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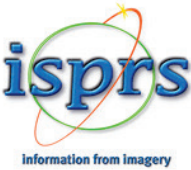
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Session 1: Innovative photogrammetric techniques

Digital Presentation, Documentation and Analysis of Paintings, Monuments and Large Cultural Heritage with Infrared Technology, Digital Cameras and Range Sensors

A. Rizzi, F. Voltolini, S. Girardi, L. Gonzo, F. Remondino

Page(s) 6

[Conference Paper](#) (PDF, 1321 KB)

Fisheye Lens Camera System Application To Cultural Heritage Data Acquisition

M. Kedzierski, P. Walzykowski

Page(s) 3

[Conference Paper](#) (PDF, 3855 KB)

The Solid Image Web Viewer: A New Way For 3D Survey Data Web-Fruition

E. Agosto, I. Picco, F. Rinaudo

Page(s) 6

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Stereo-Panoramas: Problems and Solutions

M. Varshosaz, Sh. A.

Page(s) 2

[Conference Paper](#) (PDF, 331 KB)

The Multi-Image Spherical Panoramas as a Tool for Architectural Survey

G. Fangi

Page(s) 6

[Conference Paper](#) (PDF, 718 KB)

Session 2: Documentation and Archaeology

Documentation and Analysis of Archaeological Sites Using Aerial Reconnaissance and Airborne Laser Scanning

M. Doneus, C. Briese, M. Fera, U. Fornwagner, M. Griebel, M. Janner, M-C. Zingerle

Page(s) 6

[Conference Paper](#) (PDF, 750 KB)

Mapping Traditional Belief Systems and Establishing Contemporary Connections In An Ancient Cultural Landscape

S. Kasiannan

Page(s) 6

[Conference Paper](#) (PDF, 1699 KB)

The Frozen Tombs of the Altai Mountains Inventarisation and Conservation

R. Goossens, A. De Wulf, J. Bourgeois, W. Gheyle, B. Van Bever, M. Vanommeslaeghe, D. Dossche, D. Devriendt

Page(s) 4

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The Governance of Identity. Recording Values of Rural Heritage in Urban Areas

S. Agostini

Page(s) 5

[Conference Paper](#) (PDF, 566 KB)

Poster Session 1: Photogrammetric Applications & e-Technology

3D-Modeling of the Brazilian Antarctic Station Comandante Ferraz - A Visualization With Animation

H. J.B. Erwes, W.S. Prado, J.A. Fazan, E.S.Jr. Fonseca

Page(s) 4

[Conference Paper](#) (PDF, 581 KB)

New Trends in Digital Photogrammetry Teaching and Diffusion: The Z-GLIF Software

L. Menci, F. Rinaudo

Page(s) 4

[Conference Paper](#) (PDF, 1308 KB)

Use of Historical Images for the Documentation and the Metrical Study of Cultural Heritage by Means of Digital Photogrammetric Techniques

G. Bitelli, A. Girelli, M. Marziali, A. Zanutta

Page(s) 6

[Conference Paper](#) (PDF, 1157 KB)

The Integrated Survey for the Knowledge and the Documentation of the Archaeological Heritage: The "Villa Dei Misteri" in Pompei

M. Canciani, D. Maestri, G. Spadafora

Page(s) 6

[Conference Paper](#) (PDF, 3709 KB)

To Teach Drawing in the University Degree In "Preservation and Restoration of Cultural Heritage" of University of Studies of Turin, in Venaria Reale

R. Spallone

Page(s) 6

[Conference Paper](#) (PDF, 5698 KB)

Visible and Thermal IR Documentation of a Masonry Brickwork Building

J. L. Lerma, C. Mileto, F. Vegas, M. Cabrelles

Page(s) 4

[Conference Paper](#) (PDF, 419 KB)

Evaluation of Shape Capture as a Heritage Documentation and Monitoring Tool

C. Ouimet, G. Robertson

Page(s) 4

[Conference Paper](#) (PDF, 2080 KB)

Three-Dimensional Risk Mapping for Anti-Disaster Recording of Historic Buildings

M. Santana-Quintero, B. Van Genechten

Page(s) 5

[Conference Paper](#) (PDF, 230 KB)

Data Gathering in Underwater Archaeology by Means of a Remotely Operated Vehicle

G. Conte, S. Zanolli, D. Scaradozzi, L. Gambella, A. Caiti

Page(s) 4

[Conference Paper](#) (PDF, 145 KB)

Simple Tools for Architectural Photogrammetry

V. Tsioukas

Page(s) 4

[Conference Paper](#) (PDF, 2159 KB)

Mapping of Archaeological Areas Using a Low-Cost Uav: The Augusta Bagiennorum Test Site

H. Bendea, F. Chiabrande, Tonolo F. Giulio, D. Marechino

Page(s) 6

[Conference Paper](#) (PDF, 725 KB)

Obtaining Facade Plan of a Historical Building with Orthorectification of Single Images Gathered By Mobile Phones, and Digital Cameras

U. Aydar, E.O. Avsar, M.O. Altan

Page(s) 4

[Conference Paper](#) (PDF, 553 KB)

