

# HUMANIDADES E CIÊNCIAS SOCIAIS:

Perspectivas  
Teóricas,  
Metodológicas  
e de  
Investigação

Luis Fernando González-Beltrán  
(organizador)



EDITORA  
ARTEMIS  
2025

VOL IX

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## PRÓLOGO

El Volumen IX de la obra “Humanidades e Ciências Sociais: Perspectivas Teóricas, Metodológicas e de Investigação”, ofrece una visión integral sobre los desafíos y las oportunidades que surgen en las áreas de gestión, salud, ambiente, sostenibilidad e innovación tecnológica en el escenario contemporáneo. Reuniendo una variedad de estudios que van desde la sostenibilidad financiera hasta la innovación en políticas públicas y salud, este libro se propone reflexionar sobre las múltiples dimensiones de la evolución social y económica en las sociedades actuales.

En la sección de Gestión, Economía y Desarrollo, los lectores tendrán la oportunidad de explorar cuestiones clave que involucran la sostenibilidad en el ámbito corporativo y social. Desde el estudio de las condiciones de vida y trabajo de los obreros en la industria maquiladora hasta la implementación de sistemas de gestión ambiental en las empresas, los artículos presentan numerosos análisis y hasta un menú soluciones innovadoras para los problemas de gestión, logística y organización. El impacto de la bioeconomía (modelo económico que busca utilizar los recursos biológicos de manera sostenible) y las tecnologías emergentes, como la inteligencia artificial, también son temas tratados, mostrando cómo estas herramientas pueden contribuir a una mayor ética y eficiencia en las prácticas empresariales. Adicionalmente se propone como resolver uno de los mayores problemas en las ciudades modernas que buscan ser sostenibles: la movilidad y el transporte. En los dos casos que se presentan la solución incluye la cooperación, tanto para cambiar actitudes y poder compartir vehículos, como para compartir una caja común en una cooperativa de transporte.

La sección dedicada a Educación para la Salud presenta dos casos interesantes. Primero sobre las Organizaciones de la Sociedad Civil, que de manera increíble de más de 7000 en Brasil, solo 322 se dedican a la salud. De estas destacamos aquí el instituto Vita, dedicado a la atención de atletas de alto rendimiento, que requieren de tratamiento ortopédico y fisioterapéutico sin costo. Se analizan las condiciones para fundar una sociedad así, como llega a consolidarse y qué contribuciones resultaron de esta iniciativa. Segundo, sobre las acciones de las unidades básicas de salud de un municipio de Brasil, que buscan generar conciencia sobre las enfermedades cardiovasculares. Como otras enfermedades crónico-degenerativas, son de enorme impacto en morbilidad y mortalidad, por lo que se busca impulsar un cambio en el estilo de vida hacia uno más sano y preventivo. Estos estudios no solo presentan los desafíos actuales en el ámbito de la salud, sino que también ofrecen ideas para mejorar las prácticas de bienestar en las comunidades y garantizar el acceso a servicios de salud más eficaces e inclusivos.

En Educación ambiental y Desarrollo turístico, el volumen profundiza en la conexión entre la preservación ambiental y el impacto, mayormente negativo, de las acciones humanas. Se revisan los proyectos ambientales de los escolares, que deben encontrar una relación armónica con su ambiente, guiados por un equipo docente de naturaleza interdisciplinar. También se revisa el proyecto de las comunidades rurales, encargadas de la creación sostenible de abejas, cuyo papel es crucial en el balance de los ecosistemas, con repercusiones en los animales y en nosotros mismos. A continuación se propone un turismo responsable, integrando en uno, los tres modelos de turismo, buscando la regeneración, y la participación tanto de la comunidad como de los voluntarios. De igual forma se plantea un turismo rural sostenible tanto en paisajes naturales que contiene registros rupestres, cuevas rocosas habitadas por homínidos, como en complejos arqueológicos prehispánicos, verdaderas maravillas históricas. En conjunto nos permiten reflexionar sobre la importancia de integrar prácticas ecológicas en la vida cotidiana y en las áreas de desarrollo urbano. La sostenibilidad, en este contexto, se considera una necesidad urgente para garantizar un futuro más equilibrado entre el ser humano y el entorno.

