



Αpheleia  
Λφέλεια

Humanities International Association  
For Cultural Integrated Landscape Management

## APHELEIA 10<sup>th</sup> International Seminar

Centro Cultural Elvino Pereira, Mação, Portugal  
13-22 March, 2024



## Musems, Landscapes and Governance - programme -

### Wednesday 13

15h30 – *Apheleia: 10 years*, Luiz Oosterbeek

16h00 – *The paths are to be trodden...*, Gustavo Santos, Luís Delgado, Maria Beatriz Pires and Rafael Loureiro

16h30 – *Between research, education and regional network of museums. A year of synergy with the local communities in the state museums in Molise (Southern Italy) and prospects for the future*, Enrico Rinaldi, Annarosa Di Nucci, Pierangelo Izzo, Davide Delfino

### Thursday 14

9h30 – *Opening addresses*

10h00 – *Past and Present Soundscapes. Theoretical-practical journey of music and sound archaeology – Session introduction*, Fernando Coimbra, Dragos Gheorghiu and George Nash

10h10 – *Experimenting a Neolithic archaeoacoustic object*, Dragos Gheorghiu

10h40 – *The sound of silence: Making sense of how sound and vision were restricted around later prehistoric burial-ritual and landscape monuments*, George Nash

11h10 – *Coffee-break*

11h30 – *Archaeoacoustics: hearing and seeing ancient sounds*, Paul Devereux (online)

11h40 – *Acoustics of the prehistoric hypogea of Quinta do Anjo and Carenque (Portugal)*, Ari de Carvalho, Fernando Coimbra

12h10 – *The Jaw Harp and the acoustics of entering trance, a focus on Mongolia*, Rufus Malim

12h40 – *Debate*

14h30 – *Workshop: Making bone idiophones. Replica of Palaeolithic rhythmic instruments*, Rodrigo Santos

16h00 – *Demonstration of replicas of prehistoric and ancient musical instruments. Brief introduction. Early musical behavior*, Fernando Coimbra



16h15 – *Musical Session*, Fernando Coimbra and José Mateus

16h45 – Coffee-break

17h00 – *The hand in the beginning: sound and image*, Rita Figueiredo (audiovisual documentary)

17h30 - Conclusions

### Friday 15

9h30 – *New symbolic territories of humanity’s complex landscapes*, Piero Dominici

10h45 – Coffee-break

11h00 – *Museums as a "Free Zone". Perspectives for Coexistence among Human Beings through Cultural Infrastructures*, Maurizio Quagliuolo

14h30 – *Scenic Archaeology. For a Replayable Realistic Replica of the Past*, José Mateus and Paula Queiroz

### Saturday 16

9h30 – *Disputatio. Theory and method to address the social relevance of the Humanities and Museums*, Luiz Oosterbeek

10h45 – Coffee-break

11h00 – *MuArq: Museum of Archaeology of UFMS, research base, sustainability for the Rock Trail*, Lia Raquel Toledo Brambilla Gasques and Ivo Leite Filho

11h45 – *Time Salvaged from the Sea. More than an exhibition, a mark in time*, Adolfo Silveira

(the afternoon session will be held at ITM – Earth and Memory Institute)

14h30 – *Practices of the Laboratory of Archeology, Societies and Cultures of the Americas- LASCA: FUSM in dialogue*, André Luis Ramos Soares

16h30 – *Experimentation workshop*, Rodrigo Santos

21h00 – *Concert: Ancient Voices of the Island*, by Giulia Gallina



Giulia Gallina

### Sunday 17

9h30 – *Papel de los Museos en la promoción de la Cultura Científica*, Eduardo José Campechano-Escalona

10h45 – Coffee-break

11h00 – *Experimental project on portable rock art engravings*, Ariadna Timoneda Afrasinei

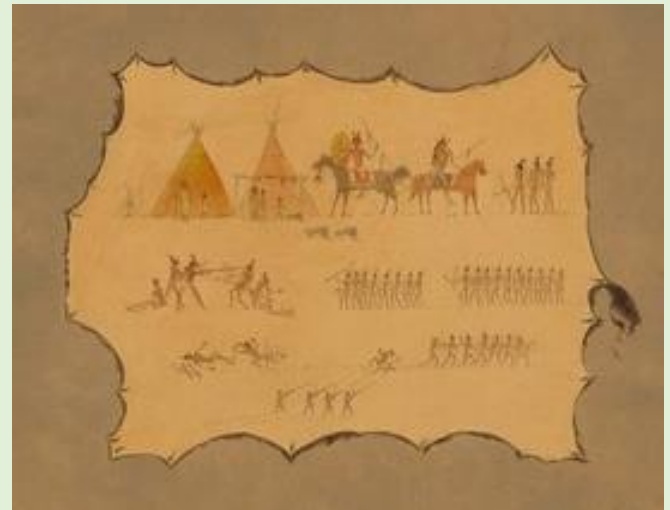
11h20 – *Mapping the Archaeological Heritage and the History and Culture of Indigenous Peoples as a subsidy for educational processes in primary education in the territory of the UNESCO Global Geopark Southern Canyons Pathways*, Juliano Bitencourt Campos et al.

14h30 – *Beyond structure: museums and their implications*, Carlos Augusto Rodríguez Martínez (online)

15h00 – *Museum collections hide more than material pieces. The case of lithic matrices for Muisca metallurgy* Carlos Augusto Rodríguez Martínez (online)

15h30 – *The Metaverse Museum: Museum experience in the digital age*, Marco Martins

16h00 – Visit to the Museum of Mação



George Catlin, Facsimile of a Cheyenne Robe (1861/1869)

### Monday 18

9h30 – *“Routes Back to the Roots” – DiVA’s European Cooperation Consortium, the Digital and Immaterial Village’s Archives new concept of History from bellow, in the ultra-peripheral and very low population density rural areas*, Ricardo Branco

10h30 – Coffee-break

11h00 – *Res Urbanae*, Helena Zemankóva

11h30 – *The productive future of industrial sites. Between heritage museumification and experimental fields* – Zoltán Somhegyi

14h30 – Field Study Excursion

## Tuesday 19

9h30 – *NEB's ARC. From the "House of Muses" and back*, Nuno Guimarães da Costa

10h45 – Coffee-break

11h00 – *Cultural Heritage of the Gaúcha Countryside: cartography of a Diffuse Museum*, João Fernando Igansi Nunes, Alcides Gomes Neto and Carolina Magalhães Falcão