Studies and Knowledge Fusion in Archaeological Site Maps Managed in a 3D GIS

C. Bonfanti, F. Chiabrando, A. Spano

Page(s) 6

[Conference Paper](#) (PDF, 793 KB)

Geomatic Contributions to Archaeological Investigations. The Case of Torrione of Pollenzo (Piedmont-Italy)

V. Bonora, C. Preacco, A. Spano

Page(s) 6

[Conference Paper](#) (PDF, 851 KB)

Imagery Information on the Study of Cultural Heritage

M. Lazaridou, E. Patmios

Page(s) 4

[Conference Paper](#) (PDF, 365 KB)

Experimenting with Museum and User Friendly Video Files Distribution Platform on the Web "Volumeone"

J. Iwabuchi

Page(s) 6

[Conference Paper](#) (PDF, 436 KB)

Digital Recording In Archaeological Excavation Using Tablet PC

D. Cianciarulo, F. Guerra

Page(s) 3

[Conference Paper](#) (PDF, 1774 KB)

Underwater Archaeological Knowledge Analysis and Representation in the Venus Project: A Preliminary Draft

R. Jeansoulin, O. Papini

Page(s) 6

[Conference Paper](#) (PDF, 3626 KB)

3D Modelling by Advanced Total Station

F. Yildiz, H. Karabork, M. Yakar, C. Altuntas, L. Karasaka, A. Goktepe

Page(s) 3

[Conference Paper](#) (PDF, 1545 KB)

Photogrammetry for Virtual Exploration of Underwater Archaeological Sites

P. Drap, J. Seinturier, D. Scaradozzi, P. Gambogi, L. Long, F. Gauch

Page(s) 6

[Conference Paper](#) (PDF, 422 KB)

Photogrammetric Documentation of the Vaults of Historical Monuments

M. Potuckova, E. Stefanova, S. Gril

Page(s) 3

[Conference Paper](#) (PDF, 206 KB)

Documentation of Destroyed Parts of Monuments Using Low Cost Rectification Techniques

G. Antoniou

Page(s) 5

[Conference Paper](#) (PDF, 971 KB)

The Virtual Reconstruction of the "Titane" Archaeological Site (Greece) by Aims of Photogrammetry

T. Nuttens, R. Goossens, C. Tytgat, A. De Wulf, D. Van Damme, M. Hennau, D. Devriendt

Page(s) 4

[Conference Paper](#) (PDF, 300 KB)

Application Of Mixed Technique For The 3d Modelling Of The Noble Floor Of The Real Villa In Monza

F. Fassi, C. Achille, R. Brumana, H. Tuncer

Page(s) 6

[Conference Paper](#) (PDF, 3473 KB)

3D Survey Technologies for Reconstruction, Analysis and Diagnosis in the Conservation Process of Cultural Heritage

P. Salonia, V. Bellucci, S. Scolastico, A. Marcolongo, T.L. Messina

Page(s) 6

[Conference Paper](#) (PDF, 3803 KB)

The Euphrates Channel Changes and Archaeology along Jebel Bishri in Syria

M. Lonnqvist, M. Torma, J. Okkonen, K. Lonnqvist, M. Nunez, J. Latikka

Page(s) 6

[Conference Paper](#) (PDF, 1036 KB)

3D Digital Reconstruction of Hue Complex of Monuments (Vietnam) and Web Application for a Sustainable Urban Development

F. Pugnaroni, G. Issini, G. Fangi, M.N. Dang

Page(s) 6

[Conference Paper](#) (PDF, 459 KB)

Improving Satellite Quickbird-Based Identification Of Landscape Archaeological Features Through Principal Component Analysis And Tasseled Cap Transformation

R. Lasaponara, N. Masini

Page(s) 5

[Conference Paper](#) (PDF, 2015 KB)

Digital Geometric Documentation of the Rail Journey of the Historic Train of Pelion

A. Stamnas, O. Georgoula

Page(s) 5

[Conference Paper](#) (PDF, 1470 KB)

Session 3: Laser Scanning and automation

UVACAD: A Software Platform For 3D Architectural Surveying

Juan-Diego Perez-Moneo, J. Tordable, J. Finat, J.J. Fernandez, J.I. Sanjose

Page(s) 6

[Conference Paper](#) (PDF, 200 KB)

Automated Modelling of Surface Detail from Point-Clouds of Historical Objects

C. Nothegger, P. Dorninger

Page(s) 6

[Conference Paper](#) (PDF, 4260 KB)

Laser Scanning and Automatic Multi-Image Texturing of Surface Projections

E. Petsa, L. Grammatikopoulos, I. Kalisperakis, G. Karras, V. Pagounis

Page(s) 6

[Conference Paper](#) (PDF, 1749 KB)

From the Relief to the 3D Reconstruction - The Methodology

A. Moro, V. Vassallo, L. Vico

Page(s) 4

[Conference Paper](#) (PDF, 6230 KB)

Session 4: GIS in Cultural Heritage

Archaeological and Methodological Approaches for the Construction of an Intrasite And Intersite GIS of Elaiussa Sebaste

E. Borgia

Page(s) 5

[Conference Paper](#) (PDF, 2830 KB)

A GIS in Cultural Heritage Based Upon Multiformat Databases And Hypermedial Personalized Queries