Finalmente, la sección Innovación y nuevas tecnologías aborda cómo la creatividad en estas técnicas ha llegado a tener tan grande impacto en las diferentes áreas de nuestras vidas. Desde el uso de sistemas de videovigilancia, de sistemas de baterías desmontables y de fácil reparación para áreas rurales, de las redes sociales pendientes hasta de la vestimenta de las celebridades, hasta la capacitación en habilidades del siglo XXI, los artículos reflejan cómo la tecnología tiene el poder de transformar nuestra manera de trabajar, vivir e interactuar con el mundo.

Este volumen busca no sólo presentar los desafíos contemporáneos en las áreas de gestión, salud, ambiente y tecnología, sino también ofrecer perspectivas innovadoras y soluciones prácticas para un futuro más sostenible, ético e inclusivo. Los autores aquí reunidos, con su diversidad de enfoques y experiencias, nos invitan a reflexionar sobre el papel de las ciencias sociales, la gestión y la tecnología en la construcción de un mundo mejor.

Dr. Luis Fernando González Beltrán  
Universidad Nacional Autónoma de México. (UNAM)

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**ABSTRACT:** Mystic Landscape Architecture will refer here to geological phenomena, comprising zoomorphic and anthropomorphic shapes, encircled by anthropic compositions, as rock basins, menhir type rocks with inscriptions, dolmens and walling groups of diverse styles. Such architecture is dispersed through 3 geographical areas covering about 8 square kilometers in its totality, while presenting a dense type of information, not yet classified due to its different nature. Because the object of study (for a post doctorate with the University of Porto), only foresees the basins (180), they are being measured and positioned through topographic methods. However, departing from the principle that architecture imposes a social and psychological influence on human beings, the study intends to depict possible correlations between variables like

shapes, sizes and orientation of basin drain channels, in their relationship with the figures, and within the general matrix being designed (for application of *factor analysis*). To obtain reliable results, however, it is necessary to guarantee the general safety of the landscape as a conjunct, which is not being supervised and/or controlled. While waiting permission for archaeological research (4 years already), some of the sites are being prepared to facilitate access to tourism, as presenting a new type of landscape, unexpected in the Azores (allegedly discovered in XV century). In such circumstances, it runs the risk of becoming seriously damaged.

**KEYWORDS:** Rupestral registers. Rock basins. Mystic landscape.

### 1 INTRODUCTION

The concept I bring for discussion - “rupestral registers” – became the cornerstone of my study, not only due to the meaning of the expression “rupestral”, as synonymous of “primitive”, rough, crude, terms that automatically are translated by “without significance” - but also because the issue of “simplicity”, and in particular the public image of it raises contradictions that need to be debated.

Truly, for the vast majority of people, simplicity is equivalent to naiveté, both inducing

<sup>1</sup> Este trabalho é uma versão atualizada do texto publicado no XV Forum Internazionale – World Heritage and Disaster: Knowledge, Culture and Representation (Napes 15, Capri 16,17, June 2017).



a denial of importance, when in reality entities apparently without significance (like atoms, for example) are the ones more carefully studied by science.

On bringing the concept “rupestral registers” for discussion I am automatically suggesting we should consider it as having this capacity of hiding behind its simplicity more information than suspected. In fact, when understood as “signs” (either carved on rocks or elsewhere), they can be interpreted as attempts in communication, or even (in the archaic sense) “symptoms” of something else.

Consequently, and due to logics I will clarify, I propose to look at these “rupestral registers” recently found in vast areas of Terceira Island, Azores, as a series of signs, apparently meaningless, but maintaining the possibility of holding in its topography and architecture the quality of “intentional acts”, considering they not only have created territories of a special kind of landscape architecture but also because this architecture bears details of a Mystic potential.

Again, the concept “architecture” does not refer here to a sophisticated model (as the new glass tower of London, for example), but rather the type described by Frank Lloyd Wright as: “...not cherishing any preconceived form fixing upon us either past, present or future, but instead exalting the simple laws of common sense or of super-sense if you prefer determining form by way of the nature of materials ...”<sup>1</sup> It is this unsophisticated view of architecture that fits what I have in hands to discuss: simple forms, reduced to the minimal vocabulary, but yet matching the concept (only in a different “scale”) of informing about something else.

