

Megaliths and Graphical Markers in Landscapes



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Megaliths and Graphical Markers in Landscapes

New Techniques of Documentation

Edited by

Esther Navajo Samaniego
and Alia Vázquez Martínez

Access Archaeology





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Cover: Captures produced through 3D models illustrating a view of Buraco da Pala's main room from the entrance of the interior gallery.

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His professional and scientific career has always been linked to the conservation of archaeological sites, particularly those with prehistoric art. Numerous research projects, publications and participation in conferences support this statement. His work on the characterisation and conservation of megalithic art has been particularly intense, but his experience ranges from the Palaeolithic to non-prehistoric rock art. He remains fully active in his research work.

He is a member of the National Scientific Committee on Rock Art of ICOMOS Spain (CCNAR), and of the International Scientific Committee on Rock Art (ISC-CAR). Former president of ACRE (Asociación profesional de Conservadores Restauradores de España), he has been vice-president of that association since January 2025.

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She has professional experience in archaeological excavation, preventive archaeology, field surveying, rock art studies and recording, and heritage monitoring. She coordinated the Historical and Ethnological Study of the Tua Valley (Portugal), in its Prehistoric component. Her research is mainly centred in the Trás-os-Montes and Alto Douro region of Portugal, focusing on Late Prehistory and Rock Art. She has published several articles on these topics. In 2020 her work was awarded with the Eduardo da Cunha Serrão Archaeology prize (Master's category).

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Esther Navajo-Samaniego holds a degree in Archaeology from the Complutense University of Madrid (2017) and she has recently obtained her PhD in Prehistory from the University of Alcalá (2025), focusing on megalithic landscapes in the middle basin of the Guadiana River (Southwest Iberia), where she has had the opportunity to employ several methodologies including LiDAR remote sensing. Her research has updated and added new entries to the existing database for the study area. Besides, she has undertaken numerous research stays in Portugal, Ireland, and France, where she has had the opportunity to enhance her training.

Furthermore, she was awarded the JAE Intro fellowship at the Spanish National Research Council, Institute of Archaeology - Mérida (2019), and completed an internship at Gordailua, Heritage Collections Center of Gipuzkoa (2018).

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Nuno Ramos holds a degree in Geography and a master's in Risks, Cities and Spatial Planning from the University of Porto, specializing in Risk Prevention and Spatial Planning. During his master's, he developed a low-cost methodology for monitoring potentially unstable coastal cliffs, applied to the coastline of Torres Vedras, Portugal.

He has professional experience in geomatics and 3D digitization, focusing on heritage documentation, structural monitoring, and the integration of multisensorial data. Among the most notable projects are the digital recording of Palaeolithic rock art in the Côa Valley and the structural monitoring of the medieval walls of Leiria Castle.

More recently, he has been working in surveying and technical support for engineering projects, applying precision technologies such as terrestrial laser scanning, GNSS, and photogrammetry for data acquisition, cartographic production, and 3D modelling.

Alia Vázquez-Martínez is a postdoctoral researcher with a Margarita Salas contract at the University of Santiago de Compostela and is currently on a stay at the University of Alcalá. Her research is situated within the field of recent prehistoric rock art, with a primary focus on Galician rock art in Northwestern Iberia. She is a specialist in the application of computational and digital techniques for the documentation, analysis, and interpretation of rock art.

She has developed several of the most comprehensive rock art databases currently available in Galicia (northwestern Iberian Peninsula), thereby making a significant contribution to the systematic study and management of this cultural heritage. In parallel, she has been responsible for multiple research lines focused on the integration of advanced technological tools—such as photogrammetry, Geographic Information Systems (GIS), and statistical methods—into the study of engraved rock art.