P. Chias, T. Abad, E. Echeverría, F. Da Casa, F. Celis

Page(s) 5

[Conference Paper](#) (PDF, 430 KB)

Utilizing Geographical Information System (GIS) & Satellite Remote Sensing Analysis for Integrated Planning: A Case Study of Paphos District Area - Unesco World Heritage Town (Paphos, Cyprus)

D. Hadjimitsis, K. Themistokleous

Page(s) 4

[Conference Paper](#) (PDF, 360 KB)

Using Smart Map in a Mobile Information Environment for Tourism

M. R. Malek, N. Samany, S. Aliabady, L. Hajibabai, M. Kashyha

Page(s) 4

[Conference Paper](#) (PDF, 198 KB)

Database "Monarch" for the Keeping and Processing of the Data on Cultural Heritage

S. Morozov, D.Yu Hookk, A.N. Mazurkevich

Page(s) 4

[Conference Paper](#) (PDF, 4748 KB)

Session 5: Low cost photogrammetric systems

Cost-Effective Rock-Art Recording in a Production Environment: Is There a Wider Message?

J. H. Chandler, P. Bryan

Page(s) 6

[Conference Paper](#) (PDF, 552 KB)

Implementation of a Low-Cost Photogrammetric Methodology for 3D Modelling of Ceramic Fragments

M. Kalantari, M. Kasser

Page(s) 4

[Conference Paper](#) (PDF, 461 KB)

A Tool to Help Mapping Planning in Close Range Photogrammetry

A. Bernardini, G. Fangi

Page(s) 6

[Conference Paper](#) (PDF, 314 KB)

Low-Cost Image Based System for Non-Technical Experts in Cultural Heritage Documentation and Analysis

F. Boochs, G. Heinz, U. Huxhagen, H. Mueller

Page(s) 6

[Conference Paper](#) (PDF, 1956 KB)

The 3D Photo-Logging System for Easy and Effective Recording and Understanding of Archaeological Sites

R. Kadobayashi, A. Seike

Page(s) 5

[Conference Paper](#) (PDF, 563 KB)

Session 6: 3D Reconstructions based on TLS point clouds

Application of High Resolution Scanning Systems for Virtual Moulds and Replicas of Sculptural Works

G. Tucci, V. Bonora

Page(s) 6

[Conference Paper](#) (PDF, 3105 KB)

Documentation of the Geometry and Earlier Interventions of the Ancient Theater Of Dodona

G. Antoniou

Page(s) 6

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3D Height Accuracy Survey and Modelling of one of Aosta's Anthropomorphic Stelae

L. Bornaz, Ch. Poporato, F. Rinaudo, G. De Gattis, R. Focareta

Page(s) 6

[Conference Paper](#) (PDF, 2305 KB)

Integrating Laser Scanning, Multispectral Imagery and GIS In C&R Documentation Practices: A First Approach Using two XVITH Century Wood Paintings from Convento De Cristo In Tomar

H. Pires, P. Marques, F. Henriques, R. Oliveira

Page(s) 6

[Conference Paper](#) (PDF, 3378 KB)

RecorDIM

Partnership in Learning: English Heritage & the Raymond Lemaire International Centre for Conservation

D. Andrews, J. Bedford, B. Blake, M. Clowes, A. Crispe, H. Popworth, M.S. Quintero

Page(s) 6

[Conference Paper](#) (PDF, 1335 KB)

Guiding Principles and Illustrated Examples. Recording, Documenting and Information Management for the Conservation of Cultural Heritage Places

R. Eppich, F. LeBlanc, A. Chabbi, R. Letellier

Page(s) 5

[Conference Paper](#) (PDF, 70 KB)

Poster Session 2: Archaeology & Conservation - GIS

Computerization and Management of Archive Sources for the Study of Urban Cultural Heritage

K. Lelo, C. Travaglini

Page(s) 6

[Conference Paper](#) (PDF, 465 KB)

The Roman City of Uxama Argeala (Soria, Spain) and its Study by Means of Remote Sensing and Digital Cartography

G. Gillani

Page(s) 6

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Rapid Approach of Integrated Survey for the Conservative Analysis of Pictures

D. Costantino, M.G. Angelini, G. Caprino

Page(s) 6

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B. Messeri

Page(s) 6

[Conference Paper](#) (PDF, 262 KB)

Outcome of the Representation of Architecture: Image and Memory

P. De Masi, A. De Masi

Page(s) 6

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Integrated Methodologies and Technologies for the Reconstructive Study of Dur-Sharrukin

M. Cultraro, F. Gabellone, G. Scardozzi

Page(s) 6

[Conference Paper](#) (PDF, 3968 KB)

Recording for Urban Planning: A Case from Manama, Bahrain

S.A. Elwazani, J.L. Lerma

Page(s) 4

[Conference Paper](#) (PDF, 679 KB)

Contribution of Laser Scanning, Photogrammetry and GIS to an Interdisciplinary Special Research Program on the History of Mining Activities (SFB HIMAT)

K. Hanke

Page(s) 5

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The Volponi's Kiln in Urbino. Industrial Archaeology and Historic Landscape in the Cradle of the Renaissance. Documentation, Survey and Drawing