The constituent materials of such landscape architecture are artifacts of shoveled rock, either scraped or scooped, but all simple and rude. In spite of that, I see in their presence, and mostly in the way they dominate the topography, not only culturally but also architecturally – a projected architecture to be used as a “landscape metaphor” of a mystic message, when translated into the adequate language.

## 2 SOME FRAMING THEORIES

1– Lúcia Santaella<sup>2</sup> is one of the theorists supporting this wider concept of “culture”, while proposing that “rupestral registers” (in general) represent one of the first manifestations of human communication (though revealing important information about the process of identification, reproduction and transformation inside social groups). In the same way, the author also defends that all cultural phenomena functions, only because they are also an act of communication, become thus *lato senso* a form of language.<sup>3</sup>

<sup>2</sup> Frank Lloyd Wright, *The Natural House*, New York: Bramhall House, 1954, (p. 3)

<sup>3</sup> Professor at Pontifícia Universidade Católica de São Paulo and theorist in semiotics.

Although accepting these “rupestral registers” as having many possible interpretations, depending on the angle of observation in the present case, and because of their physical form (comprised as basins, inscriptions, menhirs etc.) and because of assembling around geoglyphs with anthropomorphic and zoomorphic shapes, I can see in them “fragments” of a speech (as “morphemes” are on verbal language) to express some sort of dialogue, possibly, of mystic nature. Therefore, they are parts of a “language” and furthermore because they build forms in the landscape they become “architecture”.

2- A second theorist I would like to call for the defense of my proposal is Noam Chomsky, as a specialist in language, not only in forms of communication but also in the mental process he calls “semantic representation”.

Although I quote him mostly because he refuses the dualism installed between “natural sciences” and “philosophical others”, like literature, he is not the first linguistic bearing that position. While strongly defending a conciliatory attitude between mind/body, proposing the use of the concept - “mind associations”<sup>4</sup>, this mental operation that he imagines as participating in a mixture of elements of the natural world connoted with the reasoning process and so expressed, happens because for him “language is a natural object” (besides being also – although not only - a sophisticated tool of communication).

While this perception may result from his pacifying position, recommending a naturalistic approach to linguistics, in fact it may happen when mental aspects of the “world’s interpretation” (in his elucidation of “language”) mingle between both fields, granting the construction of intelligible explanatory theories. In this sense he suggests that there are at least two different forms of what he calls “semantic representation”, one following the rules of grammar and another determined by rules that are not part of grammar, but more close to the “hidden meaning” that certain things do have for certain people - called also rules of semantic interpretation “... which operate on representations in LF along with other cognitive representations.”(195/6)<sup>5</sup>

Due to the circumstances of this intermingle of fields (mental and physical) I call Chomsky’s theory for the comparison with the present case. Because when referring to the mystic quality of this landscape, suggesting that it is through its “hidden meaning” that the dialogue is promoted – I do an assertion only verifiable through the repetition of occurrences in the topographical arrangements that the objects take, especially the rock basins, in relationship to geoglyphs or others. It becomes a dialogue established through architectural arrangements of objects, in their capacity of “words”.

<sup>4</sup> Lúcia Santaella, *O que é Semiótica*, São Paulo: Brasiliense (Col. Primeiros Passos), 1983, 7-14.

<sup>5</sup> Noam Chomsky, *(Mind) Language and Nature*, Oxford University press, 1995.

3– Complementing the bond between the verbal language and the one being used in this example, the understanding of the “rupestral registers” of Terceira Island as “culture”, and above all as a form of communication or of a “language”, it becomes most evident when comparing with the results of the work of Philippe Descola<sup>6</sup> in situations he describes with similar behaviours happening in the Amazon Forest.

Taking in consideration that landscapes are able to impose an order into human behaviour, while affecting both conscious and unconscious levels (as it was previously observed and referred<sup>7</sup>, and lately reaffirmed by Anthropology of Space), the way interaction between humans and landscape has been exemplified in the architecture turned out to confirm the theory by exerting a powerful effect either intellectual or (in addition) emotional/physical over the spectators.

### 3 MELTING CONCEPTS

In the analysis of this environment, as a piece of “mystic landscape architecture”, and bearing in mind the intention of perceiving the rock basins as parts of their symbolic language, this approach may bring a new perspective either attributing to the registers a functional role, identical to the “morphemes” in verbal language, or allowing them to represent one part of a more vast “discourse” in the alleged language man establishes with the landscape (here translated into “architecture”).