11h45 – *Museums in industrial ruins: memory of work in rural landscapes in southern Brazil*, Francisca Ferreira Michelin, Jossana Peil Coelho, Amanda Mensch Eltz

14h30 – *Workshop on Transdisciplinary projects design*, Nuno Guimarães da Costa

## Wednesday 20

9h30 – *The Museum as Multiverse: New Connections Between Past, Present and Future*, John Crowley

10h45 – Coffee-break

11h00 – *Sound and Museology*, Ari de Carvalho

14h30 – APHELEIA Board meeting (restricted)



Anta da Lajinha, Mação



## Thursday 21

9h30 – *Bridging History and Innovation: The Evolving Role of Site Museums in Indonesia*, Devi Ayu Aurora Nasution

9h50 – *Small collections, great realities: Inquiring into the potential of small museums in promoting prehistoric heritage (examples from Italy)*, Trishia Gayle Palconit

10h10 – *The musealization of Prehistory in Portugal*, Maria Ana Rosa

10h30 – Coffee-break

11h00 – *Re-Assessment of Museums and Natural/Cultural Heritage in Nigeria: A Case Study of Ekiti State*, Mary Aderonke Oguntuase et al.

11h20 – *Development Plan Studies of Archaeo-geotourism in Kapilvastu-Lumbini-Tansen area, Lumbini Province, Nepal*, Vikram Shrestha

11h40 – *Historical places of Lahore, Pakistan*, Alia Batool

12h00 – 14h30 – International Day of Poetry (co-organized with the Library of Mação)

## Friday 22

10h00 Final debate and conclusions. Delivery of Certificates

12h00 Closure of the X Apheleia Seminar



Henri Fantin-Latour, *Still Life with Mustard Pot* (1860)



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## APHELEIA 10<sup>th</sup> International Seminar

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13-23 March, 2024

### Abstracts

**Adolfo Silveira**, Autonomous University of Lisbon, Geosciences Center

#### **Time Salvaged from the Sea. More than an exhibition, a mark in time.**

"Time Savaged from the Sea", an exhibition that was on present at the National Museum of Archaeology between 2014 and 2015, evoked the last 30 years of the history of nautical and underwater archaeology in Portugal. It was a milestone for the knowledge and affirmation of this activity in Portugal.

This exhibition would be devised of new proposals and new museological and museographic concepts, proposed a visit through time and at each step reconstituted the contexts and testimonies that the sea hid for centuries. Time capsules that emerge and recover this maritime memory of all of us.

Thirty years of effective archaeological intervention in Portuguese waters necessarily suggest intervention in numerous places and a consolidated path of research, but even today and in the next generations we will continue to identify unknown fragments of the territory, adding knowledge to this intimate and secular connection with the sea.

Given the chronological and typological diversity of the collections, we have exposed the most representative and unique sets of each of the periods, but also those that have already contributed to making known a little more of our history. We traced a route from the pre-Roman era to the contemporary period, providing a reading that would translate not only the importance of the object as a find in the aquatic environment but, above all, that would allow the visitor to contextualize himself with the archaeological unity that represents the site in all its aspects and relational interdependence of knowledge transmission.

The testimony of the shipwreck is a whole that reflects an accident, a misfortune, but that today and through its remains dictates to us when, how and why. Each unit has been documented with images to show how excavations and safeguarding work are carried out. The idea of collecting objects of arbitrary submerged provenance or treasure hunting was demystified and the methods and processes of archaeological intervention and their necessary application by accredited specialists were exemplified. The visitor, having already seen archaeological work on land, had the opportunity to observe how they are carried out at sea.

We have taken a step forward and we are pleased to pave the way for the future of research in Portugal, which is now being carried out through the Universities and the Centre for Nautical and Underwater Archaeology, under the supervision of the Portuguese State.

**Alia Batool**, Master student Prehistoric Archaeology and Rock Art, Polytechnic Institute of Tomar

#### **Historical places of Lahore, Pakistan**

Lahore is the capital and largest city of the Pakistani province of Punjab. With a population of more than 13 million, it ranks as the 26th largest metropolis in the world and the second largest in Pakistan, after Karachi. Lahore has a significant cultural impact on Pakistan. Lahore, a significant publishing hub and UNESCO City of Literature, continues to be the epicenter of Pakistan's literary sector. A large portion of Pakistan's tourism business is based in this city, which is home

to numerous Sikh and Sufi shrines, the Walled City, and the well-known mosques of Wazir Khan and Badshahi. The Lahore Fort and Shalimar Gardens, two UNESCO World Heritage Sites, are also located in Lahore. Lahore is home to an impressive array of historical sites, each providing a different perspective on the intricate fabric of the city. The Walled City of Lahore is a UNESCO World Heritage Site. It is a medieval city center that dates back to the second century AD. It's a labyrinth of winding lanes, hopping bazaars, and old gateways, havelis, and mosques ancient structures. Badshahi Mosque: Known for its elaborate features, massive scale, and white marble front, this Mughal-era architectural wonder is one of the world's largest mosques. Lahore Fort, a UNESCO World Heritage Site, tells tales of Mughal grandeur with buildings like Moti Masjid (Pearl Mosque) and Sheesh Mahal (Palace of Mirrors). Shalimar Gardens: With their terraced pattern, cascading water channels, and elaborate fountains, these gardens are a masterwork of Mughal landscape architecture. Samadhi of Ranjit Singh: The mausoleum of Maharaja Ranjit Singh, the founder of the Sikh Empire, is a blend of Mughal and Hindu architectural styles. Lahore Museum: Housing a vast collection of artifacts spanning centuries, this museum offers a glimpse into the rich history and culture of Lahore and Pakistan. These sites act as a portal to the past, offering a glimpse into the remarkable history and diverse cultural fabric that have shaped this dynamic city.

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**André Luis Ramos Soares**, Titular Professor at History Department, Federal University of Santa Maria, Brasil. UNESCO Chair Borders and Migrations Chairholder. E-mail: andre.soares@ufsm.br

### **Practices of the Laboratory of Archeology, Societies and Cultures of the Americas- LASCA: FUSM in dialogue**

The Laboratory of Archeology, Societies and Cultures of the Americas - LASCA, at the Federal University of Santa Maria - UFSM, located in the city of Santa Maria, State of Rio Grande do Sul, Brazil, has been developing activities for more than 40 years since its inauguration. The dialogue established with the community will be addressed here at two points: Heritage Education for the dissemination and socialization of scientific knowledge about Archeology in the central region of the state, and the return or feedback from the community, manifested through donations of archaeological materials found fortuitously throughout these four decades.