M. Agostinelli, P. Clini, N. Lancioni, R. Quattrini, G. Sabbatini

Page(s) 6

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National Historic Sites Of Canada: A Values-Based Approach to Posterity Heritage Recording
J.-F. Leboeuf, C. Quimet, C. Lumsdon, J. Zvonar, G. Utas

Page(s) 5

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Digital Documentation of Monuments of Natural Beauty: A Case Study
E. Stylianidis

Page(s) 6

[Conference Paper](#) (PDF, 725 KB)

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A. Almagro, Vidal A. Almagro

Page(s) 6

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E. Agosto, P. Ardisson, F. Rinaudo

Page(s) 6

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G. Cantoro

Page(s) 2

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P.G. Bardelli, A. Guagnini

Page(s) 4

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M. Gabrielli, E.S. Malinverni

Page(s) 6

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O. Kocak, M. Uyumez, T. Cay, A. Ilasli, F. Iscan

Page(s) 5

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H. Bahar, T. Cay, F. Iscan

Page(s) 3

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S. Gunay

Page(s) 5

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A. Maksay, H. Pirez, L. Kandra, D. Makay

Page(s) 5

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M.D. Tantillo

Page(s) 4

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L. Appolonia, L. Moltedo, R. Picco, P. Salonia

Page(s) 5

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V.L. Ruggirello

Page(s) 6

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R. Yoshitake, J. Ito

Page(s) 6

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L. Bianchini, I. Chiaverini, D. Ostuni

Page(s) 6

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Poggioreale Old Town In Sicily: Strategies, Memory, Knowledge And Planning Place
R. Guglielmini

Page(s) 6

[Conference Paper](#) (PDF, 4387 KB)

The Use of GIS Technology in Culture Heritage

F. Petrescu

Page(s) 6

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Architectural Patrimony Management in Yemen

R. Heno

Page(s) 5

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Digitising Aegean Bronze Age Buildings: Building Typologies From Digital Plans

D. Constantinidis

Page(s) 5

[Conference Paper](#) (PDF, 448 KB)

Greek, Roman and Byzantine Pottery at Ilion (Troia). The Study Collection Publication (Electronic)

Page(s) 1

[Conference Paper](#) (PDF, 53 KB)

Session 7: Architectural Heritage Conservation

Digital Management of the Documentation of the Acropolis Restoration

F. Mallouchou-Tufano, Y. Alexopoulos

Page(s) 6

[Conference Paper](#) (PDF, 1013 KB)

Art Work In Historic Sikh Shrines: Need for their Documentation and Conservation

B. Singh

Page(s) 6

[Conference Paper](#) (PDF, 1838 KB)

Artistic Heritage: From Knowledge to Valorisation

E. Di Natale, F. Lanzarone

Page(s) 4

[Conference Paper](#) (PDF, 261 KB)

Documenting Architectural Heritage In Bahia - Brazil, Using Digital Technologies

L. A.

Page(s) 6

[Conference Paper](#) (PDF, 480 KB)

NDT Detection of Decay Areas and Evaluation of their Attributes

P. Kapsalas, M. Zervakis, P. Maravelaki-Kalaitzaki, E.T Delegou, A. Moropoulou

Page(s) 6

[Conference Paper](#) (PDF, 646 KB)

Session 8: Information Technology and Cultural Heritage

Merging Augmented Reality Based Features in Mobile Multimedia Museum Guides

A. Damala, I. Marchal

Page(s) 6

[Conference Paper](#) (PDF, 614 KB)

Robust Shape Fitting and Semantic Enrichment

U. Torsten, D.W. Fellner

Page(s) 6

[Conference Paper](#) (PDF, 2005 KB)

Spatial Information System For 3D Documentation Of Plaka, The Historical Center Of Athens

N. Charkiolakis, Ch. Ioannidis, Ch. Kantza, I. Keramida, A. Koumna, M. Leni, M. Liakaki, V. Pragasti, M. Psalida, A.

Georgopoulos

Page(s) 6

[Conference Paper](#) (PDF, 754 KB)

Customized GIS Environment for Integrated Management of Archaeological Research Data

T. Roustanis, D. Kaimaris, O. Georgoula, P. Patias

Page(s) 4

[Conference Paper](#) (PDF, 739 KB)

Visualization of the Architecture Through Simplified Models: Strategies for Knowledge Sharing Pieve a Socana,

Casentino, Toscana

C. Battini, M. Cornieti, F. Fantini, S. Iurilli

Page(s) 5

[Conference Paper](#) (PDF, 1078 KB)

Session 9: Service for the Restoration of Acropolis Monuments

Principles and Methodology of Intervention for Structural Restoration

M. Ioannidou

Page(s) 6

[Conference Paper](#) (PDF, 544 KB)

Parthenon Restoration Project

N. Toganidis

Page(s) 6

[Conference Paper](#) (PDF, 764 KB)

The Surface Conservation Project of the Acropolis Monuments: Studies and Interventions

E. Papakonstantinou, A. Panou, K. Franzikinaki, A. Tsimereki, G. Frantzi

Page(s) 5

[Conference Paper](#) (PDF, 749 KB)