One of its most important characteristics would be the proposing metaphor of the representation of a “mystic” being, which could take different expressions depending on the nature of the landscape, while being part of the culture of the social group. Considering this comparison as working under the umbrella of the cognitive domain, nevertheless hidden was the implicit expression of an “immaterial good”, much closer to the intuitive domain, as a “private meaning”, underlying its “semantic interpretation” and expressed through the use of this language.

It is not difficult to accept that the “language system” supposedly composed by “rupestral registers” constructed around the zoomorphic and anthropomorphic figures (in Serra do Cume and Ribeirinha), either of the “Holed Stone” (in Serra da Ribeirinha) or of the dolmens with their “top basins”, as well as in the “Axis Mundi” metaphor (in Grota do Medo), would be able to translate through architecture such strong and iconic information, after observing its displays!

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<sup>6</sup> Noam Chomsky, *Essays on form and interpretation*, New York: North-Holland, 1977, In Review from D. Terence Langendoen, *The Journal of Philosophy*, Vol. 75, No. 5 (), pp. 270-279, May 1978.

<sup>7</sup> Placed in comparison by Antonieta Costa *Atlantic Peaks with Rock Basin*, 2016, edited by LAP LAMBERT Academic Publishing.

In other words, when all these elements become deeply studied<sup>8</sup> the parts they take in the composition of the landscape architecture might provide elements to identify the “semantic interpretation” used, as a key necessary to understand the kind of “dissertation” they would be expressing in each one of the places.

In that situation it would be possible to present these landscapes almost as a treatise in “semantic representations” of a special language (a stone one) similar to the one Philippe Descola described in Amazonia (constructed with vegetation), which he defines as a “Metaphoric Landscape”, or “...a landscape where the important parts of an idea, those that are difficult to approach verbally, have been physically constructed.”<sup>9</sup>

The role that rock basins seem to be playing on Terceira Island, either when they are “topping” some relevant figures or defining the perimeter areas surrounding significant objects is the expression of a language materialised by the architecture of the landscape.

In the same way, the other alleged part being performed by the proximity of “cut marks”, as well as their orientations (as hypothetically participating in the rock basins “act”), which should all be seen as complementary fragments of the semantics underlying this “conversation” (not to forget the carved orthostats and their probable former alignments, later altered), should all be deemed as parts of the same discourse.

To consider the hypothesis of all these features being complementary fragments of the semantics, or parts of the same discourse, subjected to the same “gestalt” and all pertaining to a “landscape metaphor” is one of the rational contours to be applied to the analysis of the data recollected.

Nevertheless, other aspects should be integrated as distinctive styles dispersed through the topography of each space, apparently resulting in the constructing of a “self-landscape” specific of each geographical locality, which can now help in differentiating the cultural identity, more specifically the “graphical identity” pertaining to the people who inhabited each one of the three geographical areas/groups in study. This stance follows from applying the concept of “Culture” to the “rupestral registers” or to the act of their construction, which although running against the mainstream idea, made clear that the role they seem to play could be the one of establishing a basis for a type of communication.

Civilized groups are so dependent in verbal language that in the presence of information of the kind being here described are incapable of recognizing it or, as it happened in the present case, distinguishing their indicators as different from natural land

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<sup>8</sup> One good example is presented by Claude Lévi-Strauss in *Tristes Tropiques* (1955) while describing the confusion and social rupture installed among the Bororo tribe when placed in a different architectural environment.

<sup>9</sup> Throughout the statistics of their spatial and morphological interaction (and/or by factor analysis) 9Philippe Descola, “le concept de nature est une invention de l’Occident” Nature/Culture Interview, <https://www.youtube.com/watch?v=SWaB7bl3MF0>

forms (much less see them as complements of a form of language), natural forms that are seen as “primitive”, and thus without importance. This lack of sensibility could be the result of the urban living condition and the exclusive use of the verbal or written language. But could also be attributed to the divorce established between mental process and natural world (as referred by Noam Chomsky).

