jardim, Luiz Oosterbeek, Carlos Mora, João António, Hugo Gomes, Dionysios Danelatos, Noelia Priego, Beatriz Ribeiro, Hipólito Collado – *Rock Art and AI workshop*.
17:00 Noelia Priego Cecilla – *The Voice of the Soul's Imagination – Piano and Voice*



21 March, Saturday (cont.)

- 9:30
Jon L. Pitt – *Imaginary Photography of the Nuclear Real: Patrick Nagatani's Atomic Images*.
Bert Winther-Tamaki – *Shibata Toshio's Photography of Concrete Erosion Control Structures in Japan*.
10:30 Coffee-break
11:00
Margaux Fitoussi – *The World's Broadest Horizons: Claude Lévi-Strauss and the Visual*.
Horacio Legras – *On Photographic Impotence*.
António Ventura, Giulia Biccario – *The Shapes of Time*.
12:30 Lunch
14:30 Sérgio Esperancinha - *Dos Factos ao Impacto: Storytelling na Comunicação Científica (workshop)*
21:00
Concert in commemoration of the Day of Poetry: "Complicities" (music and poetry), organized by the Municipal Library of Mação and the Philharmonic Maçaense Union Society.
Note: APHELEIA participants are encouraged to recite a poem in their own language (translation into Portuguese may be provided).

22 March, Sunday – BRIDGES preparatory workshop



10:00

Steven Hartmann, John Crowley (chairs) – *Building bridges from meaning to policy formulation and impact: Mobilizing humanities expertise in a rapidly changing world. A Consultative Discussion.*

12:30 Lunch

14:30

Summary of Contributions to the workshop.

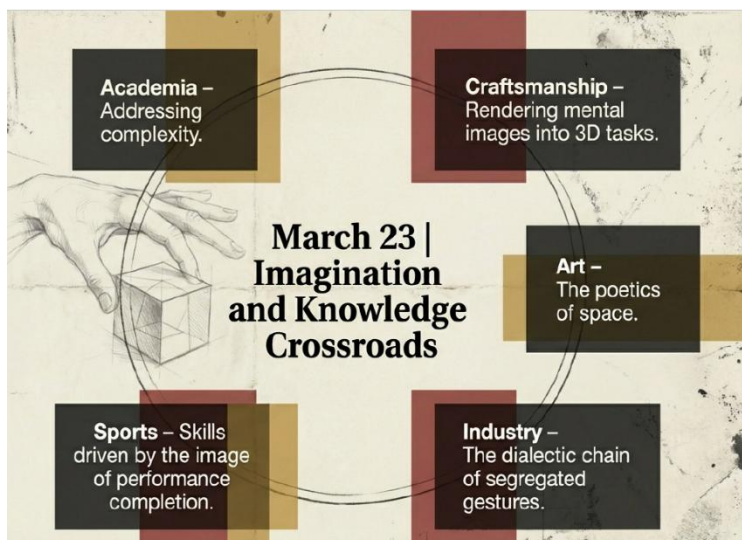


23 March, Monday – Imagination and knowledge crossroads

9:30

John Crowley – *Imagination and Possibility*

Chen Xia – *The Spiritual Reconstruction and Spatio-temporal Transference of Zhuangzi's Imagination in Chinese Cultural Landscape Design*



10:30 Coffee-break

11:00

Luz Stephanie Rivera Villamarín, Miguel Ángel Sosme Campos – *Voices of the Weavers: Continuity and Transformation of Backstrap Loom Weaving in Central Veracruz, Mexico*

Eduardo Romero – *Imagination, landscapes and science in the knowledge of Brazil and its regions through the GiroBrasil Project.*

Honora Rijaniaina Raveloson – *The dialogue between Landscape and Identity, the irrigation system as the language of the territory*

12:30 Lunch

14:30

Inês Bettencourt da Câmara, Joaquim Jorge, Sara Nasi, Ivo Oosterbeek, Ilídio Louro – *Workshop: From Statements to Systems: Inclusion, Mediation, Experimentation*

24-25 March, Tuesday – Imagination and heritage

24th March, Wednesday



9:30

Sergiu Musteață – *Restoration of Historic Monuments between Authenticity and Imagination: Lessons from Soroca Castle (Republic of Moldova)*

Cristina Alexandru – *Uncomfortable Heritage: Imagining Communist Architecture in Post-Socialist Romania*

10:30 Coffee-break

11:00

Fernando Coimbra – *Imagination, creativity and the invention of knowledge*

Hugo Gomes – *Imagination as a Heritage Tool: Interpretive Experiences in UNESCO Sites and Geological Landscapes of Mação.*

Angela Fatecha Medina – *Transformations of the cultural landscape of Asunción in the post-war period of 1870: the contribution of immigrant technicians in the urban reconfiguration of the capital city*

12:30 Lunch

14:30

Lígia Mateus – *Where the absent are buried: a First World War memorial as a landscape of memory and imagination.*

Vanessa Antunes – *Imagining the Invisible Landscape: Remote Sensing and Graphic Representation in Archaeology*

Suliano Ferrasso, Luiz Oosterbeek, Paulo DeBlasis, Juliano Bitencourt Campos – *From a Zooarchaeological Perspective: Insights into Human-Landscape Interactions in the Past on the Southern Coast of Brazil*

Rosalinda Graziano – *Archaeological Heritage and Sustainable Tourism in Portugal: Early Findings and Pathways to Integrated Management*



25th March, Wednesday (cont.)

9:30

Lucia Nováková and Silviu Miloiu – *Heritage as Symbiocene Event: Performing Multispecies Care in Cultural Landscapes*

Nuno Guimarães da Costa – *Museums, landscapes and liminality*

10:30 Coffee-break

11:00

Pompiliu Alexandru, Tomiță Ciulei – *Between Memory and Imagination. How Communist and Neo-Communist Mentalities Shape Romanian Cultural Heritage*

Noelia Priego – *Imagining Transition: Pre-Schematic Rock Art and Symbolic Landscapes between the Last Hunter-Gatherers and Early Farming Societies in the Iberian Peninsula*

Juliano Bitencourt Campos, Paulo DeBlasis et al. – *Archaeology Between Rivers: From the Urussanga to the Mampituba, Analyzing the Distribution, Composition, and Chronology of Shell Mounds (and Related Sites) on the Southern Coast of Santa Catarina*

12:30 Lunch

14:00

Visit to the Convent of Christ World Heritage Site, followed by the Photography Center of Tomar (CEFT – Casa dos Cubos).

26th March, Thursday – Imagining time through landscapes



9:30

Pedro Peça – *Un couteau ne sert pas à couper mais en coupant: use-wear analysis and the definition of functionality*

Seth Chagi – *Landscapes of imagination: neanderthal symbolism and the making of place in Iberia.*

Jay Rone Acasio – *Layers of Meaning: Palimpsest in Rock Art and the Transformation of Remembrance.*

10:30 Coffee-break

11:00

Patrick Ventura – *Templo dos Pilares as an axis mundi: an interpretative hypothesis to rock art and landscape in Alcinópolis, Brazil.*

Ralda Salomon – *Interactive vitrines.*

Yara Helou – *Echoes of empires: a micro-oratorio for imagining Baalbek’s cultural landscape.*

Maria Czarita Aguja – *Laguna de Bay: Engineering a Spiritual Landscape.*

Andrius Toločka – *Open-pit mines as anthropogenic geoheritage: form, process, and a new preservation proposal*

José Rita – Landscape hermeneutics and the sacralization of Cabo Espichel.

12:30 Lunch

14:30 **Study visit.**

27th March, Friday – Final session

9:30

Students's final assessment.

10:30 Coffee-break.

11:00

Closing session.





Abstracts

ADRIANA MICHELE CAMPOS JOHNSON, University of California Irvine

Monodia Fluvial

In 2010 Graciela Silvestri and Martin Prieto organized a project they called *Parana Ra'anga* in which an expedition would travel by boat from Buenos Aires up the Paraná-Paraguay river system up to Asunción, Paraguay, retracing the 1534 voyage of Ulrich Schmidl. Assembled on board were forty people who represented a variety of disciplines and who were encouraged to document and otherwise respond to the voyage: photographers, visual artists, filmmakers, musicians, sound artists, economists, biologists, specialists in water management. It was conceived partially in response to the transnational Paraguay-Paraná Hidrovía Industrial Waterway Project and its plans to transmogify the Paraguay and Paraná rivers into an industrial shipping channel facilitating the export of minerals and raw materials. The use of the guaraní term “ra’anga” (form, soul, shadow or mask) pointed to hopes for new figurations of the Paraná watershed in all its variety that would emerge from the voyage. For this presentation I will triangulate the photography of Facundo de Zuviría, the recordings of filmmaker Mariano Llinás and the drawn panels of comic artist Pere Joan and the purported challenges to give visual form to the river landscape given its declared monotony.

ANDRIUS TOLOČKA, Instituto Politécnico de Tomar, IMQP

Open-pit mines as anthropogenic geoheritage: form, process, and a new preservation proposal

The concept of geoheritage has traditionally focused on the appreciation of landforms and geological features shaped by natural processes over long periods of time. This study discusses a paradigm shift, proposing that large-scale mining structures, particularly open-pit mines, should be recognized as significant anthropogenic landforms that are crucial for understanding the contemporary state and future of geoheritage. As some of the most visible and extensive manifestations of humanity's ability to reshape the surface and near-surface layers of the Earth, these sites represent an accelerated form of anthropogenic geomorphology. Open-pit mines constitute not only important socioeconomic and cultural landscapes but also embody the collective memory and lifestyle of millions of people worldwide, as numerous towns and cities have developed around and been shaped by mining activity. This research examines the distinct geomorphologies and landscapes of open-pit mines, the unprecedented rates of their formation, and their long-term persistence within the geological record. Through a regional comparative analysis of several sites in Europe and Asia, it demonstrates that these landscapes are not merely scars testifying to our technogenic activity but vital sites for interpreting the stratigraphic and anthropological signatures of the Holocene and the advanced human ability to exploit natural resources. The study concludes by proposing a new typology for classifying anthropogenic mining geoheritage, arguing that such a framework is essential for a comprehensive understanding of the transformation of terrestrial landscapes during the Holocene.

ANGELA FATECHA MEDINA, Universidad de Asunción

Transformations of the cultural landscape of Asunción in the post-war period of 1870: the contribution of immigrant technicians in the urban reconfiguration of the capital city

This paper analyzes how the city of Asunción transformed its cultural landscape after the post-war period of 1870, a process marked by the arrival of foreign technicians and new technologies. The impact of these incorporations on constructive practices, ways of inhabiting, and urban image is addressed. Finally, the relationship between migration, technology, and urban development is reflected in the configuration of the country's territory.