The Restoration Of The Superstructure Of The Propylaia Central Building: Study And Intervention

T. Tanoulas

Page(s) 5

[Conference Paper](#) (PDF, 443 KB)

Session 10: Modelling Laser Scanner data

Digitization of the Collection of Moldings of the University Marc Bloch in Strasbourg: A Study Case

E. Smigiel, P. Callegaro, P. Grussenmeyer

Page(s) 6

[Conference Paper](#) (PDF, 1806 KB)

The Imprint of a City: Massa Marittima

M. Micoli, Tz. Nomikou

Page(s) 4

[Conference Paper](#) (PDF, 2426 KB)

Laser Scanning for Historical and Geotechnical Studies at Pointe du Hoc

R. Warden, R. Burt, J.L. Briaud, M. Everett

Page(s) 6

[Conference Paper](#) (PDF, 607 KB)

Façade Modelling for Historical Architecture

J. Böhm, N. Haala, S. Becker

Page(s) 6

[Conference Paper](#) (PDF, 1877 KB)

Session 11: Archaeological conservation

Social and Spatial Patterns of Cultural Heritage

N. Charalambous

Page(s) 6

[Conference Paper](#) (PDF, 317 KB)

Basic Idea and Material: An Integrated Approach, from the Knowledge to the Conservation

R. Ientile, A. Marotta, F. Rinaudo, M. L. De Bernardi, F. Chiabrando, A. De Sanits, M. Naretto

Page(s) 6

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Documentation and Monitoring of Intangible Cultural Heritage - A 21st Century Approach

E.J. Robinson

Page(s) 6

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S. Dumazet, A. Genty, A. Zymla, F. X. De Contencin, N. Ruscassier, B. Bonnet, P. Callet

Page(s) 6

[Conference Paper](#) (PDF, 1079 KB)

Session 12: e-Technology, Education and Training

A Digital Future for Cultural Heritage

M. Mudge, M. Ashley, C. Schroer

Page(s) 6

[Conference Paper](#) (PDF, 233 KB)

The Project of the Italian Culture Portal. A Standard Based Model for Interoperability Amongst Cultural Heritage Data Sources

M.-E. Masci, I. Buonazia, D. Merlitti

Page(s) 6

[Conference Paper](#) (PDF, 158 KB)

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E. Pietroni, M. Forte

Page(s) 5

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A. Cayirezmez

Page(s) 3

[Conference Paper](#) (PDF, 1387 KB)

State of the Art in Built Heritage Internet Applications: Which Trends are Leading this Field?

R. Lancia

Page(s) 6

[Conference Paper](#) (PDF, 231 KB)

Poster Session 3: Laser Scanning - Animation & Modeling

Ajax Web Scripting Applied to Interactive Stereoscopic Imaging

G. Pomaska

Page(s) 5

[Conference Paper](#) (PDF, 293 KB)

Laser Scanner & Photogrammetry for the Survey of the Monumental Cemetery in Piazza Del Duomo, Pisa

G. Caroti, A. Piemonte

Page(s) 6

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Recording and Virtual Modelling of a Roman Villa Through Laser Scanning

G. D. Aguilera, J. Gomez, A.L. Munoz, J.S. Herrero

Page(s) 5

[Conference Paper](#) (PDF, 284 KB)

First Experiences with the Deformation Analysis of a Large Dam Combining Laserscanning and High-Accuracy Surveying

G. D. Aguilera, J. Gomez, J.A. Sanchez

Page(s) 6

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G. Pop, A. Bucksch, B. Gorte

Page(s) 5

[Conference Paper](#) (PDF, 400 KB)

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Page(s) 4

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2.Laser-Scanning of 3.200 Dinosaur-Steps in Sucre, Boliva

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Page(s) 5

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Page(s) 5

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Page(s) 3

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Page(s) 3

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Page(s) 4

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Filing Lacunas in Terrestrial Laser Scanning Data: The "Cavallo Ligneo" of the "Palazzo Della Ragione" (Padua, Italy)

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High Density Digital Form for Cultural Heritage: Synthetic Modelling and Reverse Engineering of the Four Horses of the Basilica of San Marco In Venice

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Transportable 3D Acquisition Systems for Cultural Heritage. Reverse Engineering And Rapid Prototyping of the Bronze Lions of the Saint Isidoro Chapel in the Basilica of San Marco In Venice

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Laser Scanning Methodology for the Structural Modelling

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3D Modelling of Heritage Objects by Fringe Projection and Laser Scanning Systems

H.J. Przybilla, J. Peipe

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3D Tools for Scientific Visualization and Documentation of Archaeological Heritage, Case Study: A Sassanid Shrine of Daregaz, Northeastern Iran

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Page(s) 5

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Session 13: Spatial Information Management

GIS And Web-GIS, Commercial and Open Source Platforms: General Rules for Cultural Heritage Documentation

F. Rinaudo, E. Agosto, P. Ardissonne

Page(s) 6

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Page(s) 4

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Page(s) 6

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M. Ballabeni, Angelillo D. Ricciotti

Page(s) 6

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Session 14: Photogrammetric Recording Applications

Digital 3D Reconstruction of Antonio Gaudi's Lost Design for a Church Near Barcelona Spain