The importance given to “rupestral registers” as a language (substitute of the verbal language, either entirely or as its physical support) cannot be seen as a mere intellectual exercise, interesting to spend some time on. Because we must accept any signs as an act of “culture” and thus a form of communication, to be more exact: as a substrate of the semantic part of a message it should be “translated”, contributing for a better understanding of the world.

#### 4 THE ROLE OF THE “SIGNS”

The importance of the “rupestral registers” is again expressed in the words of Thomas Sebeok, who deepened this issue by collecting and discussing several former theories about it, implying an even profounder meaning:

Each species produces and understands certain kinds of specific signs for which it has been programmed by its biology. These can range from simple bodily signals to advanced symbolic structures such as words. Signs allow each species to (1) signal its existence, (2) communicate messages within the species, and (3) model incoming information from the external world. Semiotics is the science that studies these functions<sup>10</sup>. (p.3)

Being such an important indicator in the scrutiny of communication, the study of “signs” has been a concern of philosophy since 400/300 BC, mainly to stoic philosophers and also for Aristotle, who said: “The soul never thinks without an image”. These are the “images” which I compare to “signs”.

The architecture resultant from the “rupestral registers” soon revealed what was behind the topographical design. The awareness became more obvious on the present case through the observation of the preference detected on the constructions for the petroglyphs with humanoid shapes, which brings to mind the possibility of their being the consequence of a perception of the petroglyphs as “manifestations of earth spirits” (as they still are in several cultures). In such case, not only could these signs be accepted as “culture”, but as part of the local semantic representations of such mystic belief or as its signal.

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<sup>10</sup> Thomas Sebeok, *Signs: An Introduction to Semiotics*, University of Toronto Press Incorporated, Second Edition, 2001.



Examples of such beliefs as part of the European folklore are here referred by Ken Dowden<sup>11</sup>:

These sacred stones are most often found in the vicinity of fountains, simple blocks of porphyroid or amphiboliferous granite, left on the mountain by the quaternary glacier and having in previous times served purposes that can no longer be ascertained. Some of these blocks are stones with basins. In any event, they are practically always unworked, rarely presenting any characteristic to distinguish them from other big stones scattered on Mount Espiaut. There are plenty of them that would be passed unremarked by the observer if local traditions and the worship of the inhabitants did not bring them to his attention. (Ken Dowden, p.82)

Stones are very frequent objects in cult the world over. One may instantly think of the Ka'ba at Mecca, the centre of a whole religion. Interesting, too, is the use which Phoenicians made of conical stones as a focus of cult. These 'betyls' (beth-el, 'house of god', whence the Greek baitylos) might be found on altars, or at the centre of the precinct in lieu of a shrine or inside one.<sup>12</sup> Phoenician betyls show how grey the area is between marker, cult object and statue.

The important point is that the stone identifies the centre, focuses the religious site – and of course as a result is imbued with its perceived power. Once we concentrate on the stone, even the distinction between an altar and a statue seems secondary. (Ken Dowden, p.85).

Accepting that believes of these types could have existed there as basis for the rupestral registers here in study, there should be (hidden in the geographical and topographical distribution of the rock basins) some repetitions noticeable and measurable on the frequency of their occurrences, which could lead to a potential disclosure of such a discourse.

With the intent of testing this possibility, a more careful reading of the landscape was programed and performed.

## 5 DATA RESULTS

Keeping attention focused in the way the rupestral registers gathered around important monoliths (Fig. 1), I end up by finding details that have no logic or may at least look challenging. One for example was the drain channel (Fig.3) which most of the rock basins have sculptured on one (sometimes two) sides. In the beginning of this work, I have simply registered them as a substantiation of its anthropic nature (as opposed to the erosion factor alleged by those defending the “nature” authorship). The strange fact, ending up by being noticed, is that this channel was not placed (most of the times) in the lower part of the basin or of the surrounding terrain: It forced the water drainage through another side (sometimes the highest one!) or other part of the bowl. This fact compelled me to collect more details on the orientation of the drains, leading to a new exploration campaign.

<sup>11</sup> Ken Dowden, *European Paganism*, Routledge, Taylor & Francis e-Library, London, 2002.