ANTÓNIO MARTINIANO VENTURA, GIULIA BICCARO, Paisagem Adjacente

The Shapes of Time

The project *As Formas do Tempo*, (The Shapes of Time) to be developed in the territory of Mação, builds upon the 2018 project *Nas Curvas do Espanto: Médio Tejo, que caminhos para uma mudança?* and proposes a comparative reading between two photographic moments separated by seven years (2018 and 2025). Beginning with an initial photographic survey carried out after the major wildfires of 2017, and followed by a return to the territory in 2026, the project will analyse the landscape, cultural and ecological transformations that occurred during this interval, integrating the broader context of climate change.

Photography is understood here as an instrument of recording, interpretation and cultural mediation, capable of revealing multiple temporalities and producing a visual archive that articulates memory, territorial identity and critical analysis. The project will discuss landscape as a cultural construction, the image as a device of power and knowledge, and the role of photographic repetition as a method for analysing change.

The study also aims to demonstrate that comparative photography can reveal processes of ecological regeneration, visual signs of climate change and socioeconomic transformations in the municipality of Mação, contributing to an integrated understanding of the territory as a dynamic system.

Keywords: landscape photography; cultural mediation; climate change; photographic archive; territory; Mação; visual culture.

BERT WINTHER-TAMAKI, University of California Irvine

Shibata Toshio's Photography of Concrete Erosion Control Structures in Japan

While the popular imagery of disaster is dominated by scenes of death and destruction, studies of environmental impacts of disaster must also take into account civil engineering works that transform the land in order to protect it. Japan is frequently characterized as one of the world's most disaster-prone countries due to its high incidence of earthquakes, tsunamis, typhoons, torrential rains, and flooding. These disasters trigger numerous landslides each year throughout the steep mountainous topography of the archipelago. Vast bulwarks of concrete have been constructed to prevent catastrophic soil failure. Artist-photographer Shibata Toshio (b.1949) has devoted much of the past four decades to photographing these immense erosion control structures. Shibata's aesthetic softens the harsh effects of the replacement of forested hillsides, riverbanks, and waterfalls with concrete lattices and conduits. While vulnerable communities rely on "grating crib works" and other geotechnical devices to fortify the earth, critics charge that they cause ecological damage and serve mainly as boondoggle projects funneling public funds to construction companies and political party coffers. Meanwhile, Shibata's carefully composed and sensitive photographs reconstitute these brutal sheathings of land into beautiful sculptural monuments of uncertain iconography.

CELESTE AFONSO, Universidade Autónoma de Lisboa, Instituto Politécnico de Tomar, DPTT

Communities in dispersion: rizomatic, more-than-human, and narrated from within

Rather than defining community as a fixed identity or cohesive unit, this contribution proposes to think of it as an event unstable, situated, and co-constituted through practices, narratives, and more-than-human relations. The focus is on dispersed, partial, and frictional forms of community that emerge through gestures of care, resistance, relational attention and situated storytelling, and that persist as a continuous exercise in attention and resistance.

CHEN XIA, Chinese Academy of Social Sciences

The Spiritual Reconstruction and Spatio-temporal Transference of Zhuangzi's Imagination in Chinese Cultural Landscape Design

As a significant branch of classical Chinese philosophy, Zhuangzi's boundless imagination not only constructs a spiritual universe transcending the self and the external world but also profoundly shapes the aesthetic character and creative logic of Chinese cultural landscape design. My presentation explores the deep influence of Zhuangzi's imagination on Chinese cultural landscape design, analyzing how philosophical concepts transform into tangible, traversable, and inhabitable spatial language.

Firstly, I will elucidate the core traits of Zhuangzi's imagination—spiritual transcendence in the style of "Free and Easy Wandering", egalitarian contemplation in the style of "the Equality of Things", and intuitive apprehension in the style of "Image and Nothingness". I will trace this imaginative tradition's concrete manifestations in classical gardens, the artistic conception of landscape paintings, etc, from a historical perspective. Finally, I wish to explain that Zhuangzi's imagination endows Chinese cultural landscapes with unique depth of artistic conception and spatio-temporal flexibility, provides an aesthetic paradigm for landscape design in a technology-dominated era, guiding it back to a simple life and reconstructing the harmonious coexistence of heaven, earth, and humanity.

CRISTINA ALEXANDRU, Valahia University Târgoviște

Uncomfortable Heritage: Imagining Communist Architecture in Post-Socialist Romania

Communist-era architecture remains one of the most visible yet contested legacies of the socialist past in Romania. While it continues to structure everyday urban life, it is rarely acknowledged as cultural heritage and often excluded from official narratives of preservation. This paper argues that the difficulty of integrating communist architecture into the heritage framework is not primarily an architectural problem, but a political and social one.

Drawing on the concept of "uncomfortable heritage," the paper explores how communist architecture is imagined in post-socialist Romania as a symbolic burden rather than as a legitimate object of heritage. Buildings and urban ensembles associated with the socialist period are frequently perceived as material reminders of political coercion, ideological control, and social engineering. As a result, they occupy an ambiguous position: neither fully rejected nor meaningfully reinterpreted.

The paper focuses on the social meanings attached to communist architecture rather than on stylistic or technical aspects. It examines how public discourse, institutional practices, and everyday perceptions contribute to the depoliticization or selective aestheticization of this architectural legacy. In this context, imagination plays a key role in negotiating distance from the totalitarian past, shaping what is considered worth remembering, ignoring, or transforming.

By analyzing communist architecture as a form of dissonant heritage, the paper highlights the limits of post-socialist heritage imagination and argues that current attitudes toward these structures reveal unresolved tensions in the collective understanding of socialism and its aftermath.

DIONYSIOS DANELATOS, SARA GARCÊS, HIPOLITO COLLADO GIRALDO

Animal imagery in rock art as an indicator of climatic and environmental conditions during Pleistocene

Since the earliest discoveries of European palaeolithic rock art the representations of specific animal species (e.g. bison, reindeer etc.) and extinct fauna have been linked with distinct climatic conditions and habitats attributed to the Pleistocene. Zoomorphic figures as environmental markers can be of major importance for attempting to interpret the palaeoclimate, especially in absence of zooarchaeological remains. Nevertheless, this view can be controversial, as there are not only cases in which the depicted animals match the faunal remains in time and space, but also cases in which inconsistencies occur. Selected examples which are considered to correspond to particular ecosystems and climatic changes will be presented. Furthermore, the outcomes and limitations of this approach are discussed, together with a summary on the importance of animal representations.

EDUARDO ROMERO

Imagination, landscapes and science in the knowledge of Brazil and its regions through the Girobrasil Project

The reinterpretation of Girobrasil: the desire, the dream, the imagination of getting to know Brazil from the inside, of experiencing the landscapes, getting to know them, investigating and recording them in photos, videos and books. A retelling of a young man's motorcycle trip across the country twenty years later.

EDUARDO ROMERO

Workshop: Spoken Sciences: Imagination and Communication

An invitation to reflection, with theories and practical exercises, addressing Science (knowledge production), Imagination (expansion), and Communication (socialization and interpretation). Collectively building a practical product with communication tools for scientific popularization.

ERIKA ROBRAHN-GONZALEZ, Instituto Terra e Memória, Documento, CGEO

Imagination and Communities: Cognitive Sovereignty in the Age of AI

This presentation examines cognitive infrastructure, exploring how communities recognise belonging, create meaning and imagine the future. In many societies, oral traditions and rituals serve as social technologies that facilitate memory and attention. However, in the age of AI, information overload and cognitive automation can weaken systemic thinking, creativity and agency, thereby eroding the collective construction of meaning and increasing vulnerability where cognitive sovereignty is low. In this context, we will analyse the insights gained from the "Agora - Cultural Landscape Community AI Hub" project, which demonstrates how situated AI, co-produced indicators and ethical governance can strengthen human capacity, resilience and adaptability while safeguarding community narratives.

FERNANDO COIMBRA, Universidade Autónoma de Lisboa, CGEO

Imagination, creativity and the invention of knowledge

Imagination is often treated within science and the humanities as a faculty of fiction, art, or subjective expression, distinct from the objective work of knowledge. However, in 1929, Einstein argued that "imagination is more important than knowledge. For knowledge is limited, whereas imagination encircles the world". This quote highlights the importance of creative thought and the ability to envision new realities, rather than merely relying on existing information. Imagination and sequent creativity have therefore a constructive role in the "invention" of knowledge across scientific, philosophical, historical and technological domains. Instead of opposing reason or interpretation, imagination works as a mediating and productive skill that allows theorists to configure meaning and to build conceptual frameworks, being indispensable for crossing established boundaries of disciplines, a tendency that has been noticed since the end of the 20th century.

The author presents a theoretical proposal of discussing how understanding and interpretation can be based in creativity, which depends on imagination. Knowledge, in this perspective, is not simply the representation of what is already given, but a creative and interpretive practice that invents new ways of seeing, narrating, and conceptualizing the world.

HONORA RIJANIAINA RAVELOSON, University of Lausanne

The dialogue between Landscape and Identity, the irrigation system as the language of the territory

In many mountain regions, irrigated landscapes form dense interfaces between human societies and their environments. Communities have learned to adapt to the complexity of the terrain: the greater the constraints, the more sophisticated their techniques have become. For thousands of years, organizations around irrigation systems have shaped social entities capable of mobilizing, organizing, and establishing territoriality. Irrigation systems are no longer just techniques; they have become markers of identity and territoriality, through which a part of collective belonging is inscribed in the landscape.

The bisses of Valais (Switzerland) and the traditional irrigation systems in the highlands of Madagascar are a few examples of this territorial language. The first can be seen as the living story of a community whose survival depended on inventions and particularly ingenious water supply systems, including on vertical cliffs. They thus became a legendary community, whose labor symbolizes the national currency. The seconds appear as community indicators, where the control of water for terrace rice cultivation has become a true marker of identity, particularly among the Betsileo people.

This communication aims to highlight irrigation systems as a language of landscapes, understood as a set of material and symbolic devices through which societies express their relationship with their environment and with each other. It will discuss community organization, stories, the sense of belonging to these territories, rituals, and beliefs.

HORACIO LEGRAS, University of California Irvine

On Photographic Impotence

Among all creative practices, none is as haunted by impotence as photography. I will turn to the work of the recently deceased Brazilian photographer Sebastião Salgado to elaborate this claim. The heated debates

surrounding Salgado's capacity—or incapacity—to convert exchange value into use value reopen the question of whether such a transformation is even conceivable for photography in an era when the means of visual production have been entirely subsumed under the logic of capital. In the second part of this presentation, I will examine a series of photographic events that both challenge and confirm the limits of this subsumption—instances that address the same humanitarian crises depicted by Salgado, yet circulate through the printed press and social media, and that imply an urgency to act. In the final section, I will return to the question of impotence, seeking to clarify its status by moving beyond the overly simple economy of interpellation and response in which it has been contained.

