



Universiteit
Leiden
The Netherlands

Visualizing cityscapes of Classical antiquity : from early modern reconstruction drawings to digital 3D models

Piccoli, C.

Citation

Piccoli, C. (2018, May 16). *Visualizing cityscapes of Classical antiquity : from early modern reconstruction drawings to digital 3D models*. Retrieved from <https://hdl.handle.net/1887/62359>

Version: Not Applicable (or Unknown)

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/62359>

Note: To cite this publication please use the final published version (if applicable).

Cover Page



Universiteit Leiden



The handle <http://hdl.handle.net/1887/62359> holds various files of this Leiden University dissertation

Author: Piccoli, Chiara

Title: Visualizing cityscapes of Classical antiquity: from early modern reconstruction drawings to digital 3D models

Date: 2018-05-16

Acknowledgements

This work results from the research that I conducted for my PhD at the Faculty of Archaeology, Leiden University. The successful completion of this book would not have been possible without the support, encouragement and feedback of many people that I would like to thank from the bottom of my heart.

First of all, I would like to thank my supervisor John Bintliff for his guidance and support during these years. I could have not imagined what path my life would have taken after we first met by chance at the Tijdschrift voor Mediterrane Archaeologie Jubileumdag in Groningen when I had just moved to the Netherlands in 2008. His breath of knowledge has always been a source of inspiration and I am grateful that he has trusted me in developing this research in the direction I wanted, while giving me at the same time the necessary feedback. I must thank him also for his genuine interest in my professional development, and for offering me numerous opportunities to teach and give workshops on my research topics. Secondly, I would like to thank my co-supervisor Karsten Lambers for his thorough feedback on my research, which has greatly improved the content of my dissertation. I would like also to thank him for giving me the chance to continue with research and teaching within the Digital Archaeology Research Group, an opportunity which I took with much enthusiasm and commitment. Next, I would like to thank Hans Kamermans, who has been always a constant reference point over the years in Leiden and helped me to develop a critical view on 3D modelling in archaeology. I owe a big thanks also to Hanna Stöger, with whom I have shared the office at the faculty for many years. She has been a constant and trusted support, help and a source of inspiration and advice. Thank you to the PhD committee for taking the time to read the manuscript and send their feedback. I would like to express my gratitude especially to Eleftheria Paliou for her useful comments on chapters 3 and 6.

I consider myself lucky to have conducted my research at the Faculty of Archaeology in Leiden. This faculty offers a vibrant research environment which allowed me to broaden my knowledge about the wide spectrum of archaeologies that are carried out by faculty members covering a broad spatial and temporal range. The large PhD and postdoc community provides always occasions to listen to and discuss about interesting topics. I would like to single out Anita Casarotto, Gianluca Cantoro, Marike van Aerde and Mark Locicero. The time I spent at the faculty would not have been the same without their presence and the chats, coffees and meals that we shared. The support of the Graduate School has been crucial for the completion of this PhD; for this I would like to thank especially the director Miguel John Versluis and the coordinator Roswitha Manning.

My research would not have been possible without the work of the many dedicated members of the Boeotia survey team. First of all, I would like to thank Janneke van Zwielen and Bart Noordervliet for having shared their knowledge on Koroneia with me, for their technical support during fieldwork, and their genuine interest in my research. Next, I would like to thank Inge Uytterhoeven with whom I spent many pleasant hours in the field recording, and learning a lot from her about, the architectural remains at Koroneia and Hyettos. My experience of the Boeotia survey would not have been the same without the company of Athanasios Vionis, whom I also would like to thank for entrusting me with the recording and 3D modelling of the Byzantine churches in Boeotia, which allowed me to expand my knowledge of this phase of Greek history. Chrystalla Loizou has been a great companion during numerous fieldwork seasons, not least during our adventurous recording of the Haliartos tower. I thank Emeri Farinetti, for her support and precious advice in many occasions during my PhD, and Keith Wilkinson, Cornelius Meyer and Dana Pilz for their approachability in discussing the Koroneia's dataset. The work Yannick Boswinkel has done on the architectural finds at Koroneia has been an important data source for this research, so I would like to thank him for his availability in discussing numerous topics about Koroneia's

architectural remains. Many thanks also to Fabienne Marchant for providing us with her synopsis on inscriptions related to Koroneia and to the pottery specialists Kalliope Sarri, Mark van Der Enden, Philip Bes and Vladimir Stissi, who have always been available when I had some questions.

I would not have been able to carry out this work without the financial support of the CEEDS project, for which I worked as a researcher for 4 years. Working together with computer scientists, engineers and psychologists has been an enriching experience from many points of view, not least as it challenged my perspective on how we communicate archaeology outside our circle of peers. The scholarships offered by the Dutch Institute at Athens have greatly facilitated my research. I would like to thank the former director Christiane Tytgat and the secretary Emmy Mestropian-Makri for their hospitality and help. The scholarship that I obtained in 2012 at the Virtual Heritage lab of the Italian Institute for Technologies applied to Cultural Heritage (CNR-ITABC) in Rome has been a crucial experience for the development of this work. I learned a lot from every person working in the lab while I was there: Sofia Pescarin, Eva Pietroni, Augusto Palombini, Ivana Cerato, Emanuel Demetrescu, Francesco Vallecoccia, Cécile Thevenin, Andrea Adami, Sara Zanni, Guido Lucci Baldassari, Bruno Fanini and Bartolomeo Trabassi. In particular, I would like to single out Daniele Ferdani and thank him for his feedback on procedural modelling in an early stage of this research. During my stay I have been lucky to find Paola Spataro as my flat mate, I cannot thank her enough for having warmly welcomed me in her Rome.

In the Netherlands, the meetings with the group of Henk Scholten about CityEngine have been particularly helpful, especially in a time when I felt 'like an island' in working with CityEngine. I wish to thank in particular Maurice De Kleijn for the fruitful discussions about 3D in archaeology. The year I spent studying for the Master in Book and Digital Media Studies in Leiden has been enriching and rewarding in so many ways. Not only I got to deepen myself in the history of the beautiful city of Leiden, discovering gems that were previously unknown to me, but I also met wonderful people with whom I shared unforgettable moments. The content of chapter 2 is inspired by the research I carried out during this time, for which I am most indebted to my former thesis supervisor Paul Hoftijzer who introduced me to the world of book history, printing and publishing in the early modern period.

I most certainly would not have finished the writing of my thesis without the help of my parents. Being so distant is difficult, more than ever now that you have become grandparents, but your support and trust in my choices throughout the years have been always reassuring and encouraging for me. I am also lucky to have the best friends one could possibly ask for, who I can always turn to for advice, a laugh and a hug: Giulia Raffaelli, Fabrizia Faes, Cinzia Staltari, Valentina Bellavia, Raffaella Militello, Teresa Sicà and Eleonora Bernardoni, thank you for being part of my life. Finally, I would like to thank my life companion, Jan, for being always at my side. I could not think of a better partner to share this adventure called life with. You are my best friend and my greatest support, as well as a wonderful father. You understand my struggles and my aspirations better than anyone else. We've come so far and we continue to grow together.

This work is dedicated to our daughters, Aurora and Alice, who encourage me to become a better version of myself every day. I wish them to always keep their eagerness to learn new things, and to never doubt what they are capable of.