These are the results found: after 185 basins been recorded, 30 had no drain. From the remaining 155 (and counting only the four key Cardinal positions), 96 were oriented to West and North whereas East and South have just 13 occurrences. But still more interesting is that West by itself has 36 unities, followed by North with 16, while South has 11 and East only 6. Such big difference between 36/West and 6/East established the indication of a clear intentionality in their construction, represented in the graphic of Fig.2. Remembering what the Portuguese Ethnographer Leite de Vasconcelos<sup>12</sup> referred about the European tradition related to the death, whose symbolism points West and North orientations, found it coincident.

Still more synchronized with this belief are the “cut-marks” (as they are universally known): small incisions chopped or sliced on the rock, aligned with intervals, which become next filled with wood and humidified, then enlarging and producing the split of the rock. Although they were not central in this research, I have taken notes about their presence (when close to the basins), noticing that their numbers were on the hundreds, and apparently not being used for the traditional cut of the rocks. Observing details, I surprisingly noticed that the rock surface (where the cuts were inserted) was always facing directions other than East.

Ending up by recording their geographical orientation I found out that in each one of the three big areas of archaeological findings, just one rock would be signaling the East point! So, among a very large number of “cut-marks”, only three rocks (to my knowledge) present this characteristic, one in each of the three geographical areas in study.

The preference for the West, probably as the conventional symbol of the death of the Sun – God of the skies, seems to be here in evident contrast with the opposite representation, the rising of the Sun, at the East point, as a symbol of life.

With this coincidence of the rupestral registers matching the geographical references and correspondent symbolisms, I realized I could have in hands sufficient material to turn tangible the imagined dialogue and thus, decided to go deeper on the statistics which could better express or confirm those signals.

Further surprises may surge with such tools as the factor analysis, being planned for application.

Although quantitative methods have already been used in archaeology, as for example by André Leroi- Gourhan<sup>13</sup>, the application of an instrument as “factor analysis” is not common (at least to my knowledge).

<sup>12</sup> Leite de Vasconcelos, *Religiões da Lusitânia*, Vol.II, Imprensa Nacional – Casa da Moeda, 1989, p.210.

<sup>13</sup> André Leroi-Gourhan, *As Religiões da Pré-História*, Edições 70, Lisbon 2007.

However quantitative analysis of the data may only point to some recurrences of occurrences found through signals. To transfer these results into verbal language and compare them with the function taken by “morphemes” is a large step, much too complicated, given the fact that I have not sufficient expertise in linguistics (or semiotics). But thinking on the possibility of working this archaeological material under other perspectives, it will be left to those more qualified to the translation or transfer of the concepts pointed by the numerical results (possibly tied to the mechanics of the linguistics), in order to differentiate which is a simple “morpheme” from those with paradigmatic as well as syntagmatic functions, as these ones are those that might be able to disclose the essential of the message communicated there.

Much more research must be done to obtain more information about the interrelations existing among these artifacts as “rupestral registers”.

To obtain reliable results, however, it is necessary to guarantee the general safety of the landscape as a whole since each peace maybe part of the dialogue in question and its absence would obstruct forever the project of its disclosure. The statistics operations need to be verified on location with the contribution of all the elements from each group, as much intact as possible to allow verification.

But nothing is being cared of; no public (or official) consciousness has been raised about the quality of this type of heritage and so, any supervision and/or control take place there.

Having been waiting since 2013 for permission in archaeological research, I found out that some of the sites are being prepared to facilitate access in order to make it appealing to tourism, since they present a new type of landscape, unexpected in the Azores (allegedly discovered in the 15h century). In such circumstances, the risk of becoming seriously damaged is huge.

Besides, I am offering the results and the research product as a contribution to those interested in a different theoretical approach to the field of archaeology. As so, its replication and respective confirmation should become part of the teaching of new techniques to be applied there.

Fig.1. Example of the rupestral registers displayed around a geoglyph.



Cover photo.

Fig.2. Graphic displaying statistics from the rock basins' drain orientation tendency.