Key words – Laboratory/museum; donations; heritage education

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**Ari de Carvalho**, Earth and Memory Institute, ITM

### **Sound and Museology**

What is the importance of sound in our lives? Can we change our perception of the place where we are, of what we feel, of the experience we live? And in museology, can the use of sound elevate communication, the experience lived by visitors? Could it be that by using sound in complementarity with the physical museum space and other media technologies, we achieve greater effectiveness in the dissemination of the objects on display and can we go further? To take the visitor to a place of immersion, where the knowledge of the object and information about it can be experienced in a greater understanding of it? And how can be the importance of sound, as a heritage of a place and it fit into the museum space, also as heritage.

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**Ari de Carvalho**, ITM - Earth and Memory Institute, and Fernando Coimbra, ITM; Geosciences Centre of Coimbra University

### **Acoustics of the prehistoric hypogea of Quinta do Anjo and Carenque (Portugal)**

The hypogea of Quinta do Anjo and Carenque, located respectively in the municipalities of Palmela and Amadora, near Lisbon, are late prehistoric burial places excavated by humans in soft limestone. Their circular plan and a narrow entrance produce an undeniable resonance that is audible even when speaking inside the monuments. The authors carried out acoustic experiments based on playing two replicas of prehistoric ceramic drums, which were recorded with two loudspeakers Genelec 1029a, an audio interface universal audio apollo X2, an Apple Macintosh Power Book Pro M1, a microphone Beringher measurement condenser microphone ECM8000 and with the REW Room EQ Wizard 5.20. This presentation includes two parts: the first is about the archaeological context of the monuments; the second displays the sonorities produced inside the hypogea.

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**Ariadna Timoneda Afrasinei**, IMQP International Master Quaternary and Prehistory student, Universitat Rovir i Virgili, Tarragona

### **Experimental project on portable rock art engravings**

The experimental project on portable rock art engravings aims to develop an analytical model to ascertain the intentional creation of such artifacts. It explores the functionality of these pieces, departing from traditional aesthetic and symbolic interpretations. Through microscopic analysis and the concept of operative chain, the study reconstructs the actions of the artists within their social context. Prehistoric art is viewed as a means to understand past societies, shedding light on their organization and functioning. By focusing on utility rather than symbolic meaning, the project offers insights into daily life and societal dynamics of ancient groups. This approach also avoids imposing arbitrary interpretations on

artifacts. Understanding the functionality of portable rock art pieces helps to unravel the operational chain of past societies, providing valuable insights into their daily activities and cultural practices.

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**Carlos Augusto Rodríguez Martínez**, GIPRI Colombia, Instituto Terra e Memória, CGEO, Docente Universidad Pedagógica Nacional, PhD student Patrimônio, Tecnologia e Território at Universidade Autónoma de Lisboa and Instituto Politécnico de Tomar, [carlosrupestre@hotmail.com](mailto:carlosrupestre@hotmail.com)

### **Beyond structure: museums and their implications**

Museums are modern west institutions that relate with four main categories: memory, time, diversity, and the power that they have accumulated in the last decades. It must be added to this, materiality – there is no museum without material world- that is made up of rescued fragments of the unavoidable process of destruction that goes along with humanity. This research reflects upon what museums currently speak out about and if it is worth to maintain them or not. The contemporary world fully interconnected and ‘open’, implies a tremendous homogenization process in an unidimensional fashion. The functions of a museum seem to be related to demonstrating the diversity of humanity through time, comprehending that everything is perishable, proving the importance of symbols, and preserving legacy. All this, weaving the existence of societies, and seemingly guaranteeing the preservation of the most treasured material and linguistic consciousness, meaning, of doing and thinking. It could be assumed that with the implementation of information systems and the network and its virtualization; the tangible museum, its gallery space and showcases, are condemned. Questions arise however, ¿what is lost?, ¿what are the further implications? And ¿how can it be replaced? These are issues that will be addressed.

Key words: museums, memory, time, power, diversity, do-think.

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**Carlos Augusto Rodríguez Martínez**, GIPRI Colombia, Instituto Terra e Memória, CGEO, Docente Universidad Pedagógica Nacional, PhD student Patrimônio, Tecnologia e Território at Universidade Autónoma de Lisboa and Instituto Politécnico de Tomar, [carlosrupestre@hotmail.com](mailto:carlosrupestre@hotmail.com)

### **Museum collections hide more than material pieces. The case of lithic matrices for Muisca metallurgy**

Doing, organizing, taking care, and exhibiting collections, seems a customary task in museums. Nevertheless, considering how the pieces landed in the place, what was their transit, and what were the implications in one or other location; is pivotal to comprehending the social intentions of collectors and their institutions at a certain moment in time. It should not be dismissed that museums are not neutral social institutions, on the contrary, they hold a strong relationship with dominant ideologies. This research considers various lithic matrices collections – both public and private- for the Muisca metallurgy, some of the collections are in Colombia and some others in European museums. They exist since XIX century, and with them, also exist different explanatory discourses from the communities that elaborated them, as well as discourses about the role that they played in the national and human culture. The lithic matrices for the Muisca metallurgy, are halfway between technique and art, elaborated to be used as molds, now days they are the evidence of the aesthetic complexity of the ancient inhabitants of Colombian’s central plateau. However, the discourse that goes along with the exhibition and the collections is what is discussed. At the end it will be proposed the need for a unification of those pieces in only one collection.

Key words: metallurgy, Muisca, collections, interpretation, society, ideology.

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**Devi Ayu Aurora Nasution**, IMQP International Master Quaternary and Prehistory student, Università Degli Studi di Ferrara, [deviayuauro.nasution@edu.unife.it](mailto:deviayuauro.nasution@edu.unife.it)

### **Bridging History and Innovation: The Evolving Role of Site Museums in Indonesia**

Indonesia's site museums are swiftly adapting to the modern era, not only by preserving historical artifacts but also by integrating innovative practices. The Sangiran museum stands out for its skillful blend of historical preservation with contemporary engagement methods, setting a benchmark in the field. Similarly, developing museums like Gua Harimau, Lambanapu, Dayu, Patiayam, and Semedo are embracing these changes, overcoming challenges such as limited funding, community engagement, and environmental conservation. The way these site museums are evolving is having a positive effect both inside and outside the museum, benefiting local communities and enhancing Indonesia's cultural scene. They also reflect a global trend in museum practices, showcasing a shift towards more interactive, community-focused, and forward-thinking approaches. This change underlines the growing importance of site museums in Indonesia, not just as guardians of the past but as active contributors to the present and future societal needs. This article offers an in-depth view of how these vital cultural institutions are successfully navigating the balance between historical significance and modern-day relevance.