HUGO GOMES, Instituto Terra e Memória, Centro de Geociências

Imagination as a Heritage Tool: Interpretive Experiences in UNESCO Sites and Geological Landscapes of Mação

This presentation examines the role of imagination in the interpretation and enhancement of UNESCO sites, highlighting its value as a bridge between tangible heritage and collective memory. Through a practical case study—a guided visit to a geological site of interest in Mação—it explores how creative participation and sensory experience can foster community engagement and contribute to the cultural sustainability of heritage landscapes.

INÊS BETTENCOURT DA CÂMARA, JOAQUIM JORGE, SARA NASI, IVO OOSTERBEEK, ILÍDIO LOURO, Mapa das Ideias, Doutoramento UAL-IPT em Património, Tecnologia e Território

From Statements to Systems: Inclusion, Mediation, Experimentation

This session explores mediation and imagination as drivers of institutional transformation in cultural and heritage contexts. Starting from Simon Sinek's *Golden Circle* (WHY–HOW–WHAT), participants will reflect on purpose as a lived practice and on experimentation as a necessary capacity to move beyond institutional certainty. The workshop also addresses the perils of inclusion when it becomes an institutional speech act—well-intentioned, but disconnected from structural change, shared responsibility, and real shifts in power and participation.

Through a collaborative working format, participants will engage with three European projects—CO-VISION, GreenHeritage, and MATCH—as case studies to identify methods, tensions, and emerging imaginaries for sustainability and civic relevance. The workshop concludes with a structured-game conversation that invites participants to navigate productive opposites (such as authority/participation, care/power, heritage/future, safety/risk), generating shared insights and concrete micro-experiments to apply in their own practice.

JAMES NISBET, University of California Irvine

Reclaiming Vision from Photography: Robert Longo and Contemporary News Media.

This presentation examines the recent (from approximately 2014 to the present) artwork of the American artist Robert Longo. Best known as part of the "Pictures Generation" of the 1980s who showed work at the

Metro Pictures gallery in New York that used appropriated and re-purposed imagery, Longo's more recent, large-scale charcoal drawings are distillations of popular media photography distributed through newspapers and the internet. In these works, Longo attempts to challenge to manner by which contemporary news imagery, which is predominately produced through digital photography, has come to constitute its own actuality. In the face of this condition, Longo instead produces work that aims to activate an experience in his viewer in a space between reproduction and memory, that, in his words, might "reclaim vision from photography."

JAY RONE ACASIO, International Master Quaternary and Prehistory, Instituto Politécnico de Tomar

Layers of Meaning: Palimpsest in Rock Art and the Transformation of Remembrance

Palimpsest (superimposed rock art) was created as an imaginative act of temporal participation, in which artists imagined themselves as part of an ongoing dialogue rather than creating isolated works. Superimposition in itself constitutes intentional engagement despite the availability of a blank "canvas" in the rock art panel. They have imagined their art as part of the previous one, thereby creating a collective memory of the past and the present. The re-use of Rock Art transformed the rock art and possibly the landscape's meaning.

JOHN CROWLEY, PHGD Group

Imagination and Possibility

Imagining possibilities, whether counterfactual or future, is a task often defined as politically important. Yet the very idea of the "possible" has been widely challenged in 20th century philosophy, notably by Wittgenstein and by Deleuze. Furthermore, the projection of "possibilities" onto the future has been widely criticized as a distortion - potentially a dangerous one - of utopian thinking. Similarly, in the futures literacy literature, the line between projective and predictive imagination is generally regarded as problematic. My intervention will propose a re-examination of the nature of political possibility with a view to clarifying the political role of imagination.

JON L. PITT, University of California Irvine

Imaginary Photography of the Nuclear Real: Patrick Nagatani's Atomic Images

My presentation will discuss the photographic art of Patrick Nagatani (1945-2017) through the lens of landscapes-in-flux. Nagatani has stated that "Landscape retains memory." By juxtaposing Nagatani's 1993-1994 photo series "Concentration Camp" (in which he shot images of former Japanese Internment Camps) alongside his series "Nuclear Enchantment" (1988-1993), I argue that Nagatani's art straddles the line between the visible and invisible violence inscribed into the landscapes of California and New Mexico. While his photos of former Japanese Internment Camp sites suggest an increasingly invisible transformation being lost to time and historical amnesia, his collage-style landscapes of New Mexico look to visualize and confront viewers with a nuclear presence often invisible to the naked eye. Situating himself as "part historian, archaeologist, geologist, cartographer, photographer, and... Japanese-American sansei," Nagatani attends to the intersections of personal and national histories inscribed in landscape, whether visible or not.

JOSÉ RITA, Instituto Politécnico de Tomar, MAPHAR

Landscape hermeneutics and the sacralization of Cabo Espichel

Cabo Espichel presents a fascinating panorama, where the morphology of the landscape has inspired the sacralization of space for millennia. Symbolic imagination has attributed various functionalities to this environment, depending on the cultural interpretations of the people who passed through it. Beliefs, religions, and science are different ways of interpreting the natural world; a relationship between permanent geological contexts and the fluid ontological forms that lead to various sacred practices. Memories of these rituals endured within several caves; likewise, the mythologization of ichnofossils through pareidolia inspired the construction of artificial temples, humanizing the space in relation to the natural landscape. Symbolism sustains a millennial pilgrimage, bridging the relationship between society, the landscape, and the transcendent.

JUDY TZU-CHUN WU, University of California Irvine

Designing the Suburban Frontier

Orange County, where the University of California, Irvine is located, is known for Disneyland, beaches, and wealthy neighborhoods. Yet, the county is also diverse in terms of race and class. As part of a collective study investigating the historic origins of economic inequality in Orange County, my presentation will examine how the city of Irvine transitioned to suburban neighborhood development in the 1960s and 1970s. The visual materials circulated to attract homeowners for these new developments evoke the "opening" of the U.S. western frontier to white settlers from more than a century before. This imagery and language illuminate a palimpsestic history of white entitlement to private property. The source of wealth for the Irvine family originated with the purchase of Mexican land grants in the 19th century, which in turn originated with Spanish declarations of ownership over Indigenous lands in the 18th century. As the Irvine family shifted from ranching and agriculture into suburban development in the second half of the 20th century, the economic strategy of "peopling" the land of suburbia continued to privilege white settlers, heteronormative families, and a particular evocation of "home" and "community" that both render invisible and yet also rely on frontier tropes of entitlement.

JULIANO BITENCOURT CAMPOS, PAULO DEBLASIS, LUIZ OOSTERBEEK, EDENIR BAGIO PERIN, SILVIA ALINE PEREIRA DAGOSTIM, JOSÉ GUSTAVO SANTOS DA SILVA, SULIANO FERRASSO, DIEGO DIAS PAVEI, ANNIE SOUZA MARQUES, LUIZ MIGUEL GHEDIN, TAINÁ BLASIU BAGGIO, JOÁS LOPES DE SOUZA; Universidade do Extremo Sul de Santa Catarina

Archaeology Between Rivers: From the Urussanga to the Mampituba, Analyzing the Distribution, Composition, and Chronology of Shell Mounds (and Related Sites) on the Southern Coast of Santa Catarina

On the southern coast of Santa Catarina, Brazil, in the estuarine region between the Urussanga and Mampituba rivers, a research project is being conducted to analyze the distribution, composition, and chronology of archaeological sites. This territory is situated within a landscape of intense pre-colonial occupation, making it a key area for understanding the occupation of the southern Brazilian coast throughout the Holocene.

LÍGIA S. COUTINHO MATEUS, Universidade Autónoma de Lisboa, Instituto Politécnico de Tomar, DPTT

Where the absent are buried: a First World War memorial as a landscape of memory and imagination

This study explores the memory of the First World War in Vila Nova da Barquinha, Portugal, through the local war memorial, which also serves as the tomb of António Gonçalves Curado, the first Portuguese casualty on the Western Front in 1917. In the context of a “distant war”, with most soldiers buried abroad, this monument functions as a “substitute grave”, a site where national memory and loss are locally imagined and embodied. Framed by memory studies and the history of emotions, the study analyses the monument as a landscape of memory and collective imagination, shaped by ritual, official and vernacular narratives, and emotional practice. It explores how this site became a symbolic resting place for the missing and how its meaning has been reconfigured over time by local actors, including municipal authorities, the military, associations, schools, families and residents. Based on local and national press, archival sources and observation of ceremonies, it reconstructs dominant narratives and emotional models, such as mourning, pride, patriotism and belonging. The analysis shows how the monument’s significance evolved alongside political and generational change, from its creation and the 1937 reburial during the Estado Novo to post-1974 and contemporary commemorative practices.

LUCIA NOVÁKOVÁ, SILVIU MILOIU, Trnava University, University of Targoviste

Heritage as Symbiocene Event: Performing Multispecies Care in Cultural Landscapes

This paper approaches the Symbiocene as a cultural shift toward mutualistic coexistence between humans, nonhuman life, and landscapes, proposing heritage-as-event as a framework for imagining such futures. Rather than viewing heritage as static objects or sites, the paper conceptualizes it as recurrent, situated practices that enact alternative multispecies relations. Drawing on Romanian cases, it examines three types of heritage events: (1) Carpathian hay-making practices, where manual mowing, drying, and haystack building sustain species-rich meadows through seasonal coordination; (2) Danube Delta wetland activities, including reed harvesting, traditional fishing, and reed-roof maintenance, which interweave ecological, subsistence, and architectural cycles; and (3) the continuous, material-based upkeep of vernacular architecture in rural Transylvania. These practices function as micro-institutions of care that redistribute attention, establish shared rules of use, and make multispecies dependencies visible. By foregrounding imagination as an actionable capacity, the paper argues that heritage-as-event can support inclusive development while reinforcing ecological resilience and social cohesion in Symbiocene landscape management.

LUIZ OOSTERBEEK, Instituto Politécnico de Tomar, CGEO

Illuding time

A still image is a potential palimpsest of different, sometimes conflictive, avenues: documentation, certainly, but also argumentation and, on occasions, trick or forgery. The still image recalls, but also anticipates. It conveys a perspective as much as it conceals others. It can be a weapon to capture the past, as Susan Sontag argued, turning it into a dead feature. But it may also unleash creativity, emotion and foresight. It certainly

relates to aesthetics and the notion of harmony, while often deconstructing these notions. In this presentation, it is argued that a particularly important dimension of still images is their approach to time, i.e., to landscape transformation, either by evidencing it or, even more, by triggering the imagining of transformation. In all these avenues, still images offer insights to time, while illuding it.