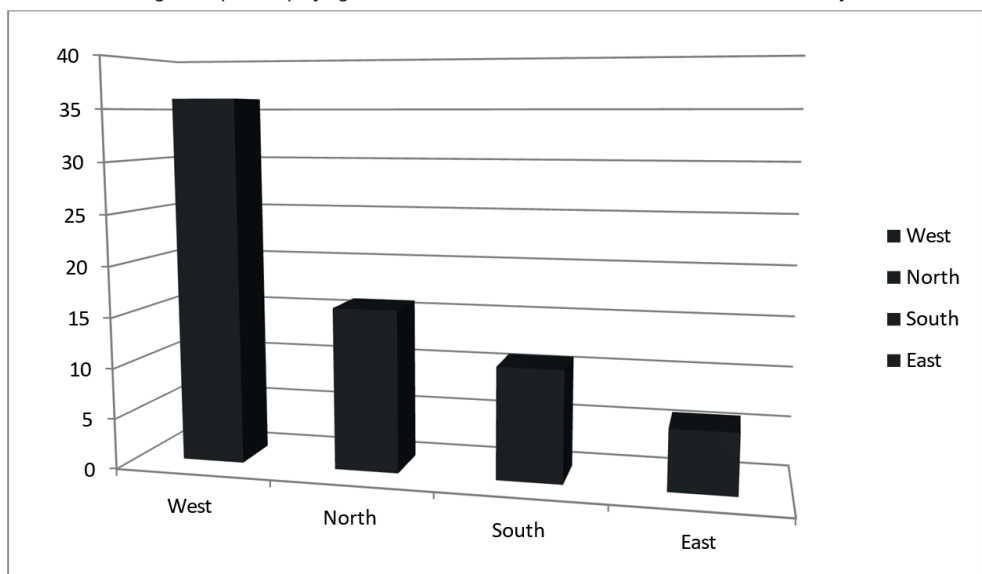
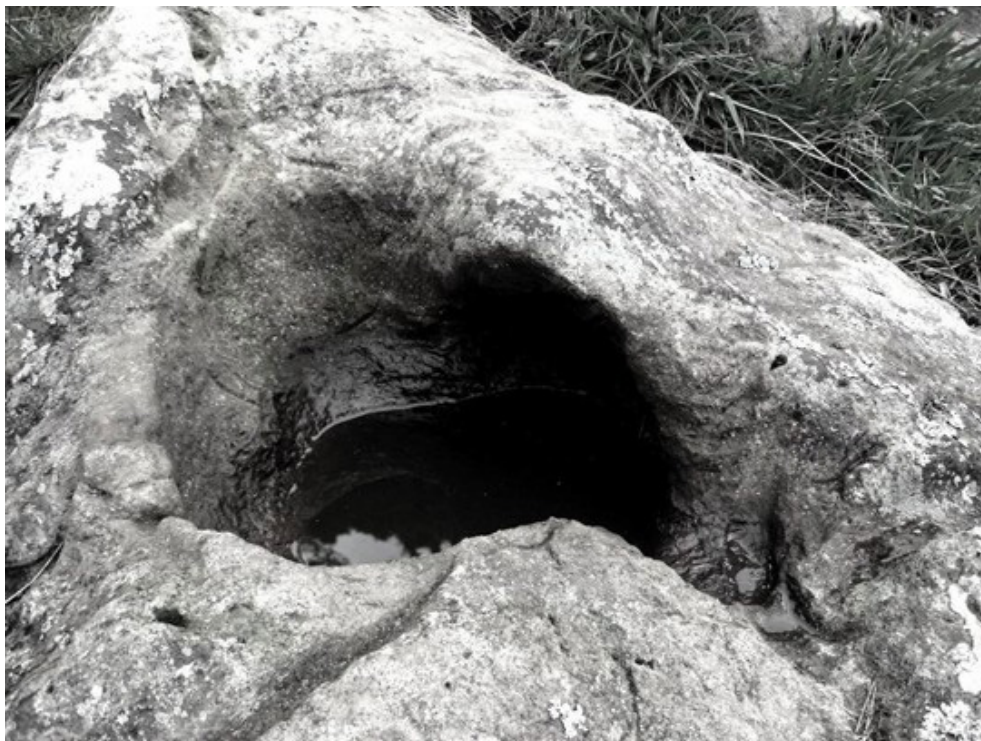


Fig.3. Example of Rock Basin with drain.



## 6 REVIEW - JANUARY 2025

Eight years after my presentation of “Mystic Landscape Architectures” in Capri, and with its published replication now - I felt necessary to give some public feedback on the results of the techniques applied: first of all - as means of an approach to a “conversation” established between the different types of rocks (which happens to be somewhat unexpected, coming from the landscape) but also by the instructive results obtained.