Keywords: site museum; museum innovation; preservation

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**Dragos Gheorghiu**, Doctoral School of Arts, University of Bucharest

### **Experimenting a Neolithic archaeoacoustic object**

Recent studies of Neolithic material culture have revealed the existence of a diverse number of archaeoacoustic ceramic objects, including whistles and drums.

It is rare, however, for these objects to have iconic representations, using zoomorphic or anthropomorphic images. One such case is that of the anthropomorphic vessel from Parța in the Chalcolithic Vinča tradition, south-west of Romania. The ceramic vessel is in the form of a bowl with two openings and shows the image of an anthropomorphic figure with hands positioned in front of the figure and a wide open mouth. Experiments carried out by replicating the vessel were aimed at testing its acoustics and revealed its possible use as a resonant instrument, altering and amplifying the human voice, like the ceramic hunting pots.

Apart from animal calling, altering, and amplifying the human voice could also be used in various shamanic rituals. Such a hypothesis re-situates the Parța vessel from a functional to a spiritual area.

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**Eduardo José Campechano-Escalona**, Universidad César Vallejo, Perú

### **Papel de los Museos en la promoción de la Cultura Científica**

Profesor de lengua y Literatura. Master en Lingüística egresado de la Universidad Pedagógica Experimental Libertador-Venezuela. Doctor en Ciencias de la Educación, Especialista en Análisis del Discurso, Sociosemiótica y procesos de Comunicación Intercultural. Ha desarrollado una línea de investigación que está orientada a la Educación para la sostenibilidad y a la didáctica de la ciencia. Conoce y maneja indicadores de gestión para la formulación de proyectos de I+D+i, producción editorial y programas de Responsabilidad Social Universitaria (RSU). Jefe de Publicaciones Científicas del Centro de Difusión Científica y Cultural de la Universidad César Vallejo (Perú).

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**Enrico Rinaldi**, director [enrico.rinaldi@cultura.gov.it](mailto:enrico.rinaldi@cultura.gov.it), Annarosa Di Nucci, archaeologist [annarosa.dinucci@cultura.gov.it](mailto:annarosa.dinucci@cultura.gov.it), Pierangelo Izzo, architect [pierangelo.izzo@cultura.gov.it](mailto:pierangelo.izzo@cultura.gov.it), Davide Delfino, archaeologist [davide.delfino@cultura.gov.it](mailto:davide.delfino@cultura.gov.it), Parco archeologico di Sepino e Museo Sannitico di Campobasso - Direzione regionale Musei Molise

### **Between research, education and regional network of museums. A year of synergy with the local communities in the state museums in Molise (Southern Italy) and prospects for the future.**

In this work, activities and results carried out in 2023 in the state museums in Molise will be shared. We will discuss the strategic directions aimed at bringing various types of public closer to museums and archaeological areas, but also the strategy to increase the sense of the presence of state places of culture in the territory, raising awareness among communities. The main activities carried out in this sense will be illustrated, in particular: research projects, education projects, regional promotion of states museums, synergy between state and non-state museums. The results obtained with universities, schools, related industries, local communities and authorities in the region they already show a greater awareness of having a cultural and interdisciplinary hub in the region serving the communities, and will be the starting point for the work that awaits the new structure of state museums in Molise, following the recent reform of the Ministry of Culture.

Keywords: Molise, museums, research, education, regional network

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**Fernando Coimbra**, Instituto Terra e Memória; Geosciences Centre of Coimbra University, and José Mateus, CGEO, Politechnic Institute of Tomar

### **Musical Session**

Short musical session based on replicas of Neolithic clay drums, bone and bamboo flutes, played together by the authors

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**Fernando Coimbra**, ITM - Earth and Memory Institute; Geosciences Centre of Coimbra University

### **Demonstration of replicas of prehistoric and ancient musical instruments. Brief introduction. Early musical behavior**

The author makes brief considerations about the origins of an early musical behaviour, starting in the Upper Palaeolithic, based in archaeological evidence of early musical instruments and rock art representations. After the sedentary process, the discovery of new raw-materials allows the production of different types of musical instruments, which will also be shown by several examples

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**Francisca Ferreira Michelin**, PPG em Memória Social e Patrimônio Cultural. Universidade Federal de Pelotas; Jossana Peil Coelho, Pós-doutoranda no PPG em Memória Social e Patrimônio Cultural, UFPEL; Amanda Mensch Eltz PhD student, PPG em Memória Social e Patrimônio Cultural, UFPEL.

### **Museums in industrial ruins: memory of work in rural landscapes in southern Brazil**

This text presents reflections arising from ongoing research. This research takes a ruskinian perspective in studying the possibility of understanding museums as a place for sharing memories of former workers of extinct factories in rural areas. It is though to be possible to implement an inventory aiming at making the community involved with the remains of the factory and promoting the emergence of recovery projects and new uses of the region's industrial heritage.

Keywords: Museums; industrial heritage; working memory; rural landscapes; southern Brazil.

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**George Nash**, Geosciences Centre of Coimbra University; ITM (Earth and Memory Institute), Portugal & Department of Archaeology, Classics and Egyptology, University of Liverpool, UK

### **The sound of silence: Making sense of how sound and vision were restricted around later prehistoric burial-ritual and landscape monuments**

It is almost impossible to consider sound as tangible evidence unless some form of musical instrumentation is incorporated into the archaeological record. There is within later British prehistory a fragmentary record that provides tangible evidence that [musical] sound formed part of what I would term 'A theatre of Performance' within burial and ritual landscape monuments such as Stonehenge. This paper will discuss the available tangible and intangible evidence and suggest that sound, like vision within a ritual context was restricted (i.e., who was allowed to see and hear what and when). This discussion forms part of an ongoing project - Sound of Silence at Stonehenge.

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**Giulia Gallina**

#### **Ancient Voices of the Island**

The main objective of this project, in Portuguese "Antigas Vozes da Ilha", was to collect sounds that represent the island of Kefalonia, from expressions of nature to human traditions, in order to incorporate them into minimalist musical compositions. This working approach aims to create a meditative sound experience whose aim is to bring out a sonic identity of the island through an "artistic repository of sounds".

Being a *site-specific artistic composition*, this project aims to contribute to the cultural heritage of the island by creating a repository of distinctive sounds that can only be heard in Kefalonia. The particular geological characteristics of this place have given rise to a territory rich in caves, valleys and sinkholes (circular depressions in karst limestone terrain).