LUIZ OOSTERBEEK, Instituto Politécnico de Tomar, CGEO

Playtime (and now it is time to imagine something completely different).

In his 1967 now famous film, Jacques Tati created a sequence of almost frozen sets, through which he guided the audience to apprehend the meaning of the transformation of Paris into a 20th century modern concrete setting. While skyscrapers and massive tourism would be recognized as main characteristics of this transition, Tati's film moves across some of the scenarios (e.g. an airport, a large office) evidencing the standardization and reduction of space. Movement exists in the film, but movement are either linear, thus against the curves of movement in nature, or random, undecided and a sequence of still images in segregated spaces, rather than a flow across continuous and isometric space. Tati's allegory was an anticipation of a certain idea of city and modernity, but above all a critique of the idea of progress that affected a large part of Paris, as well as of the planet at large. What is striking is the use of moving images and dissonating sound to generate an image of an almost motionless and alienated society. Tati was not portraying the dystopic political future of Huxley or Orwell, who used text to generate moving images. Nor was he mobilizing heritage, like Eisenstein, to imagine recurrent trends in history. But, as with those other artists, he used one means to reveal another and, therefore, paving the road to imagine something completely different. This presentation discusses how landscape transformative processes relate to images and imagination.

LUZ STEPHANIE RIVERA VILLAMARÍN, Universitat Rovira I Virgili, IMQP, MIGUEL ÁNGEL SOSME CAMPOS

Voices of the Weavers: Continuity and Transformation of Backstrap Loom Weaving in Central Veracruz, Mexico

This presentation introduces an ethnographic and interdisciplinary study of backstrap loom weaving in the community of Acatlán, Veracruz, Mexico, focusing on the persistence of textile knowledge from the pre-Hispanic period to the present. Based on fieldwork conducted with four elderly women weavers, among the last practitioners of this tradition in the twon, the research documents technical gestures, raw material selection, dyeing processes, and the social organization of textile production. By integrating archaeological, historical, pictographic, and ethnographic sources, the study approaches weaving as a domain where imagination, embodied knowledge, and technical skill converge. The backstrap loom functions not only as a productive tool but as a cognitive interface through which images of garments, patterns, and social meanings are conceived, transmitted, and materialized. Technical gestures act as repositories of accumulated knowledge, enabling continuity and change across generations. The presentation interprets weaving as a dynamic dialogue between past and present, in which tradition is understood as a flexible and adaptive system rather than a static form. This continuity is expressed in the collective memory of the weavers and in the appropriation of the technique by artists, highlighting processes of transformation, creativity, and resilience within indigenous technological systems embedded in changing social landscapes today.

MARGAUX FITOUSSI, University of California Irvine

The World's Broadest Horizons: Claude Lévi-Strauss and the Visual

My presentation draws from film stills and sketches in the recent publication *Claude Lévi-Strauss: Les plus vastes horizons du monde* (2024), a book focused on Claude Lévi-Strauss and his first wife Dina Dreyfus's ethnographic films in Mato Grosso, Brazil. This book represented one of the first real treatments and reproductions of these films in nearly a century—ironically these films interested Lévi-Strauss hardly at all. In a 2005 interview, he stated, “I never attached much importance to photography. I photographed because it was necessary, but always with the feeling that it represented a waste of time, a waste of attention...” It would seem that photography was merely one tool in his ethnographic toolkit, a method of data collection, or of note-taking. Yet this method put a frustrating distance between the ethnographer and his subject. As he would add, “When your eye [is] behind a camera lens, you don't see what's happening [...]” If Lévi-Strauss already had photographs and film stills, then why would he use them to sketch out Caduveo string figure games, like cat's cradle? What does his resistance to photography reveal about the medium itself, its relationship to ethnography, and the fact that photographic material only interested Lévi-Strauss as the basis for other cognitive operations—like drawing or writing?

MARIA CZARITA AGUJA, International Master Quaternary and Prehistory, Instituto Politécnico de Tomar

Laguna de Bay: Engineering a Spiritual Landscape

The creation of ritual spaces in the Laguna de Bay region suggests a degree of cultural planning that long preceded Spanish colonization, reflecting prehistoric communities' capacity to shape spiritual worlds through sustained engagement with their environment. By examining the transition from Neolithic rock art traditions to increasingly diverse Metal Age burial practices, this paper argues that lakeshore societies constructed a spiritual landscape imbued with human-assigned meaning. Although these ritual and cosmological frameworks emerged from varied origins, their localized integration into the Laguna de Bay landscape enabled communities to transform natural spaces into arenas concerned with the afterlife, ancestral presence, and social regulation. Through these practices, prehistoric societies articulated beliefs surrounding the survival of the soul and moral accountability, embedding spiritual order within the physical environment.

MAURIZIO QUAGLIUOLO, Universidade Autónoma de Lisboa, Instituto Politécnico de Tomar, DPTT

The relevance of communities as an element of change in a complex system, especially small ones: how to measure the active and passive impact of/in communities with change in relation to desired or suffered scenarios.

Peter Burke writes, “Community is an indispensable but also dangerous term.” The idea of community imposes cohesive identities on people, diminishes bonds formed elsewhere, and imposes exclusive boundaries on strangers. Certainly, we need to go further, focusing on people on the move, redefining the idea of community in light of global hyperconnectivity, and drawing a ranking of values based on old and new data.

NUNO GUIMARÃES DA COSTA, Excelia Business School

Museums, landscapes and liminality

In this paper, we explore the role of museums as liminal instances bridging past and current imagined futures with the purpose of fostering more sustainable and resilient societies. To do so, we use the particular case of water-related museums installed in repurposed buildings formerly dedicated to water-related activities, such as the *Musée de la Pêche*, in Concarneau, France; the *Museo dell'Acqua di Venezia*, Italy, and the *Het Grachtenhuis*, Amsterdam, Netherlands. These museums are cultural landscapes in a double sense: not only are they installed in territories carved by human imagination and transformed into places of interaction between humans and nature, but they are also bearers of cultural landscapes telling the story of the imagined futures of former generations. In this sense, they pay tribute to a period in which resources were seen as infinite and available to mankind fruition, while at the same time they confront the public with the consequences of this exploitative model. The confrontation between the ancient imagined futures with today's realities can help us reshape our priorities and thus favour imagined futures leading to more sustainable and resilient societies.

NOELIA PRIEGO CECILLA, Instituto Terra e Memória

The Voice of the Soul's Imagination – Piano and Voice

This proposal explores voice and music as vehicles of imagination and emotional experience within lived and perceived landscapes. Through a performative and reflective approach combining piano and voice, it examines how sound constructs symbolic spaces, mediates memory, and enables embodied interaction with the environment. Framed within landscape and sensory studies, the presentation reflects on voice as an expressive bridge between inner experience and collective perception, contributing to broader discussions on imagination, action, and transformation.

PATRICK VENTURA, Instituto Politécnico de Tomar, IMQP

Templo dos Pilares as an axis mundi: an interpretative hypothesis to rock art and landscape in Alcínópolis, Brazil

This research presents an interpretative hypothesis about the Templo dos Pilares, located in the municipality of Alcínópolis, within the Templo dos Pilares Municipal Park, in the state of Mato Grosso do Sul, Brazil. This municipality stands out for concentrating around one third of all rock art recorded in the state, thus representing a region of great importance in terms of archaeological heritage. In understanding the landscape of this region in combination with the concept of Axis Mundi, this research suggest that the Templo dos Pilares was imagined as the “center of word” by the people who once occupied this area. This interpretation arises from recognizing the large concentration of rock painting and engravings found at this site, in comparison with 42 archaeological sites currently documented in the region. The ancient settlements of Alcínópolis that contain rock art are situated in the Cerrado environment and are mainly concentrated on topographic plateaus, specifically around sandstone caves in rocky outcrops of the Botucatu Formation. These features provided favorable conditions for human habitation, acting as natural shelters and collectively meaningful spaces for the societies that moved through the area since at least 11.000 years ago. By articulating interpretation related to landscape, archaeology, symbolism, and the imaginary, this investigation contributes to the broader discussion on this topic.

PEDRO PEÇA, Universidade Autónoma de Lisboa, Instituto Politécnico de Tomar, CGEO

Un couteau ne sert pas à couper mais en coupant: use-wear analysis and the definition of functionality.

This quote from anthropologist François Sigaut encapsulates an approach to the definition of use-wear analysis, which often subverts the artifacts terminology given by present-day technology or ethnography analogies, by inferring uses other than those suggested by the name.

In this talk, we intend to reflect on how use-wear analysis, as a complement to the techno-typological approach, can contribute to bring together the intentions and methods of the lithic artifacts makers in hunter-gatherer communities.

PIERO DOMINICI, Università degli Studi di Perugia

Presentation of the book *Beyond Black Swans. Inhabiting Indeterminacy*

In our hyper-complex society, we must confront not only the obsolescence and inadequacy of knowledge, skills and paradigms, but also modern humanity's urgent need to renew and strengthen an open attitude towards complexity and the emergence of life, above all by accepting its intrinsic indeterminacy, rather than attempting in vain to control its evolution.

By continuing to underestimate the importance of rethinking the overall architecture of knowledge and skills, which are still structured on 'false dichotomies' (1995) and on what I have defined as 'disjunctive thinking', the hyper-technological civilisation of automation and AI continues to be seduced by certain 'grand illusions', as well as by the speed and virality of digital technology.

With the advent of computer models and artificial simulation of human thought, society has returned to a linear and deterministic concept of reality, in the belief that everything can be measured and managed and that error and unpredictability will soon be eliminated from our lives and organisations.

As a result, choices and responsibilities are increasingly delegated to technology, artificial intelligence and algorithms, even in educational institutions, which are now concerned, within the theoretical and epistemological framework of an old monodisciplinarity, with teaching only skills and know-how, thus committing the fatal error of confusing artificial, mechanical 'complicated systems' mechanical, linear 'complicated systems' with 'complex systems', which are non-linear, irreversible and adaptive.

This volume is intended not only for social/complexity scientists, philosophers and students, but also for curious minds from all walks of life.

It invites us to learn to inhabit complexity, recognising and participating in its systems of interdependent, interconnected and interactive relationships.

This scientific monograph reveals the futility of trying to control the uncontrollable or observe the unobservable, showing how self-organisation and emergence, triggered by the smallest and most modest elements, have an impact on the entire system.

