

Union Internationale des Sciences Préhistoriques et Protohistoriques  
International Union for Prehistoric and Protohistoric Sciences  
União Internacional das Ciências Pré-históricas e Proto-históricas

Livre des résumés  
Book of abstracts  
Livro de resumos



XV

congrès congress congresso  
4-9 Septembre  
September  
Setembro 2006



Global State of the Art

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XV Congress UISPP. Livre des Résumés – Book of Abstracts – Livro de Resumos / Vol.2

Editeurs/Editors/Editores: Luiz Oosterbeek e Jorge Raposo

Revisão de textos: L. Oosterbeek, Jorge Raposo, Cláudia Fidalgo, Carlo Bottaini, André Freitas, Sara Fernandes, Marlon Araújo, Rodrigo Oliveira e autores

Propriété/Property/Propriedade: UISPP e CEIPHAR – Centro Europeu de Investigação da Pré-História do Alto Ribatejo

Supplément special/ Special supplement/Suplemento especial da série ARKEOS – perspectivas em diálogo.

Coordination/Coordenação ARKEOS: Ana Cruz, Luiz Oosterbeek

Couverture/Cover/Capa: Gonçalo Velho

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Ce volume est édité dans le cadre du XV Congrès de l'UISPP

This volume is edited in the framework of the XV UISPP Congress.

O presente volume é editado no âmbito do XV Congresso da UISPP.

Les textes signés son de la seule responsabilité des auteurs.

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Tiragem: 2000 exemplares

Depósito legal: 108 463 / 97

ISSN: 0873-593X

Tomar, Setembro de 2006

**Address of the Secretary of the Congress / Adresse du Secrétariat du Congrès**

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**XV Congrès de l'Union Internationale  
des Sciences Préhistoriques et Protohistoriques**

**XV Congress of the International Union  
for Prehistoric and Protohistoric Sciences**

**XV Congresso da União Internacional  
das Ciências Pré-Históricas e Proto-Históricas**

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**Livre des Résumés**

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**Livro de Resumos**

**Vol. 2**

**WS19-03** Gabriella DODERO (Genoa, Italy)-Patrizia GARIBALDI (Genoa, Italy)  
Irene MOLINARI (Genoa, Italy)-Paola SIGNORINI (Genoa, Italy)  
Antonella TRAVERSO (Genoa, Italy)

**Visual impairments and archaeology: an experience with a Talking Book**

**ABSTRACT:** We present the efforts being undertaken to make people with visual impairments (both blind and people with low residual vision) enjoy a visit to the Archaeological Museum of Genova Pegli. The experience is centered around the development of a Talking Book, especially designed for people with low vision, yet available (and enjoyable) for all visitors. This Talking Book describes the well-known grave of the so-called "Principe" from the Arene Candide Cavern, who lived approx. 24,000 years ago in Liguria. He was buried with an exceptionally rich set of finds, which allows to have an insight on the Gravetian culture in Northern Thyrrenum regions. Such a Talking Book was developed without requiring expensive hardware, nor specialized computer expertise. The paper details the methodology used in the development of the Talking Book, so that similar experiences could be developed by other Museums to help visually impaired people in enjoying visits to archaeological assets.

**Keywords:** museum accessibility, talking book, Visual impairment.

**WS19-04** George DIMITRIADIS (Philippi, Greece)

**Planning an Open Air rock art Museum: The case of Philippi, Greece.**

**ABSTRACT:** Last years rock art specialists, museum managers and archaeologist start working in a new approach on rock art open air sites. The problems which are calling to solve are several and most of them linked with the new culture and tourism industry. Specially the eco-compatible approach is review as rock art heritage is integral part of natural landscape. The present paper exam a new culture convergence management based principally in the experience collected during the constructive design actions planned and actuated in the rock art eco-museum of Philippi, Greece.