M. Moser, K. Hanke

Page(s) 6

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Photogrammetric Documentation and Visualization of Choli Minaret and Great Citadel in Erbil/Iraq

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Page(s) 6

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Combination of Terrestrial Recording Techniques For 3D Object Modelling Regarding Topographic Constraints. Example of the Castle of Haut-Andlau, Alsace, France

T. Landes, P. Grussenmeyer, T. Voegtler, K. Ringle

Page(s) 6

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Photogrammetric Documentation and Digital Representation of the Macedonian Palace in Vergina

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Page(s) 5

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Topographic and Photogrammetric Recording of the Acropolis of Athens

D. Moullou, D. Mavromati

Page(s) 6

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Session 15: Non-conventional Photogrammetric applications

A Digital Map for the Interior Restoration of St. Ninian's Cathedral

S. Nickerson

Page(s) 6

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Saint Anthony's Chapel Facade Pathology Documentation

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Page(s) 5

[Conference Paper](#) (PDF, 463 KB)

Documentation of a Vernacular House with Close-Range Digital Photogrammetry

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Page(s) 6

[Conference Paper](#) (PDF, 720 KB)

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N. Masini, R. Lasaponara

Page(s) 6

[Conference Paper](#) (PDF, 1860 KB)

Session 16: 3D Rendering and Virtual Environments

Virtual Delphi: Two Case Studies

A.R. Flaten, A.A. Gill

Page(s) 6

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Passing Excellence, the Interactive Art Visualization of the Kizhi Ensemble

D. Tsoupikova

Page(s) 5

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The Metopes of Selinunte: Presentation of the Interactive CDROM

J.A. Beraldin, A. Bandiera, V. Valzano

Page(s) 6

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The Documentation of the Medieval Entrance of the Rhodes Fortification Complex

P. Gianniou, A. Georgopoulos, M. Tsakiri, K. Della

Page(s) 6

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TO TEACH DRAWING IN THE UNIVERSITY DEGREE IN “PRESERVATION AND RESTORATION OF CULTURAL HERITAGE” OF UNIVERSITY OF STUDIES OF TURIN, IN VENARIA REALE (ITALY).

R. Spallone^a

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KEY WORDS: Cultural Heritage, Geometry, Education, Learning, Representation