PIERO DOMINICI, Università degli Studi di Perugia

Beyond Imagination

Imagination is the master sculptor that designs the gardens of our minds, gardens full of emergent properties such as thoughts, dreams and relationships to others. In others, in fact, we may often find the same archetypical intuitions that arise universally to form the collective unconscious, speaking from a Jungian perspective. However, we cannot generate creativity or nourish our imagination if we are held in by conditions of limited rationality. It is our incompleteness, our limits, our vulnerability and our errors that provide the most fertile ground for cultivating imagination. What is lacking in education today is precisely a new epistemology of error, along with a truly transdisciplinary and systemic approach to teaching, learning, discovering, experimenting and transforming ourselves and the world around us. But without a systemic approach, the risk we run is that of simulating imagination. This kind of simulation is extremely harmful, as is the simulation of participation so common today. Rather than simulating imagination, we can try to go beyond it: but what is beyond imagination? Beyond imagination lies reality in all of its complexity and unpredictability. Imagination, therefore, is inextricably connected to living complexity, which can never be controlled: we can only strive to inhabit it.

POMPILIU ALEXANDRU, TOMIȚĂ CIULEI, Valahia University of Târgoviște

Between Memory and Imagination. How Communist and Neo-Communist Mentalities Shape Romanian Cultural Heritage

This paper explores how communist and neo-communist mentalities continue to shape Romania's social imaginary and cultural self-understanding, functioning as an informal yet persistent form of "intangible heritage." Rather than treating communism as a closed historical period, the study examines its survival in the form of attitudes, expectations, symbolic structures, and collective reflexes transmitted across generations. These mentalities – rooted in habits of distrust, vertical power relations, symbolic paternalism, and ambivalent nostalgia – operate as cultural residues that structure imagination, limit possibilities of social transformation, and define the implicit boundaries of collective identity.

Drawing on theories of social and cultural imagination, hermeneutics, and memory studies, the paper argues that the Romanian case illustrates how a community's imagined relationship with its past becomes a decisive factor in shaping political culture, civic behaviour, and visions of the future. Neo-communist tendencies – ranging from bureaucratic mentalities and informal clientelism to forms of authoritarian longing – are interpreted as reactivations of older symbolic patterns rather than as new ideological products. These patterns act not only as inherited constraints but also as narrative resources through which Romanians articulate continuity, rupture, trauma, and aspiration.

By analysing the mechanisms through which these mentalities are reproduced – family transmission, public discourse, educational narratives, and media imagination – the study highlights the ways in which the communist legacy becomes a cultural framework for imagining the possible futures of Romanian society. The paper ultimately proposes that reinterpreting these mentalities as elements of heritage enables a more nuanced understanding of how post-communist societies negotiate memory, identity, and transformation. Such a perspective opens a space for critical imagination capable of reframing cultural inheritance not merely as a burden of the past but as a field of reinterpretation and creative re-orientation toward more inclusive futures.

RALDA SALOMON, Université Libanaise

Interactive vitrines

At this stage, I am considering two different interactive vitrines. The first vitrine would focus on the transition between the Paleolithic and the Neolithic periods. It would include a partially prepared maquette, where children can add or remove elements such as tools, shelters, animals, and vegetation, in order to better understand changes in lifestyle and landscape. In this part, I could focus on a specific archaeological site that has been extensively studied. The second vitrine would take the form of a playful game, helping children discover the parallels between prehistoric materials and their modern equivalents, encouraging them to connect past and present through materials and everyday objects.

ROSALINDA GRAZIANO, Universidade Autónoma de Lisboa, Instituto Politécnico de Tomar, CGEO

Archaeological Heritage and Sustainable Tourism in Portugal: Early Findings and Pathways to Integrated Management

This research examines the relationship between the preservation of national archaeological sites and tourism, with particular attention to the tourism management models implemented at archaeological sites in Portugal. It analyses their practices and assesses their impacts on heritage conservation and on the quality of the visitor experience. The study is grounded in the theoretical frameworks of heritage management and sustainable tourism and engages with key concepts related to heritage interpretation and cultural tourism.

The paper presents the current stage of the research through the project's specific objectives, which include: 1. the identification and selection of archaeological sites that are accessible and open to tourism, based on data provided by *Património Cultural, I.P.* and *Turismo de Portugal*; 2. the development of a heritage management model that integrates environmental sustainability, community participation, and digital innovation, with the aim of bridging the existing gap between academic valorisation and effective tourist accessibility; 3. the formulation of strategic guidelines for the enhancement of national archaeological heritage and the long-term sustainability of cultural tourism.

SARA GARCÊS, SANDRA JARDIM, LUIZ OOSTERBEEK, CARLOS MORA, JOÃO ANTÓNIO, HUGO GOMES, DIONYSIOS DANELATOS, NOELIA PRIEGO, BEATRIZ RIBEIRO, HIPÓLITO COLLADO

Rock Art and AI workshop

RA3I is a project that developed a methodology for the automated generation of digital tracings of rock art images using computer vision and artificial intelligence. The system identifies key preservation and visual characteristics through morphological, colorimetric, and convolutional analysis, generating a tailored image-processing plan from a library of enhancement and masking methods. Through case-based reasoning, RA3I continuously learns from previous results, applying successful strategies to similar artworks. At its core, explainable AI ensures full traceability, reproducibility, and transparency, reducing subjectivity in rock art documentation.

The model was trained on two reference datasets: one for automatic filtering and pigment identification (using Random Forest and DINO models) and another for detection, segmentation, and motif classification (based on YOLO). All annotations were performed by specialists using the Roboflow platform. The system further

supports data mining and automatic conversion of images to scalable formats, contributing to the systematic study and preservation of prehistoric visual culture.

During the demonstration, visitors will have the opportunity to interact with a computer station that simulates the entire process, choosing an image, observing each analytical step, and experiencing how RA3I transforms rock art photographs into structured and interpretable digital tracings.

SÉRGIO ESPERANCINHA

Dos Factos ao Impacto: Storytelling na Comunicação Científica (workshop)

Only human beings tell stories. As a species, we do this from the moment we develop a language capable of expressing them. There's a reason for this: we are emotional creatures and stories are, by nature, emotional. Unlike overly data-centric approaches, stories create emotional connection, transforming abstract concepts into ideas that are identifiable and understandable by most people. In addition, most non-specialist audiences access scientific information through the media and, more recently, social networks, which are essentially guided by this type of narrative. In this workshop we explore how stories and creative writing can be used to communicate science more clearly, engagingly, and effectively, without compromising scientific rigor.

SERGIU MUSTEAȚĂ, University of Targoviste

Restoration of Historic Monuments between Authenticity and Imagination: Lessons from Soroca Castle (Republic of Moldova)

The restoration of historic monuments is shaped by the interplay between material evidence, scholarly interpretation, and the constrained use of imaginative reconstruction. This paper examines key theoretical and methodological issues concerning authenticity in conservation practice, using Soroca Castle as an analytical case. Constructed at the end of the 15th and the beginning of the 16th century as a defensive stronghold of the medieval Moldavian State (Țara Moldovei), Soroca Castle is a rare example of a medieval stone fortress mainly preserved in its original fabric. Its restoration trajectory—especially the interventions proposed and partially implemented in the early 21st century—offers a pertinent context for analysing contemporary approaches to heritage-related decision-making. By focusing on the use of architectural analogies and interpretative reconstructions, the paper explores how imaginative reasoning has been employed to address lacunae in historical, architectural, and archaeological documentation, particularly with respect to roofing systems and interior spatial organisation. Archaeological evidence and comparative analyses are mobilised to evaluate these approaches, exposing the conceptual and practical constraints of analogy-driven restoration and identifying instances where interpretative solutions diverged from material evidence. The study demonstrates that restoration strategies based on conjectural reasoning or weakly substantiated analogies may adversely affect material authenticity and the long-term coherence of conservation outcomes. It therefore argues for a research-led, interdisciplinary framework for restoration practice, in which archaeological and historical evidence plays a decisive role.

SETH CHAGI, International Master Quaternary and Prehistory, Instituto Politécnico de Tomar

Landscapes of imagination: Neanderthal symbolism and the making of place in Iberia

Human imagination has long been one of the quiet architects of landscapes. Among the earliest makers of meaning were the Neanderthals, our Pleistocene relatives whose pigment use and engravings across Iberian sites such as La Pasiega, Ardales, and Gorham's Cave suggest a symbolic engagement with the natural world. This paper examines how these acts of marking and inhabiting transformed natural shelters into imaginative spaces: landscapes not only lived in, but thought with. Drawing on archaeological evidence, cognitive anthropology, and comparative ethnography, the study considers how symbolic behavior and animistic perception may have fostered sustainable relationships with the environment, linking cognition, ecology, and community. By tracing continuities between these deep-time landscapes and later human ecological imagination, the work situates imagination as both a heritage and an adaptive function, an interface between mind and environment that helped shape human survival. Grounded in current data, yet attentive to the philosophical implications, this study argues that recognizing imagination as a form of environmental knowledge can illuminate new pathways for coexistence and stewardship in the Holocene.

STEVEN HARTMAN, JOHN CROWLEY, Bridges

Building bridges from meaning to policy formulation and impact: Mobilizing humanities expertise in a rapidly changing world. A Consultative Discussion.

The UNESCO-MOST BRIDGES Coalition has reached a pivotal stage in its evolution — one that calls for greater definition, concrete demonstration of its capabilities, and visible contributions to global policy processes, including the Intergovernmental Council (IGC) of the Management of Social Transformations (MOST) programme. Intended to support UNESCO Member States in the application of knowledge from the humanities in policy formulation and implementation, a suite of guiding instruments will be developed through workshops and consultations unfolding in 2026, to be finalized in a high-level event at UNESCO Headquarters in Sept/Oct 2026. This consultation will feed into the larger process of formulating these instruments for delivery to MOST IGC at its next Extraordinary Session in autumn 2026.

SULIANO FERRASSO, LUIZ OOSTERBEEK, PAULO DEBLASIS, JULIANO BITENCOURT CAMPOS, Universidade do Extremo Sul de Santa Catarina

From a Zooarchaeological Perspective: Insights into Human–Landscape Interactions in the Past on the Southern Coast of Brazil

Zooarchaeology is characterized as an interdisciplinary field. Within this framework, the archaeofaunal assemblage from the Vento Frio 02 site was analyzed using standardized methods of identification and quantification. The results provide insights into subsistence practices and the landscapes exploited by past inhabitants in the procurement of resources.

VANESSA ANTUNES

Imagining the Invisible Landscape: Remote Sensing and Graphic Representation in Archaeology

Much of the archaeological landscape remains invisible, hidden beneath vegetation, territorial changes, and contemporary land use dynamics. Interpreting it requires not only technical methods but also imagination.

The objective of this discussion is to explore the role of imagination in interpreting the archaeological landscape through the use of remote sensing technologies, with an emphasis on LiDAR.