**Keywords:** Culture convergence Management, Open Air rock art Museum, Philippi, Hellenic Rock Art Center

**WS19-05** Aldo Renato Daniele ACCARDI (Palermo, Italy)

**La "communication" de l'art préhistorique: de la pratique didactique à la redécouverte de l'invisible.**

**RÉSUMÉ:** es sites préhistoriques peuvent devenir instruments pour la reconnaissance de l'identité d'une communauté en rapport à son territoire, en combien traces des relations entre eux et les hommes, c'est-à-dire spectateurs du lien existant entre facteurs *visibles* et *invisibles* dans leurs intrinsèques. Aujourd'hui, revisiter le passé, son héritage, les différentes formes d'art produites signifient ne se pas limiter plus à la seule protection des témoignages préhistoriques, mais se consacrer plutôt à la création de stratégies de communication qu'elles ont comme mission primaire l'interprétation des témoignages mêmes. L'interprétation est une didactique pratique et communicative qui va au-delà le simple offert de renseignements matériels. En discutent des découvertes préhistoriques on il a conscience que la plus grande valence testimoniale vient exprimée principalement des formes primordiales d'art, surtout cette pariétale; tel art constitue une des expressions qu'en grande mesure documentent le contexte de l'homme préhistorique, de son système de vie. De fréquent, à cause de l'impuissance de jouir librement des endroits originaux, il est d'oblige la création de solutions dans les quelles la technique vient mise au service de la préhistoire pour rendre accessible au public l'art, le style de vie et le milieu naturel des hommes primitifs, à travers la réalisation d'un pôle museale qui, créé pour évoquer réalités lointaines dans le temps, il se sert de stratégies museologique mixtes entre *living archaeology* et *archéologie expérimentale*, au but de remplir l'absence de cette comparaison immédiate, spatial et temporel, avec les réalités originaires. Spécialement avec les laboratoires didactiques dédiés à l'"art rupestre"



il est possible de proposer au public une immersion totale dans la préhistoire en “le contraignant” à *penser* et *créer* à la manière des artistes préhistoriques en retrouvant les anciens gestes, les techniques et les valeurs symboliques.

**WS19-06** Miguel Angel ALBADÁN (GIPRI, Colombia)

**How to visualize the process and the complexity of rock art investigations?**

**ABSTRACT:** The project arises as answer to an initiative of the Group of Investigation of Indigenous Rock Art (GIPRI-Colombia), which decides to elaborate a museum of rock art in digital media with the purpose of offering a tool of international popularization to the public specialized in this topic. This museum looks for to concentrate on oneself system, diverse data relating to the history of the investigation, to the archaeological discoveries, the aesthetic and the ethnohistoric studies. In this way, a great database is built, these data could be fused and visualized in screen, then it allows the user to make thematic connections, specialized searches, relate space, and possibly, to determine conservation plans for each zone with rock art.

The technological development has been concentrated on two big areas: visualization of data and graphic synthesis. A programming atmosphere *Open Source* called *Processing* was used [www.processing.org], with which specialized software was developed which visualizes the information stored in charts *XML*, in a graph 3D way with which one can interacts in real time through Internet. The graphic plan recovered part of the outlines and conventions elaborated in the *Methodological Model for Documentation and Registration of the Rock Art* (GIPRI-1970-2005), and new elements were created that simplify the appearance in screen of each item, searching a purely geometric atmosphere that makes more efficient its reading.

**WS19-07** Guillermo MUÑOZ C. (GIPRI, Colombia)

**The cultural complexity and the conservation of the rock art.**

**ABSTRACT:** In the last years the processes of rock art study have come making more and more demanding and refined toward a synthesis that includes a complex group of points of view. In this sense, the team of Gipri has developed some experiences in the registration works and documentation of paintings and engravings but the group has also dedicated its work to the reconstruction of the language, the aesthetics of the thoughts and present representations in the rupestrian motifs. The refinement of the registration systems is parallelly accompanied by a discussion on the before Columbus aesthetics, the national culture and the presence of oral traditions that they very surely keep some relationship with the systems of representation of the ethnics that produced these languages.

To unify this complexity of sources, to perceive the historical processes, to articulate the forgetfulness, to determine their historical interactions, they are roads that allow to establish some bonds among these seemingly archaic events with the current rural culture. All these elements (technicians and cultural) that configure a conservation proposal and patrimonial cultural appropriation, they were shown like a first synthesis of the diverse thing, in a problematic unit of historical determinations.

**WS19-08** Judith TRUJILLO TELLEZ. (GIPRI, Colombia)

**The rock art of the Bochica Route. Possible connections between oral tradition and sense and function of rock art.**

**ABSTRACT:** Inside the indigenous oral traditions, the well-known in Colombia, is the myth of Bochica, god civilizer. This deity of the Muisca Pantheon, in the highland of Cundinamarca and Boyaca, according to the legend, left to its step many of its teachings on the rocks, as the chroniclers reported (XVI century). Although the reasons for which this myth prevailed to the arrival of the Spanish, still are not very clear (what didn't happen with other myths), it is important to point out that the towns visited by Bochica have rupestrian locations, and many places associated to the myth exist (Hill of Bochica, Tequendama Waterfall, rupestrian murals with textile representations). The rocks with paintings and engravings can be linked (for analogy) to the teachings of Bochica. The current activities, rural customs and places of the landscape can end up offering a new level