The soundscape evoked in this collection is intended to be inspired by soundwalks, where our ears are progressively exposed to all the sounds that surround us and whose main objective is to stimulate an experience of active listening to the surrounding environment.

In this performance, the sounds presented are specific to the island of Kefalonia and encompass a wide range of landscape variations, from rural to urban, from traditional to industrial, and are intentionally processed in order to create a unique piece of sound art.

The static minimalist nature of the compositions in this performance suggest cyclical and concentric images combined with the sounds of the landscape, and are intended to produce a kind of "hypnotic state", creating a different sense of time, where the audience hears all the details and changes in the pattern.

The deliberate engagement of our auditory senses makes us aware of where we are in the present moment and temporarily moves us away from the constant noise produced by our mind's incessant flow of thoughts, attuning us to a meditative and sacred space where we can observe reality from a different point of view and experience a positive detachment from the ego.

Giulia Gallina is a sound artist, musician and linguist, originally from Milan, Italy and currently residing in Lisbon, Portugal. Trained in music composition and languages, her artistic work involves music, sound art, eco-art, activism, mindfulness and is usually developed in a site-specific context.

Through the exploration of different places, textures, and environments, she creates contemplative and intriguing soundscapes, engaging elements of nature and man-made sounds, and incorporating them into her own electroacoustic musical compositions. By interweaving threads of sound, timbres, patterns, and melodies, his performances evoke an emerging microcosm of sounds, resulting in an immersive experience, open to multiple perceptions. The soundscapes evoked in his collections and performances are intended to create an artistic repository of sounds belonging to a particular location, encompassing a full range of acoustic variations, and are intentionally processed in order to create a piece of sound art.

In his career, collaboration with other artists is also important and includes recent projects, such as:

- The permanent sound installation "Calling Oikos", on the Island of Kefalonia, Greece, as part of the first International Environmental Arts Festival "We Are Nature", together with the artists "Being Sound" (USA), 2023
- The sound art project "Voix Invisibles", created between Morocco, Portugal and Italy, awarded the Anna Lindh Foundation's grant "Mobility for Creativity" and subsequently presented on Italian National Radio RAI3 on the occasion of the International Day for the Elimination of Violence against Women, 2023



- The newly formed musical project "Asteria" is a meeting of six women who embark on a deep exploration into ancient Mediterranean traditions, 2023.
- In partnership with musician Rui Maia (Portugal), he releases the album "Storm Factory", in which his sensory piano is inspired by sea voyages and ancient myths, where he finds a complex set of industrial and disconcerting sounds, 2021.
- The international collective "The Loafing Heroes" presents a *dreamfolk sound*, through the action of *Loafing*, or the wandering being, and can be considered one of the last acts of subversive joy in an era of acceleration and amnesia.
- She has been an integral part of this project since 2013 and assumes, in addition to her voice, instruments such as autoharp, keyboard and percussion.

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**Gustavo Santos**, Luís Delgado, Maria Beatriz Pires, Rafael Loureiro, students of the Agrupamento de Escolas Verde Horizonte, Mação (Class teacher: Sílvia Ramadas)

### **The paths are to be trodden...**

Project developed in two years time within the scope of the Citizenship School Strategy.

The themes dealt with were Volunteering and Historical and Cultural Identity, Entrepreneurship and Gender Equality.

The long term project was done in partnership with the Museum of Rock Art and the Andakatu Archaeo Park Project.

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**Helena Zemankóva**, Technical University of Brno

### **Res Urbanae**

The RES URBANAE EU project , Creative Europe , is in line with current urban issues of three cities - Brno, Brest, Dresden- whose histories reveal common trajectories, there were destroyed by the bombings of the Second World War and then rebuilt in different ways, and according to their own temporalities.

The project offers a new perspective that renews knowledge of urban history , particularly that of reconstruction in the light of the world in transition and the resilience of cities.

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**João Fernando Igansi Nunes**, Universidade Federal de Pelotas (UFPEL); PhD students Alcides Gomes Neto and Carolina Magalhães Falcão, PPG em Memória Social e Patrimônio Cultural, UFPEL

### **Cultural Heritage of the Gaúcha Countryside: cartography of a Diffuse Museum**

The Cultural Heritage in the Campanha Gaúcha unveils itself as a living fabric, weaving together history, identity, and landscape into an open, diffuse museum. Carlos Brandão, in 1980, when conceptualizing the "diffuse museum," transcended physical boundaries, manifesting within the territory's very fabric, steeped in sociomuseology's concepts, and embracing a participative community political posture. In John R. Kinard's 1985 metaphor of a "neighbourhood museum," the Campanha Gaúcha emerges as a space where stories, memories, and knowledge contribute to addressing social and urban issues. As it spreads through the productive landscape's elements of this rural mosaic, it fosters a lively, dynamic musealization, transforming cultural heritage into a tangible testament to the territory's identity and history. This mosaic-like vision of the Campanha Gaúcha revitalizes cultural narratives and reinforces participative governance, placing the community at the heart of Cultural Heritage preservation.

Keywords: Cultural heritage; rural landscapes; diffuse museum; cartography; gaúcha countryside.

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**John Crowley**, APHELEIA board, Hagrath Consulting

### **The Museum as Multiverse: New Connections Between Past, Present and Future**

The idea of a "museum" is generally framed in terms of making the past present. Indeed, regulatory frameworks for what can count as a museum sometimes include the explicit requirement of a collection to be conserved and displayed, and these functions are central to museum mission statements even when others – such as ongoing research, outreach and public education – are given prominence. Yet, at the same time, it is obvious in practice that making the past present is a creative and transformative process, not just an act of conservation and display, as museum redesign in controversial settings has often shown. Fresh thinking about museums thus invites a stronger focus on present practices in terms of how they incorporate the past and thus open up the future.

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**José Mateus, Paula Queiroz**, Terra Scenica

### **Scenic Archaeology. For a Replayable Realistic Replica of the Past**

This workshop considers a new way of thinking the archaeological site as an object of research and musealization. It derives directly from the concrete study programs on the AVECSTA Cave and on the Ruin of the Old Convent of Penafirme - research that involves us in the coordination of a team of broad disciplinary diversity.

The metaphor of the archaeological excavation as a unique manuscript book that inexorably is destroyed the moment is read, is here a starting point for reflection and innovation.