YARA HELOU, Université Libanaise

Echoes of empires: a micro-oratorio for imagining Baalbek's cultural landscape

Baalbek is one of the strongest symbols of Lebanon's cultural richness: a landscape where multiple civilizations, beliefs, and artistic traditions left traces that still shape how the place is imagined today. This proposal explores imagination as an active process in the making of cultural landscapes, asking how heritage is not only documented but also experienced, interpreted, and transmitted. Through the case of Baalbek, I consider how human-induced features; monumental constructions, spatial order, paths of movement, signs and symbols, and the surrounding plain produce a layered landscape that connects archaeology to living cultural identity. I propose a micro-oratorio as an innovative form of heritage mediation: a short performative composition for voice that represents historical layers, directs attention to space and meaning, and strengthens connection without physically transforming the site. The project aligns with "represent, experiment, play, perform, transform" by treating sound as a method to interpret landscape, to test different narrative framings, and to transform public engagement toward respectful and sustainable heritage practices. The approach is interdisciplinary, linking archaeology, heritage studies, education, and performance, and it can support museums, guided visits, and cultural communication about Lebanon.





Speakers

ADRIANA MICHELE CAMPOS JOHNSON

Adriana Michele Campos Johnson is Associate Professor of Comparative Literature and Affiliate in Spanish & Portuguese at UC-Irvine. She is author of *Sentencing Canudos: Everydayness and Subalternity in the Backlands of Brazil* (2010) and a forthcoming book on visual infrastructures in Latin America. She is beginning a new project on forms of water in the Latin American cultural archive, including rivers, oceans, rain and drought. Recent publications include "Excess of Visibility/Scarcity of Water" (*Discourse*), "An Expanse of Water" (*Liquid Ecologies in the Arts*), "Infrastructure." (*Handbook of Latin American Environmental Aesthetics*), "The Impropriety of Piracy" (*Matraga: Estudos linguísticos e literários*) and "Off Screen, Unsighted, Unthought" (*Forma: A Journal of Latin American Criticism & Theory*).

ANDRIUS TOLOČKA

Andrius Toločka is an IMQP Erasmus Mundus student at the Polytechnic Institute of Tomar, specializing in the geomorphology of the Alto Ribatejo region. He holds degrees in physical geography and structural geology from Vilnius University, Lithuania. His previous research focused on the geomorphology of fluvio-glacial landforms in the Eastern Baltic Sea region

ANGELA FATECHA MEDINA

Angela Fatecha Medina is an architect, Historian, university professor, and researcher. She serves as a professor at the Faculty of Architecture, Design, and Art of the National University of Asunción.

ANTÓNIO MARTINIANO VENTURA

Assistant Professor of Photography at the Polytechnic Institute of Tomar (IPT), where he also earned his specialization in Audiovisuals and Media Production. He proposed and directed the BA in Photography (2001–2011) and was a founding member of the MA in Photography. He coordinated key projects such as the recovery of the António da Silva Magalhães photographic collection and *Images of the Republic – Photography and Citizenship*. He served on the coordination board of CEFT – Casa dos Cubos (2018–2024), where he developed the *Photography and Territory* initiative. Founder of several cultural associations, he is currently president of Paisagem Adjacente. He coordinated *In the Landscape of Médio Tejo: Photography as Cultural Mediation*. His trajectory consolidates photography as a field of research, cultural mediation, and territorial development in the Médio Tejo region.

BERT WINTHER-TAMAKI

Bert Winther-Tamaki is Professor of Art History at the University of California, Irvine. He is author of three monographs on modern and contemporary Japanese art: *Art in the Encounter of Nations: Japanese and American Artists in the Early Postwar Years* (2001); *Maximum Embodiment: Yōga, the 'Western Painting' of Japan, 1912-1955* (2012); and *Tsuchi: Earthy Substances in Contemporary Japanese Art* (2022). Winther-Tamaki curated an exhibition titled "Art & Ecology in Japan from the 1950s to the 1980s" at the Mori Art Museum in Tokyo in 2023. His article "An Appetite for Flames in the Japanese Art World during the 1980s" appears in *Archives of Asian Art* (Fall 2024).

CELESTE AFONSO

Celeste Afonso is a researcher and cultural practitioner exploring community as narrative, friction and cohabitation. Her doctoral work (UAL-IPT) weaves theory and practice across diverse territories, challenging dominant heritage frameworks

CHEN XIA

Xia Chen is a Research Fellow at the Institute of Philosophy at the Chinese Academy of Social Sciences (CASS) in Beijing. She serves on the Executive Committee of the International Council of Philosophy and Human Sciences (CIPSH) and is the Co-Chair of the Scientific Panel for the UNESCO Silk Roads Youth Research Grant. Additionally, she was a 2022-2023 Berggruen Fellow at the Berggruen Institute China Center (BICC).

Xia has held visiting scholar positions at Harvard University, served as a Fulbright Scholar at Brown University, and has been affiliated with Calvin College, SOAS, the University of Missouri-St. Louis, and Sciences Po Bordeaux. Her research specializes in Chinese philosophy and religions, with a particular focus on Daoism.

She is the author of several influential works, including *Daoist Ethics: Traditional Expressions and Contemporary Interpretations* (2023), *Body in Daoism: An Ecological Perspective* (2019), *Introduction to the Philosophy of Daoism* (2017), and *Studies of Daoist Moral Tracts* (1999). Xia is also the co-chief editor and contributor to *Principles in the Study of Religions* (2003) and the chief editor of *Studies of Daoist Ecological Thoughts* (2010). Moreover, Xia has contributed to various notable translations, including *Dreaming and Self-Cultivation in China, 300BCE–800CE* (2026), *The Chinese Dreamscape, 300 BCE–800 CE* (2024), *Comprehensive Summary Collection of the Classics of Chinese Philosophy* (2018), *An Outline of Traditional Chinese Philosophy* (2015), *Daoism and Ecology* (2008), *Man's Religions* (2005), and *Martin Luther's Theological Thoughts* (2002). Xia has published hundreds of articles in both Chinese and English journals.

CRISTINA ALEXANDRU

I am a PhD Teaching Assistant at Valahia University of Târgoviște. My teaching and research activities focus on communication, media education, and journalism, with interdisciplinary interests in political science and philosophy. I am particularly interested in developing critical competencies in media consumption and production, as well as in the relationship between journalism, society, and democratic values.

DIONYSIOS DANELATOS

Holder of BA in History and Archaeology, University of Crete (2019), International Master in Quaternary and Prehistory (IMQP) and the Master in Prehistoric Archaeology and Rock Art from the Instituto Politécnico de Tomar (2022). Since 2024 he is doing a PhD in Universidade Autónoma de Lisboa and the Instituto Politécnico de Tomar investigating the Upper Palaeolithic zoomorphic rock art of Western Iberia using cutting-edge digital tools. Research collaborator with Instituto Terra e Memória (Centro de Geociências), and Instituto Politécnico de Tomar involved in the OcrezArt and the RA3I (Rock Art Analysis with Artificial Intelligence) projects.

EDUARDO ROMERO

Actor, theater director, journalist, Master in Communication from UFMS, PhD in Communication from Unisinos, Bachelor of Laws, Cultural Producer and Public Manager.

ERIKA ROBRAHN-GONZALEZ

Erika Robrahn-González is a social anthropologist who coordinates co-creation projects with Brazilian communities focusing on living heritage. She is the co-coordinator of the 'Agora Cultural Landscape Community AI Hub' project at CGEO/ITM. She is currently leading a project phase in collaboration with the University of Jena and the German Archaeological Institute (supported by FCT), engaging in continuous co-creative dialogue with communities through Living Labs focused on situated AI, ethical governance and community cognitive sovereignty.

FERNANDO COIMBRA

Fernando Coimbra, PhD in Prehistory and Archaeology (Salamanca University), has Pos-doctoral research in Rock Art (Geosciences Centre, Coimbra University). Fernando teaches at the Lisbon Autonomous University and is a Senior Researcher in the Geosciences Centre/ Earth and Memory Institute (Mação). One of his main interests is Archaeoacoustics, which he teaches in the frame of a Master course of the Polytechnic Institute of Tomar. Fernando Coimbra co-organized several international events about Archaeoacoustics and its associations with disciplines such as Music, Psychoacoustics and Neuroscience. He gave several lectures by invitation in Portugal, Spain, France, Italy Greece and Finland, published about 130 scientific articles and 13 books about Archaeology, Rock Art, Archaeoacoustics and Cultural Heritage. He is also interested in subjects of philosophical character in the frame of Archaeology and is an external consultant of LIMMIT (Laboratory of Mind-Matter Interaction of Therapeutic Intention) formerly of the Faculty of Medicine of Lisbon University.

GIULIA BICCARIO

Photographer and visual artist with a degree in *Didattica dell'Arte* from the University of Naples. She has extensive studio experience, mastering analog and digital processes from small to large format, with particular expertise in black-and-white workflows, film development, and historical printing techniques such as platinum, platinum-palladium, and gum bichromate. She has worked in professional printing, editorial and typographic design, and visual communication for artistic and advertising projects. Biccario has curated contemporary art spaces and engaged in community-based cultural initiatives in Naples. She has also participated in workshops on photographic culture, conservation, archiving, and pedagogical practices. Recently, she curated and designed the communication for *In the Landscape of Médio Tejo: Photography as Cultural Mediation*. Her career combines technical mastery, aesthetic research, and a strong commitment to cultural mediation.

HIPOLITO COLLADO GIRALDO

Hipólito Collado Giraldo is a senior archaeologist and rock art specialist, Head of the Archaeology Department of the Regional Government of Extremadura (Spain) and President of IFRAO-Spain. His research focuses on the origins, chronology, documentation, and conservation of prehistoric rock art, with special emphasis on the Iberian Peninsula. He has led and coordinated major international projects such as FIRST ART, integrating U-Th dating, pigment analysis, ancient DNA, and advanced 2D/3D digital rock art documentation. He is widely published in high-impact international journals and actively engaged in heritage management, conservation, and public dissemination.

HONORA RIJANIAINA RAVELOSON

Currently a PhD student at the university of Lausanne, he holds a Master's degree in Geography from the university of Antananarivo (Madagascar). He is also a graduate of the Erasmus Mundus Joint Master DYCLAM (Dynamics of cultural Landscapes, Memories and Conflictualities), with a specialization in heritage and cultural landscapes. His doctoral research focuses on landscapes and the patrimonialization in of traditionnal irrigation systems in the Highlands of Madagascar, examining their cultural, territorial, and environmental dimensions.

HORACIO LEGRAS

Horacio Legras is a Professor at the University of California-Irvine. He is the author of *Literature and Subjection. The Economy of Writing and Marginality in Latin America*. (2008). *Culture and Revolution: violence, memory and the making of modern Mexico* (2016) and *Cultural Antagonism and The Crisis of Reality in Latin America* (2022).