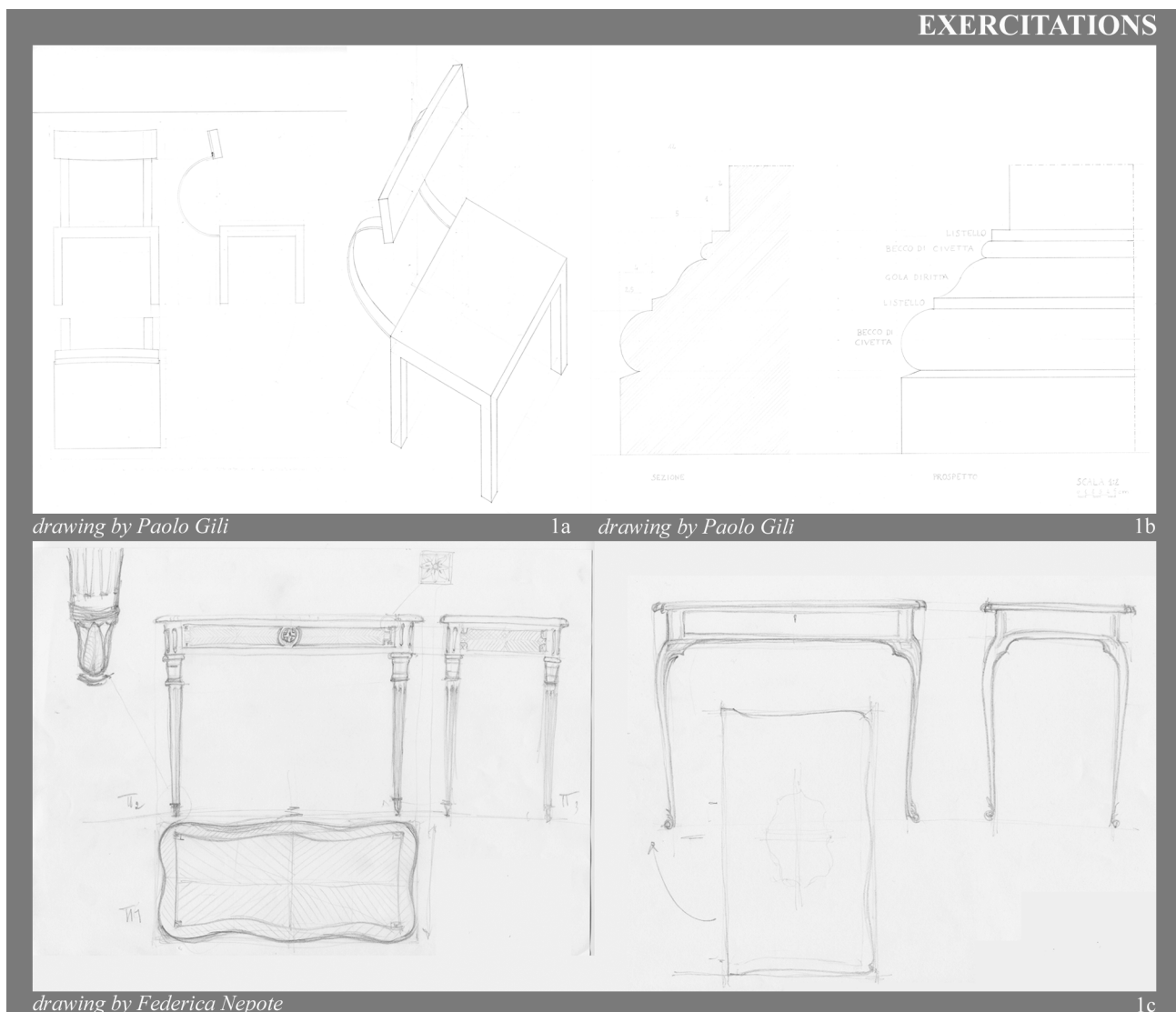
ABSTRACT

In this work I want to present my recent experience of teaching of Drawing and Introduction to descriptive geometry in “5 Magister”, the name of a new university degree instituted in the present academic year. This course, activated from University of Studies of Turin with the Centre of Preservation and Restoration “La Venaria Reale”, confers the degree in “Preservation and Restoration of Cultural Heritage” (Conservazione e Restauro dei Beni Culturali).

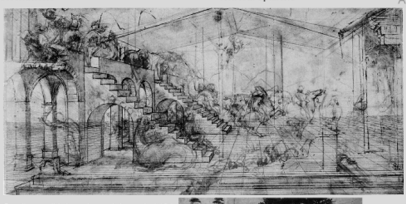
In this university degree, sole in Italy, the specialist studies are: stony material manufactures, painting on wood, painting on canvas, wooden painting sculpture, synthetic material manufactures, wooden material manufactures.

The teaching of Drawing and Introduction to descriptive geometry, fundamental in the Italian university degrees in Architecture, has been adapted to the specificities of the different specialist studies with the aim to constitute a common basis of knowledge for all the students.


In this writing I want to explain educational goals, didactic methodologies and results of the teaching.



La costituzione dei sistemi di rappresentazione fra teorie artistiche, arti figurative e formalizzazioni scientifiche
Roberta Spallone



Studio per l'Adorazione dei magi, 1481, Firenze



L'Adorazione dei magi, 1481-1482, Firenze

Arte contemporanea

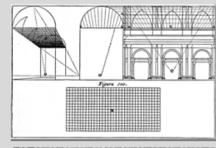
- Farish
- Monge
- Canaletto
- Galli Bibiena
- Guarini
- Guarini
- Desargues
- Bernini
- Pozzo
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- Palladio, Veronese
- Vignola
- Leonardo
- Bramante
- Piero
- Mantegna
- Filarete, di Giorgio
- Alberti
- Donatello, Masaccio
- Brunelleschi
- Giotto, Lorenzetti
- Villard
- Vitruvio

Teorie artistiche
Arti figurative


Teorie dei metodi di rappresentazione

2a

La costituzione dei sistemi di rappresentazione fra teorie artistiche, arti figurative e formalizzazioni scientifiche
Roberta Spallone



Procedimento pratico per riportare le figure in prospettiva sulle superfici curve



Gloria di Sant'Ignazio, 1691-1694, Sant'Ignazio, Roma

Andrea Pozzo, *Perspectiva pictorum et architectonum*, Roma 1693-1698

Arte contemporanea

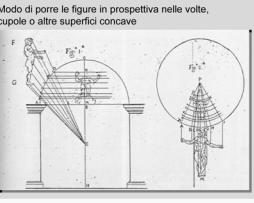
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- Villard
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Teorie artistiche
Arti figurative

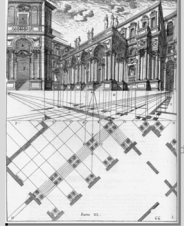
Teorie dei metodi di rappresentazione

2b

La costituzione dei sistemi di rappresentazione fra teorie artistiche, arti figurative e formalizzazioni scientifiche
Roberta Spallone



Modo di porre le figure in prospettiva nelle volte, cupole o altre superfici concave



Studio per scenografia

Ferdinando Galli Bibiena, *Direzioni della prospettiva teorica*, Bologna 1732

Arte contemporanea

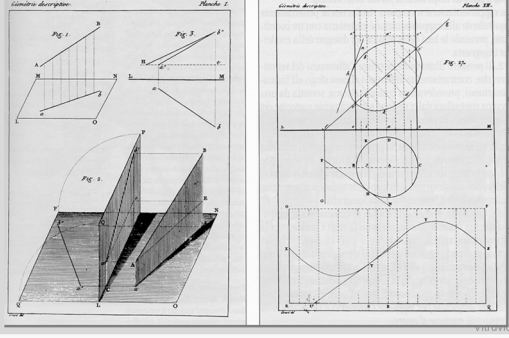
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2c

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Gaspard Monge, *Géométrie descriptive*, Paris 1799