I have applied “grammatical rules” in the interpretation, while perceiving the rocks as subjects, predicates and adjectives (as if they are, by some means, connected) which I will try to illustrate now.

Benefiting from the Phenomenology as a particular technique (which became essential in allowing freedom of thought) extending the margin of common-sense tolerance, and allowing freedom of thought,

I used multifaceted strategies (ex: language as a metaphor) to ease the observation of Terceira’s landscapes (here seen as creative “rupestral registers”). The “language” hidden in them was disclosed and identifiable, at least in this stage of analysis.

One good example is the Group 4 in Serra da Ribeirinha:





#### **Group 4**

- Two "guardians" on the shape of birds
- Ruins of what might have been a Dolmen
- Cut marks indicating the boundaries



Observing the distribution of signs on the terrain ("cut marks", basins and two zoomorphic megaliths parenting births) produced on top of two well-established landscape areas, it is possible to scrutinize the connections which were created between them.

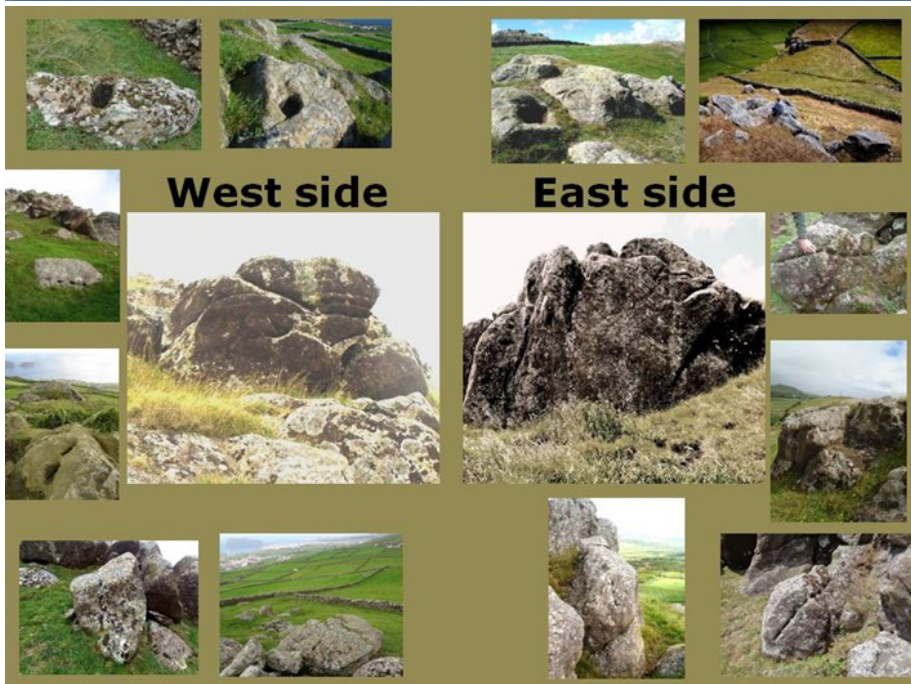
On photo bellow, numbers 1 and 2 indicate the extremes southwest and northeast (of both landscape areas), with two rows of "cut marks" (one with four, the other with tree) - in horizontal stripes, facing west, while numbers 3 and 4 indicate extremes south and north through tree "cut marks" in vertical position.

I suppose that this strategy was employed to emphasize and unify that land between the two births, possibly as its "protectors".

1 and 2: three and four "cut marks", in horizontal line both facing West

Group 4 Serra da Ribeirinha

3 and 4: three "cut marks", in vertical line, one facing North, other facing South



Detailed photos may help to understand the concept that (eventually) was used there to reinforce the idea of an external (divine?) force having placed the two megaliths



chopped in the form of birds in two separated areas but unified throughout this hypothesis of a “divine protection” existing in the space between them: as a “magical land” with the border line defined by the “cut marks”.



In spite of the rudeness of the objects, a primitive form of spiritual attitude towards Earth as a Divine entity seems to be present in these manifestations, although difficult to be perceived by the eye of a twentieth century person. But its observation results in a sense of connection with the past and with a lost human attitude towards the premise Earth/Nature/Spirit.

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