HUGO GOMES

Hugo Gomes is a geologist specialized in archaeometry of rock art pigments in Western Iberia. His career focuses on rock art, geoaerchaeology, and heritage management, collaborating in teams across Portugal, Spain, Brazil, Angola, and Croatia. He has led research in funded projects on pigment characterization, chronology, and rock art conservation. Author of numerous indexed articles, books, and chapters on rock art, geoconservation, and archaeotourism with strong international impact. Currently a researcher at Instituto Politécnico de Tomar and Instituto Terra e Memória - Centro de Geociências, he coordinates the Analytical Platform of CGeo.

ILÍDIO LOURO

Ilídio Louro is an architect, designer, and cultural mediator working at the intersection of visual communication, facilitation, and participatory practice. At Mapa das Ideias, he supports the design and delivery of collaborative workshops and mediation processes, while also contributing to editorial and communication outputs. His work combines creative tools and structured facilitation to help institutions and communities build shared meaning and future-oriented narratives.

INÊS BETTENCOURT DA CÂMARA

Inês Bettencourt da Câmara is the founder and manager of Mapa das Ideias, working in cultural mediation, participation, and institutional innovation. She develops training programmes and European cooperation projects connecting museums, communities, and sustainability. She is also a former President of Culture Action Europe.

IVO OOSTERBEEK

Ivo Oosterbeek has a Master's degree in Prehistoric Archaeology (specialised in Heritage Management) and a background in Editorial Design. He collaborates with the Terra e Memória Institute and the Museum of Prehistoric Art in Mação, and has training in Tourism Events Management. At Mapa das Ideias, he supports the design and technical management of international cooperation projects.

JAMES NISBET

James Nisbet is Professor in the Department of Art History and Ph.D. Program in Visual Studies at the University of California, Irvine. He has published widely on the history and theory of modern and contemporary art, with special interests in ecocritical visual art and the history of photography. Nisbet's research has been supported by institutions including Cornell University's Society for the Humanities, Dumbarton Oaks, and the Getty Research Institute. Recent books projects include *Second Site* (Princeton UP, 2021), and, as editor with Lyle Massey, *The Invention of the American Desert: Art, Land, and the Politics of Environment* (UC Press, 2021).

JAY RONE ACASIO

Jay Rone Ferrer Acasio is an archaeologist from the Philippines who specializes in the techno-stylistic analysis of ceramics, glazes, and pigments. He obtained a Diploma in Archaeology from the School of Archaeology, University of the Philippines (2023) and is currently

enrolled in the International Master's in Prehistory and Quaternary (IMQP), an Erasmus+ program at the Polytechnic University of Tomar, focusing on rock art archaeology. His research explores how techno-stylistic analysis of ceramics and rock art advances understanding of human migration, interaction, and continuity, with particular emphasis on the relevance of past technologies to modern society and current scientific research.

JOAQUIM JORGE

Joaquim Jorge is an experienced public servant and specialist in cultural management, financing, and sustainability mechanisms. Between 2018 and 2022, he worked as a specialist adviser in the governmental offices responsible for Culture and Cultural Heritage. He currently works at GEPAC (Ministry of Culture), supporting strategy, planning, and cultural policy development.

JOHN CROWLEY

John Crowley is Chairman & CEO of the PHGD Group of consulting and technology companies and a Board member of Apheleia.

JON L. PITT

Jon L. Pitt is Associate Professor of Japanese Environmental Humanities in the East Asian Studies Department at the University of California, Irvine. He is the author of *Botanical Imagination: Rethinking Plants in Modern Japan* (Cornell University Press, 2025) and the translator of Hiromi Ito's *Tree Spirits Grass Spirits* (Nightboat Books, 2023). Pitt serves as the Director of the UCI Environmental Humanities Research Center and as an associate editor for the journal *Plant Perspectives*.

JOSÉ RITA

Master's student in Prehistoric Archaeology and Rock Art at the Polytechnic Institute of Tomar. He has a degree in Science of Religions from Lusófona University, a postgraduate degree in Physical and Biological Anthropology from ISCSP. Member of the Tubuciana Academy of Abrantes.

JUDY TZU-CHUN WU

Judy Tzu-Chun Wu is Chancellor's professor of History and Asian American Studies at the University of California, Irvine. She also serves as faculty director of the Humanities Center and Associate Dean in the School of Humanities.

She authored three books and has another forthcoming entitled *Moving Mountains: Asian American and Pacific Islander Feminisms and the 1977 National Women's Conference* (University of Washington Press, 2026). She leads the HOPE-OC project, examining the historic origins of economic inequality in Orange County. She is an amateur photographer and organizing a photography exchange/exhibition with Fudan University in Shanghai entitled "Seeing Each Other."

LÍGIA S. COUTINHO MATEUS

PhD student in Heritage, Technology and Territory, from Autonomous University of Lisbon and Polytechnic University of Tomar, Portugal. This research is being conducted as part of a PhD project funded by the Foundation for Science and Technology (FCT) through grant reference [2025.01536.BDANA].

LUCIA NOVÁKOVÁ

doc. Mgr. Lucia Nováková, PhD. is an Associate Professor at Trnava University whose research frames classical archaeology as a field of cultural heritage production and interpretation. Her work examines how ancient landscapes, material culture, and textual traditions are transformed into heritage through processes of memory, selective transmission, and environmental framing, with attention to their reinterpretation from antiquity into later historical periods.

LUIZ OOSTERBEEK

Professor at the Polytechnic Institute of Tomar and UNESCO Chair in Humanities and Cultural Integrated Landscape Management. His research focuses on the transition to food producing economies and on heritage and landscape management in Portugal and SW Europe, Africa and Southern America. Member of Apheleia, Academia Europaea, the Portuguese Academy of History, the Lisbon

Academy of Sciences and the International Union of Prehistoric and Protohistoric Sciences, he is the President of the International Council for Philosophy and Human Sciences. Author of over 90 volumes and 300 papers.

LUZ STEPHANIE RIVERA VILLAMARÍN

Master's student in the International Master in Quaternary Archaeology and Human Evolution (IMQP), with Rovira i Virgili University (URV) as home institution and the Muséum national d'Histoire naturelle (MNHN, Paris) as current mobility institution.

MARGAUX FITOUSSI

Margaux Fitoussi is an anthropologist and filmmaker. She is an Assistant Professor of Comparative Literature and History at the University of California Irvine, with an affiliation in Film and Media Studies.

MARIA CZARITA AGUJA

Maria Czarita Aguja is a student of Prehistoric Archaeology and Rock Art at the Instituto Politécnico de Tomar. Her master's thesis at the University of the Philippines Diliman, titled "Assessing the Musical Capabilities of Nagsabaran Bird Bone and Ille Melo Shell Artifacts," reflects her interest in archaeomusicology. She has participated in the Laguna de Bay archaeological excavations sponsored by the National Geographic Society and the National Museum, and she also volunteers with Pamana: Voices of Philippine Heritage.

MAURIZIO QUAGLIUOLO

Secretary General of HERITY (www.herity.info). Archaeologist, museologist, and cultural heritage manager, he has coordinated over 900 projects in 44 years of activity. A professor at Sapienza University of Rome, he specializes in quality management, museography, philosophy of science, complex systems, and related theories, having edited 24 volumes and written over 100 articles on these subject.

MIGUEL ÁNGEL SOSME CAMPOS

Postdoctoral researcher at Institute of Historical Research - Universidad Autónoma de México (UNAM).

NOELIA PRIEGO CECILLA

Noelia Priego Cecilla is a PhD candidate in Archaeology specialising in Iberian prehistoric rock art, with a focus on pre-schematic and Levantine traditions. Her research integrates comparative analysis and machine learning techniques to study symbolic change during the Mesolithic–Neolithic transition. She is currently affiliated with the Universidade Autónoma de Lisboa and the Instituto Terra e Memória.

NUNO GUIMARAES DA COSTA

Nuno Guimaraes da Costa is a full professor and *Associate Dean - Research and Impact* at Excelia Business School, France. He is Secretary General of Apheleia - Humanities Association for Cultural Integrated Landscape Management. Nuno holds an HDR from IAE Paris 1 - Université Panthéon Sorbonne, a doctorate in organisational psychology, a research master and an MBA from the Nova School of Business and Economics, Portugal. Today, he is particularly interested in transdisciplinary research that addresses concrete complex societal problems. He is associate editor of *Business and Society Review* and sits on the editorial board of the *International Journal of Education in Ethics*. He has been a guest editor of several academic journals, including the *Journal of Cleaner Production* and *Business & Society*. He has published in the *Journal of Business Ethics*, *Business & Society*, *Technological Forecasting and Social Change*, *Organisational Dynamics*, *European Management Review*, *Revue de l'Organisation Responsable*, and *Culture and Organisation*, among others. He has also published several chapters in management-related book.

PATRICK VENTURA

Holds a Bachelor's degree in History from the Federal University of Santa Maria (UFSM, Brazil, 2023). Currently enrolled in the international **Erasmus Mundus Master in Quaternary and Prehistory** programme, hosted by the Polytechnic Institute of Tomar (IPT), Portugal. Is a member of the Laboratory of Archaeology, Societies and Cultures of the Americas (LASCA), where their work focuses on Heritage Education, Experimental Archaeology, and Rock Art Archaeology.

PEDRO PEÇA

Archaeologist. With experience in field work of Prehistoric and Historical periods for more than 20 years. Concluded a Master Erasmus Mundus in Quaternary and Prehistory in 2012. At the present time is a Phd candidate with a research focusing the technological and functional analysis of Solutrean lithic implements of Western Iberia, as a tool to contribute to the definition of social and economic patterns of occupation of this territories in the Last Glacial Maximum.

PIERO DOMINICI

Awarded Title of Full Professor, Social Scientist and Systems Thinker, is Scientific Director of CHAOS (2011) - International Research and Education Programme on "Complex Human Adaptive Organizations and Systems" -, UNESCO IPL Expert and official delegate to UNESCO. Executive President of the Board of Directors at International Engineering and Technology Institute (IETI) and full Fellow of the IIWorld Academy of Art & Science (WAAS), UN Expert and invited speaker, he is Director (Scientific Listening) at the Global Listening Center.

Vice President of the World Complexity Science Academy LATAM, selected Expert of JRC Group - European Commission - and Member of the International Political Science Association (IPSA), he teaches Public Communication, Education towards Complexity and Unpredictability, Sociology of Social Complexity, Global Networks and Security and Intelligence. Complex Systems and Networks, at the University of Perugia and he is a referee for prestigious scientific journals worldwide.

As scientific researcher, educator, author and international speaker for almost thirty years, his main areas of expertise and interest encompass (hyper)complexity, complex systems, transdisciplinarity and knowledge sharing in the fields of education, higher education, systems theory, technology, intelligence, security, citizenship and communication.