We set the challenge: Why not... Can we dismantle an archaeological site with an ultra-detailed recording strategy, at the various scales and themes of approach, so that it can be replicated virtually in a complex game scenario? If this would be possible, to the metaphor of the degradable single book, we would respond with: Let's virtually build a Replayable

Realistic Replica, a vRRR; In this way we will be able to re-excavate the same site over and over again, seeking to re-read it (successively, iteratively) in a different complementary way.

Registration and virtual restitution are today common aspects in terms of museology: Right... But what we propose here is to go beyond a simple communication platform. We want to pursue a program of simulative playful reenactment that can add Science to the traditional program of Archaeologies in the line of a Virtual Experimental Archaeology of multiple solutions.

This workshop explores this possibility, in an illustrative way: starting from very comprehensive evidence of the dismantled site, under the disciplinary multi-vision at various scales, re-enacting the archaeological entities recorded in a game scenario, through a virtualization process based on the modelling simulation of articulations and processes. Finally, to evaluate the scientific potential of this strategy, beyond the strict museological scope.

One of the pillars of this adventure is to reconsider a large part of the archaeological objects as actors in a theatrical scenario.

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**Juliano Bitencourt Campos**, Laboratório de Arqueologia Pedro Ignácio Schmitz (LAPIS) at Universidade do Extremo Sul Catarinense (PPGCA, UNESCO), ITM, CGEO [jbi@unesc.net](mailto:jbi@unesc.net); Jairo José Zocche, Laboratório de Ecologia de Paisagem e de Vertebrados (LABECO) at Universidade do Extremo Sul Catarinense (UNESC); Carlos Paulo dos Passos Matias, José Gustavo Santos da Silva, Tarcísio Roldão da Rosa, Diego Dias Pavei, Maria da Gloria Tavares Demamann, PhD students at UNESC; Luciano Miranda, Monica Guglielmi, Carolina Porto Luiz, Master students at UNESC; Estefani Oliveira Serafim, Breno Ferreira Fontana, Luiz Miguel Ghedin, grantholders of LAPIS at UNESC; Lucy Cristina Osteto, Mikael Mizieski, History and Visual Arts lecturers, UNESC.

### **Mapping the Archaeological Heritage and the History and Culture of Indigenous Peoples as a subsidy for educational processes in primary education in the territory of the UNESCO Global Geopark Southern Canyons Pathways**

Designed in collaboration between researchers from the Universidade do Extremo Sul Catarinense - UNESC, Brazil, with the participation of the technical team of the UNESCO Global Geopark Southern Canyons Pathways - UGG'p CCS, and the indigenous communities of the territory, this project represents an initiative for the sharing of knowledge and aims to develop the cartography of the archaeological, historical and cultural heritage of the indigenous peoples in the territory of the UGG'p CSS, involving, through Heritage Education, the elementary schools of the municipalities that make up the territory.

The schools involved in the project go through stages of visits by the team, with training and an exchange of knowledge between teachers and students in the construction of participatory cartography in the classroom, highlighting the history, culture, archaeological heritage; cultural and natural landscapes and geobiodiversity of the region-

**Key words:** Local communities; Sustainability; Education; Heritage education.

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**Lia Raquel Toledo Brambilla Gasques**, Universidade Federal de Mato Grosso do Sul, cátedra UNESCO de Humanidades: Fronteiras e Migrações; Ivo Leite Filho, Universidade Federal de Mato Grosso do Sul

### **MuArq: Museum of Archaeology of UFMS, research base, sustainability for the Rock Trail**

The Rock Trail Program: Innovations and Social Technologies in the local Bioeconomy receives funding from the Foundation for the Support of the Development of Teaching, Science and Technology of the State of Mato Grosso do Sul (FUNDECT). This came about through the results of the archaeological research resulting from the UFMS archaeology museum. The program has been creating social innovation and sustainable development actions for the northern region of the state of Mato Grosso do Sul. The region is not very industrialized and there is a lot of evasion of citizens. Thus, it was sought to provoke in this citizen of Mato Grosso do Sul, a way for them to appropriate the knowledge produced in the research involving in 7 (seven) Axes (Archaeological, Geopaleontological, Food, Chemical-Pharmaceutical, Botanical, Art and Tourism), creating learning situations about the cultural process and economic circulation based on the archaeological and geopaleontological remains of the region. The geopaleontological, archaeological, historical, cultural heritage and the environment in which the municipalities of the Rock Trail are inserted offer opportunities to stimulate students, teachers, servers, merchants, artisans and tourism conductors, leading them to know what a cultural and heritage asset is and understand that popularizing and appropriating this knowledge as a direct consequence will lead to income generation. As a more consolidated proposal for the discussion of the local economy, the research groups of the Axes of the Rock Trail Program have been promoting several workshops, expeditions, activities at the archaeology museum, agendas with city halls and entrepreneurs, aiming to insert in the production chains of the 14 (fourteen) participating municipalities, social technologies as a source of economic and social growth for the region.

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**Luiz Oosterbeek**, Polytechnic Institute of Tomar, CGEO, ITM, APHELEIA board

### **Disputatio. Theory and method to address the social relevance of the Humanities and Museums**

A discussion on how the Humanities, through Museums and Museum experiments, play a vital role in resuming an understanding of the time driver of social processes, hence allowing for foresight.

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**Marco Martins**, Researcher at CiTUR - Centre for Tourism Research, Development and Innovation

### **The Metaverse Museum: Museum experience in the digital age**

One seeks to demonstrate how it is possible to develop the metaverse in museums by helping to establish the relationship between metaverse museums and traditional museums. Within the scope of the study, new discussion topics about the design features, functioning and museum experiences of the metaverse museums are revealed recurring to selected examples.

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**Maria Ana Rosa**, Master student Prehistoric Archaeology and Rock Art, Polytechnic Institute of Tomar

### **The musealization of Prehistory in Portugal**

The interdisciplinarity between Archaeology and Museology has allowed the advancement of the musealization of Prehistory in Portugal over the decades. The Musealization of Prehistory in Portugal refers to the process of preservation, exhibition, safeguarding and interpretation of archaeological and cultural remains of the prehistoric period in the country. Museums and museum archaeological sites such as the Côa Valley Archaeological Park (in situ), or the Lapedo Valley, have played a fundamental role in the dissemination, enhancement and safeguarding of this heritage, together with and for the surrounding communities.