Member of the MUR Register of Revisers (Italian Ministry of Higher Education and Research) and Fellow of the New England Complex Systems Institute and of European Complex Systems Society, he is also standing member of several of the most prestigious national and international scientific committees. Author of numerous essays, scientific articles and books.

POMPILIU ALEXANDRU

Pompiliu Alexandru is associated professor within Valahia University of Târgoviște since 2001, Faculty of Political Science, Letters and Communication. Also, he is Director of Research Center in Political Science and Communication within ICSTM (Multidisciplinary Science and Technology Research Institute of Valahia University of Targoviste).

RALDA SALOMON

Holding two bachelor's degrees in Interior Architecture and Archaeology, Ralda Salomon is currently completing a master's degree in archaeology, focusing on Roman wall painting, with a particular interest in the relationship between human artistic expression and society. She is a content creator and presenter for the podcast Archeonass, where Lebanese archaeology is introduced to a wide audience in an accessible and engaging way. In parallel, she works as a creator mediator at the Museum of Lebanese Prehistory at Saint Joseph University in Lebanon, developing educational and cultural mediation activities that connect the public with heritage.

ROSALINDA GRAZIANO

Second-year PhD student in the Doctoral Programme in Heritage, Technology and Territory, and member of CGEO – the Centre for Geosciences. She is an FCT-funded doctoral researcher with the project *"Archaeological heritage and sustainable tourism in Portugal: characterisation, trends, and the structuring of an integrated management strategy"*.

SARA GARCÊS

Sara Garcês is an archaeologist and rock art specialist, serving as Assistant Professor at the Polytechnic Institute of Tomar (IPT) and Coordinator of the Rock Art Archaeology Chair and Laboratory at the Instituto Terra e Memória in Mação. Her research focuses on the chronology, documentation, and conservation of prehistoric rock art in the Tagus Basin. She contributes to major multidisciplinary projects such as FIRST-ART, dedicated to the earliest rock art in the Southwestern Iberian Peninsula (Escoural and Maltravieso caves), and leads the archaeological team of the RA3I Consortium, which integrates Artificial Intelligence and digital imaging in prehistoric art studies. She is also Principal Investigator of OCREZART, exploring early artistic expressions in the Ocreza Valley. Her work bridges field archaeology with computational innovation and archaeometry, extending across Portugal, the UK, South Africa, Brazil, Colombia, and Turkey. She co-edited *The Prehistoric Rock Art of Portugal* (Routledge), directs the journal *Antrope*, and serves on the Scientific Committee of the PRAT-CARP Cultural Route of the Council of Europe.

SARA NASI

Sara Nasi holds a degree in Social and Organisational Psychology (ISCTE-IUL) and works at the intersection of social change, inclusion, and education. She has experience managing social intervention projects, with a focus on Human Rights, Migration, Gender Equality, and Media Literacy. She joined Mapa das Ideias in 2024 as a Project Manager.

SÉRGIO ESPERANCINHA

Sérgio Esperancinha is a geoscientist and consultant in scientific communication. With a PhD from Imperial College London, he works at the interface between geosciences, *storytelling* and multimedia production. He is the founder of Four.Six, an agency dedicated to geocommunication, and has extensive experience in communicating international projects and developing narrative formats for non-specialized audiences.

SERGIU MUSTEAȚĂ

Sergiu Musteață is an archaeologist/historian from the Republic of Moldova and a professor at Valahia University of Târgoviște, Romania. He earned his PhD at the Faculty of History, “Alexandru Ioan Cuza” University of Iași, Romania (1999), and completed his habilitation thesis at the “Ion Creangă” State Pedagogical University of Chișinău (2021). He has been a research fellow supported by numerous international scholarships in the United States, Hungary, Sweden, and Poland, including fellowships from the DAAD and the Humboldt Foundation at the universities of Bonn, Freiburg, and Braunschweig, as well as a Fulbright Scholarship at the University of Maryland, the University of California, Berkeley, and Stanford University. He is the author of eight monographs, more than 300 scholarly publications, editor of over 30 academic volumes, and editor of two scientific journals. His main research interests include the history of Eastern Europe, cultural heritage preservation, and the analysis of history textbooks. ORCID: 0000-0003-2206-9298; E-mail: sergiu.musteata@valahia.ro

SETH CHAGI

Seth Chagi is a Master's student at the Polytechnic University of Tomar researching the relationship between Neanderthal symbolic behavior and paleoecological settings. As a science communicator and founder of the World of Paleoanthropology, he focuses on ethical engagement with the human record. His work bridges academic research in deep history with global public outreach and education.

SILVIU MILOIU

Prof. Dr. Hab. Silviu Miloiu is Professor of History and doctoral supervisor at Valahia University of Târgoviște, where his research centres on twentieth-century international relations, with particular emphasis on the Nordic and Baltic regions. He serves as President of the Romanian Association for Baltic and Nordic Studies and as Editor-in-Chief of *The Romanian Journal for Baltic and Nordic Studies*. At Valahia University, he coordinates the institution's involvement in the KreativEU Alliance, contributing to the development of innovative, cross-disciplinary programmes. His recent work in heritage studies explores the intersections between heritage and memory, with a focus on emerging methodologies such as the gamification of cultural heritage.

STEVEN HARTMAN

Prof. Dr. Steven Hartman is Founding Executive Director of the BRIDGES Sustainability Science Coalition in UNESCO's Management of Social Transformations programme, a role based at ASU's Julie Ann Wrigley Global Futures Laboratory and University of Wales Trinity Saint David. He is also Visiting Professor in the Faculty of History and Philosophy, University of Iceland. A fellow of the World Academy of Art and Science, he serves on the steering committee of The Earth-Humanity Coalition.

SULIANO FERRASSO

Environmental Sciences Program at Universidade do Extremo Sul Catarinense (PPGCA/UNESC) and Laboratório de Arqueologia Pedro Ignácio Schmitz (LAPIS), Scholarship holder (FAPESC-CP19/2024) and Sandwich Scholarship holder (SWE) CNPQ: 403308/2024-0.

VANESSA ANTUNES

PhD student in Heritage, Technology, and Territory (UAL-IPT), with a Master's degree in Archaeological Techniques and in Environmental Management and Auditing, and training in Biology, Archaeology, and Administration. Has over 20 years of experience in environmental impact studies, preventive archaeology, environmental management, and heritage education in Portugal and Brazil. Holds several postgraduate qualifications, including Archaeology, Environmental Management, Artificial Intelligence, and Machine Learning, with scientific output in these fields.

YARA HELOU

Yara Helou is a Master's student in Archaeology at the Lebanese University. Her academic interests focus on archaeological research, cultural heritage, and conservation/restoration, with particular attention to evidence-based heritage interpretation for wider audiences. She is also a music teacher and opera student.



How to reach Mação from Lisbon airport

At the airport

On exiting the main hall, head right to take the Metro.
For that you have to leave the airport.



Metro

You will go down a staircase. Then in the hallway, on the left, you will find the ticket machines.

(It's not complicated but it's a little twisted).

To take the metro, you must acquire a rechargeable card (50 cts). The machine will ask if you already have a card.

After selecting the purchase of the card, select the number of tickets you want (one is enough).

You pay and you will receive your card with a loaded ticket.

PLEASE NOTE, you need 1 card per person. Otherwise, there is a counter with staff, where you can head at.

Then go through the metro gates. If you travel in group and have a lot of suitcases, pass one of you first, then pass the suitcases over the porticoes. If you travel alone, make sure to pass the baggage first.

At the airport station there is only one metro line. So, on one side it is only the terminus and you must take the other side, with the metro in the direction S. Sebastião station. Then exit at Oriente station (3rd station from the airport).



Oriente train station

To exit the metro, you must use your card to go through the porticoes, after climbing a few stairs. Once passing the porticoes, take the stairs (yes, yes, ... again). You will arrive in the Hall.

Take the escalators, again. You will arrive outside.

Then take the stairs on your right (you will learn to enjoy the stairs). You will arrive in the hall of the train station. Head towards counter 13, at the back. Normally this is the counter for regional trains.

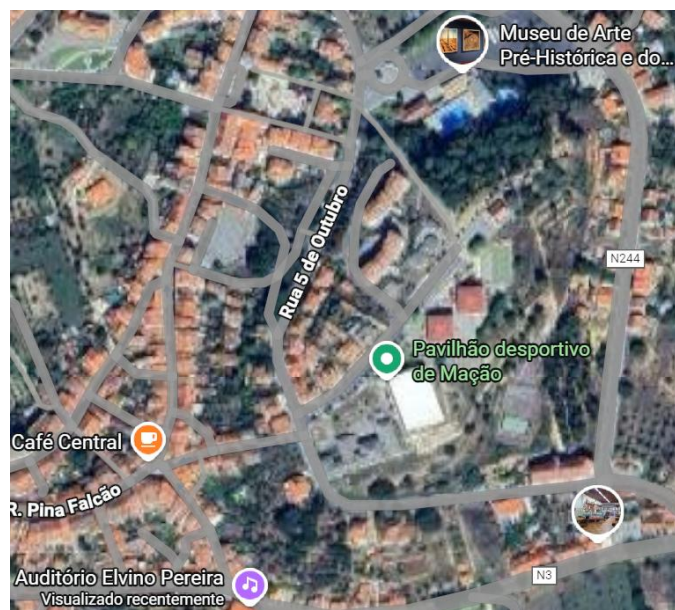
At the counter, request 1 ticket for Alvega / Ortiga (the train station closer to Mação).

Check the screens to see the train's departure time and platform. Before taking the escalator to the platform, electronically validate your ticket at the terminals. The train direction will be "Castelo Branco" (Alvega / Ortiga is a train stop, in the middle of that itinerary).

Please note: If your train is not direct, the first destination will be: Entroncamento, where you will have to change to another (heading to Castelo Branco). When purchasing the ticket, ask for which train you should take, and if it is direct or if you need to commute at Entroncamento.

Please inform us of your time of arrival to Alvega / Ortiga so that someone can be there to meet you on your first arrival.

Venue



Centro Cultural Elvino Pereira, Mação, Portugal

39.55334416165925, -7.995515874227617

Organization

Local team

Luiz Oosterbeek, Anabela B. Pereira, Sandra Alexandre, Pierluigi Rosina, Sara Garcês, Hugo Gomes, Rosa Nico, Vítor Teixeira, Virgínia Lattao.

Program coordinators

Luiz Oosterbeek (UNESCO Chair and APHELEIA), Piero Dominici (CHAOS), Judy Tzu-Chun Wu (UC Irvine), Sergiu Musteata (Univ. Targoviste and KEU), Silviu Miloiu (Univ. Targoviste and KEU), Nuno Guimarães da Costa (APHELEIA), Steven Hartman (UNESCO-MOST BRIDGES).

Contacts

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