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**Mary Aderonke Oguntuase**, IMQP International Master Quaternary and Prehistory student, Polytechnic Institute of Tomar; Luiz Oosterbeek, IPT, CGEO, ITM, Museum of Prehistoric Art, Mação; Opeyemi L. Adewumi, IPT, CGEO, ITM

### **Re-Assessment of Museums and Natural/Cultural Heritage in Nigeria: A Case Study of Ekiti State**

Nigeria, with its rich cultural heritage and diverse history, is endowed with several museums and biodiverse natural/cultural landscapes that showcase the country's artistic, historical, and cultural treasures. From the ancient artefacts to the contemporary art, these museums play a crucial role in preserving Nigeria's past and educating the public about its diverse traditions. Despite having museums in some number of places in the country, Ekiti State which can be regarded as a culturally homogenous community is yet to have a fully functional and well-equipped museum. This re-assessment of museums and natural/cultural heritage in Nigeria is aimed at appraising the importance of museums in Nigeria and seeks to provide insights into the abundant natural/cultural heritage materials in Ekiti State, hence the need to preserve them in a museum. The methodology employed involves a careful study of heritage materials, an online survey, and interviews with relevant stakeholders who understand the dire need for a museum in Ekiti State but lack a clear path forward. The assessment reveals the abundant and diverse natural/cultural heritage materials that are not properly preserved and protected. Furthermore, the re-assessment also showcases the importance of museums and heritage sites, including their contributions to tourism, research purposes, education, economic value. Given these findings, it is strongly recommended that the establishment of Ekiti State Museum become a reality through collaborative efforts involving government agencies, local communities, academia, and other relevant stakeholders, working together to ensure the proper preservation and celebration of Ekiti State's rich natural and cultural heritage

Keywords: Museum, Culture, Ekiti State, Re-assessment

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**Maurizio Quagliuolo**, HERITY, maurizio.quagliuolo@gmail.com

### **Museums as a "Free Zone". Perspectives for Coexistence among Human Beings through Cultural Infrastructures**

The "Cultural Infrastructures" as defined in 2017-2019 are a powerful tool for building relationships. They include any material and immaterial evidence that can be perceived as valuable by individuals and communities.

Museums, in turn, can play a fundamental role as the pivot of Cultural Infrastructures, not only in the "social sense" highlighted since the 1970s in the framework of the "New Museology" and of the social demands for a democratization of Culture (and, today, for what is called 'inclusion' but which could more profitably be called [participatory] sharing), nor only in the scenarios currently pursued through a feeble and controversial 'audience engagement' activity.

Their potential instead lies precisely in their 'out of time' (but real) dimension, in their 'third-party' (but [deliberately] thematic) testimony, in their 'quiet' (but often emotional) context, which makes the simultaneous presence possible between people and different mentalities.

Agree? Disagree? How can we use this powerful tool for what we call Peace (but probably we should call Coexistence)?

Keywords: Museums, Coexistence, Culture, People

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**Nuno Guimarães da Costa**, APHELEIA Board, ICN Business School

### **NEBs' ARC – From the "House of Muses" and Back**

In this presentation, we will be introducing an APHELEIA proposal to EUROPE HORIZON: Transdisciplinary approaches to a new logic of sustainability, the distributed New Bauhaus Museum: Agora, Remains – Communities, submitted in response to the call New European Bauhaus – Innovative solutions for greener and fairer ways of life through arts and culture, architecture and design for all. We will particularly highlight how a negotiated meaning of museum was co-

constructed from different ontological traditions to propose a boundary entity: an agora combining material and immaterial remains to be shared by different academic and non-academic communities. We will explore how these different traditions were not only important but fundamental for a reappropriation of the classical meaning of Museum as “house of Muses”, rethinking the role of Museums as hubs of citizenship and transformation. In doing so, we will revisit some of the challenges and risks associated with critical, transdisciplinary action-research projects.

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**Paul Devereux**, retired archaeologist, former editor of *Time & Mind*

***Archaeoacoustics: hearing and seeing ancient sounds***

There are numerous ways of studying Archaeoacoustics, but in this presentation I will focus on ancient resonant rocks, so we can hear for ourselves the very same sounds that ancient and prehistoric people heard. In addition, I'll also briefly look at some ways we can ‘see’ ancient sounds.

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**Piero Dominici**

**New symbolic territories of humanity’s complex landscapes**

Museums are those places that are capable of translating and enlivening the possibility of a renewed dialogue and contamination among the fields of knowledge. The complex systems that we inhabit, both as observers and participants, can never actually be visualized, mapped or fully understood in all of their dimensions. Perhaps the closest we can come to it is through art, both past and present (which in these forms is so often a precursor of possible futures).

What is emerging more and more clearly today are the systemic and relational dimensions of social and vital phenomena, which we are trying to explore and comprehend, in spite of the hegemonic paradigms of the classical sciences, which struggle to recognize these dimensions. The ongoing processes and dynamics are once again revealing all of the inadequacies of our educational institutions and – even more significantly – of the architecture(s) we have co-constructed around knowledge. And in this delicate phase of continual transition, what will enable us to inhabit complexity are artistic forms, codes, and languages, which can be not only preserved, but also created and experienced in a novel configuration of museums, which I believe can be best defined as the new symbolic territories of the complex world.

Keywords: new symbolic territories – dialogue and contamination – complex systems

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**Ricardo Branco**, Digital and Immaterial Archive of Comenda (ADIC) founder and curator, academic researcher, scientific advisor and the European project coordinator. [ad.comenda@gmail.com](mailto:ad.comenda@gmail.com)

**“Routes Back to the Roots” – DiVA’s European Cooperation Consortium, the Digital and Immaterial Village’s Archives new concept of History from below, in the ultra-peripheral and very low population density rural areas**

The Digital and Immaterial Village’s Archives – DiVA’s project is a philanthropic initiative, aiming to promote free universal and digital access to the unseen cultural heritage of peripheral, low-density, and depopulating areas in Europe’s rural context, which represents more than 40% of EU territory. In countries like Portugal, this emerging reality might go even higher to 60% of territories, where the population density drops below the critical threshold of 10 inhabitants/km<sup>2</sup>.

The proposal main goal is to stimulate a higher, digitally integrated and sustainable social and territorial cohesion, based on its intrinsic cultural values and singularity, as well as on an inter-generational awareness of the local cultural heritage’s value through an innovative historical perspective: “The History from Below”.

This will be achieved by implementing a grassroots approach, together with the most specialized partners, selected from European countries equally affected by the societal impacts of an accelerated depopulation process for decades, such as Spain, Finland, Poland and Armenia.

Then, the proposal intends to replicate the case-study model of the Digital and Immaterial Archive of Comenda, Portugal (<https://digitarq.adptg.arquivos.pt/details?id=1119795>) as an innovative proof-of-concept, through our partners and interconnect these multiple communitarian digital nodes, each one representing a village access point of DiVA’s global network.

As a result, these digital content repositories – “digital hubs” will become interlinked and publically accessible through the Municipality or the National Archives but also through the central Archive Portal of Europe – Europeana, as a ultimate goal; compiling cultural heritage documents with a singular ethnographic, anthropologic, and historic relevance, which will be the essential linkage not only for guiding virtual or physical cultural visits to a specific destiny of interest in Europe, but also in turning it visible and keeping its memories, traditions, and unique traces of identity alive, specially for the living immaterial heritage at risk to vanish or that are not accessible anymore.

Additionally, it will stimulate a “sense of belonging” in the remaining inhabitants and their descendant generations, bringing back digital diasporas close together in a multicultural and timeless cultural re-encounter, with their own roots. In other words: paved the “Routes back to their own Roots” (<https://www.europeanheritagedays.com/Story/Routes-Back2-Roots>).

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Rita Figueiredo, Independent filmmaker

***The hand in the beginning: sound and image***

Short documentary, part of a feature film about hands, exploring the use of the hands as a primordial rhythmic instrument, with experiments filmed in the caves of Moeda (Central Portugal), which has evidences of Palaeolithic occupation. The importance of the hand as an image (and as a symbol) is approached through rock art examples from the cave of Maltravieso (Cáceres, Spain). The documentary presents the inputs from experts in Archaeoacoustics, Rock Art, Philosophers, Anthropologists and Art historians, with filming in the mentioned caves.

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Rodrigo Santos, ITM - Earth and Memory Institute; Museum of Prehistoric Art, Mação

**Making of bone idiophones. Replica of Palaeolithic rhythmic instruments**

Experiment concerning the production of Palaeolithic rasps (idiophones), or rhythmic instruments based on bones of animals, transformed with lithic tools.

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Rufus Malim, PhD student, Universidad de Extremadura, ITM, CGEO

**The Jaw Harp and the acoustics of entering trance, a focus on Mongolia.**

Acoustics and music have long been used as part of ceremony and ritual practice; however, some instruments are used as tools to directly enter trance in some cultures. One such example is the Jaw Harp, otherwise referred to as the Amun Khuur in Mongolia. This ancient instrument is used by the shamans of Mongolia and parts of Siberia to communicate with their spirits and sometimes traverse otherworld's in a trance state. This instrument demonstrates how audio driving can bring on trance states and further outlines the importance of soundscapes in archaeological settings. This instrument adds to a growing corpus of data available to us on archaeoacoustics in both historical and indigenous settings and the ways in which past peoples interacted with soundscapes.

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Trishia Gayle Palconit, PhD student, Università degli Studi di Ferrara (Italy) – [plctsh@unife.it](mailto:plctsh@unife.it)

**Small collections, great realities: Inquiring into the potential of small museums in promoting prehistoric heritage (examples from Italy)**

The strength of small archaeological museums being in their roots in the community and territorial significance makes them an ideal space in forging the heritage value of prehistory. Many of these institutions were created to house artefacts that were collected in the area and are therefore often strategically located in close proximity to the archaeological sites. This geographic connection provides a unique opportunity for the museums to 1) enhance the authenticity of the museum experience by providing immersive visits and tours, 2) tailor initiatives to local schools, community groups and families that can render museum education not only informative but also personally and culturally relevant, and 3) advocate for the preservation of archaeological sites. This work cites examples in which such dynamics are represented, as well as how a so-called 'psychological distance' is manifested in small museum contexts where this potential is overlooked.

Keywords: small museums, prehistoric heritage, public archaeology

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**Development Plan Studies of Archaeo-geotourism in Kapilvastu-Lumbini-Tansen area, Lumbini Province, Nepal**

The Kapilvastu-Lumbini-Tansen section of the Lumbini Province is a well-known location for sightseeing from the perspective of archaeology, geology, topography, culture, and religion. This section covers from plain lowlands through mountain range to valleys, and has a unique geological diversity condition, holding exciting scientific values. Kapilvastu, an ancient capital city of Shakyas Kingdom and Lumbini, the birthplace of Lord Buddha and UNESCO World Heritage Site are always centre of attraction for tourism and religious pilgrimages. Tansen, a famous historical place, has the most eye-catching palace, called 'Rani Mahal', or also known as Taj Mahal of Nepal, where every aspect projected the ounce of affection. Geologically, the route from the Kapilvastu to Tansen covers three distinct geo-tectonic zones of the Himalayas: the Indo-Gangatic Plain, Sub-Himalaya, and the Lesser Himalayas. Within this route, notable highlights comprise the birthplace of Buddha in Lumbini, 'Ramapithecus Park' named after the invention of teeth fossil from Siwalik, Mio-Pliocene fossils from the Siwalik and unique Gondwana rock sequence with Mesozoic fossils, carbonate builds-ups of the Lesser Himalaya, iron deposit, historical buildings, palaces and temples. Due to the abundance of archaeological sites, cultural and religious places, landscape, rocks and fossils, this section can be widely used as a natural laboratory for conservation, education, research purposes and tourism. The present research is aimed to assess the scientific as well as socio-cultural values of such a historical section in western Nepal. An extensive field survey was carried out for data collection, and mapping to cover all the potential sites for archaeo-geotourism. The present study has also recommended the sites for in-situ geo-conservation and geo-parks.

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Keywords: archaeo-geotourism, cultural-heritage, geo-heritage, geo-conservation, geological and proto-history, Lumbini, Nepal

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### **The productive future of industrial sites. Between heritage museumification and experimental fields**

As the global economy changes, more and more industrial sites (e.g. former factories, power plants, manufacturing complexes etc.) are closing, and getting decayed, while production shifts elsewhere. These sites can have different fate, sometimes they are disassembled, sometimes saved through conversion of function and adaptive re-use, sometimes musealised and sometimes just left there to decay. What I am mostly interested in this proposed paper is something between the last two: when an industrial ruin is somewhat kept for memory, converted into a heritage area, however not entirely transformed into a classical museum of the very industrial activity and its infrastructure that was pursued on the spot. Instead of this, I am curious (along the research of, among others, Tim Edensor, Caitlin DeSilvey, Hanna Katharina Göbel and Ignasi de Solà-Morales) what other options are there that are fertile both theoretically and aesthetically for understanding better not only the past, but what it can mean for us in the present for the future.

Keywords: industrial sites, industrial heritage, museumification, conversion, experimental sites

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