Arte contemporanea

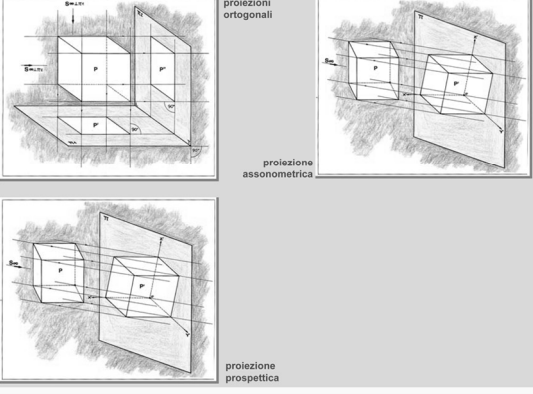
- Farish
- Monge
- proiezioni ortogonali
- Guarini
- Desargues
- Piero
- prospettiva
- Alberti
- Brunelleschi

Teorie artistiche
Arti figurative

Teorie dei metodi di rappresentazione

2d

Proiezioni cilindriche e proiezioni coniche. Elementi fondamentali



proiezioni ortogonali

proiezione assometrica

proiezione prospettica

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Disegno e fondamenti di geometria descrittiva - aa. 2006/2007 - prof. Roberta Spallone

2e

Solidi di rotazione. Sezioni e vera grandezza.

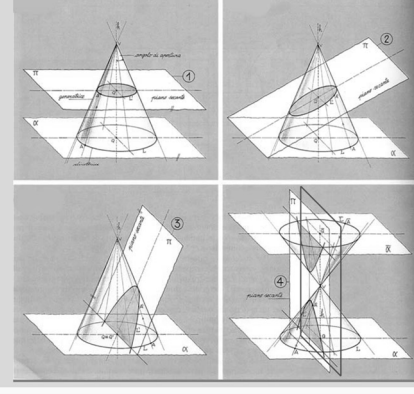


figure geometriche esito dell'operazione di sezione del cono:

1. cerchio
2. ellisse
3. parabola
4. iperbole
5. ... triangolo...

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2f

1. A NEW TEACHING FOR AN ANCIENT DISCIPLINE.

It would appear to be universally recognised that fundamental role of drawing is to express and communicate as well as to extend knowledge. Hence particular importance is acquired by the fact that drawing develops from a perceptive process or from an idea, and that this idea – extending beyond the limits of what we could define as natural perception – requires a cultural and experiential support which means that every act of drawing

entails an external projection of one's own cultural knowledge. This meaning of drawing is central in the technical university degrees courses of "Representation". In these universities the teaching of drawing is based on principles and methods of descriptive geometry, codified by Gaspard Monge at the end of eighteenth century. The lessons of Monge in the Ecole normale of Paris (the future Ecole polytechnique, of which Monge was one of the founders), were gathered and published in the compendium treatise *Géométrie descriptive*, in 1798. The methods of descriptive geometry create a bi-univocal

Roma, arco di Settimio Severo
da: Mario Docci, Diego Mastri, *Manuale di rilevamento architettonico e urbano*, Laterza, Roma-Bari 1994

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Disegno e fondamenti di geometria descrittiva - a.a. 2006/2007 - prof. Roberta Spallone

Disegno e convenzioni grafiche: spessori e tipi di linee, scale di riduzione, simboli e grafie per la rappresentazione dei materiali, quotature. Le modanature.

3a

Modanature nell'Encyclopédie di Diderot e d'Alembert, 1751-1777

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Disegno e fondamenti di geometria descrittiva - a.a. 2006/2007 - prof. Roberta Spallone

Disegno e convenzioni grafiche: spessori e tipi di linee, scale di riduzione, simboli e grafie per la rappresentazione dei materiali, quotature. Le modanature.

3b

La costituzione dei sistemi di rappresentazione fra teorie artistiche, arti figurative e formalizzazioni scientifiche
Roberta Spallone

Arte contemporanea ● Farish ● Monge ● Canaletto ● Galli Bibiena ● Guarini ● Desargues ● Bernini ● Pozzo ● Vredeman ● Palladio, Veronese ● Vignola ● Leonardo ● Bramante ● Piero ● Piero ● Mantegna ● Filarete, di Giorgio ● Alberti ● Donatello, Masaccio ● Brunelleschi ● Giotto, Lorenzetti ● Villard ● Vitruvio

Piero della Francesca, *De prospectiva pingendi*, [ante 1482], ed. critica a cura di Nicco Fasola, Sansoni, Firenze 1942

Teorie artistiche
Arti figurative

Teorie dei metodi di rappresentazione

3c

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Hans Vredeman de Vries, *Perspectiva, id est celeberrima ars*, Leida 1605

Teorie artistiche
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Arte contemporanea ● Farish ● Monge ● Canaletto ● Galli Bibiena ● Guarini ● Desargues ● Bernini ● Pozzo ● Vredeman ● Palladio, Veronese ● Vignola ● Leonardo ● Bramante ● Piero ● Piero ● Mantegna ● Filarete, di Giorgio ● Alberti ● Donatello, Masaccio ● Brunelleschi ● Giotto, Lorenzetti ● Villard ● Vitruvio

Andrea Pozzo, *Perspectiva pictorum et architectorum*, Roma 1693-1698

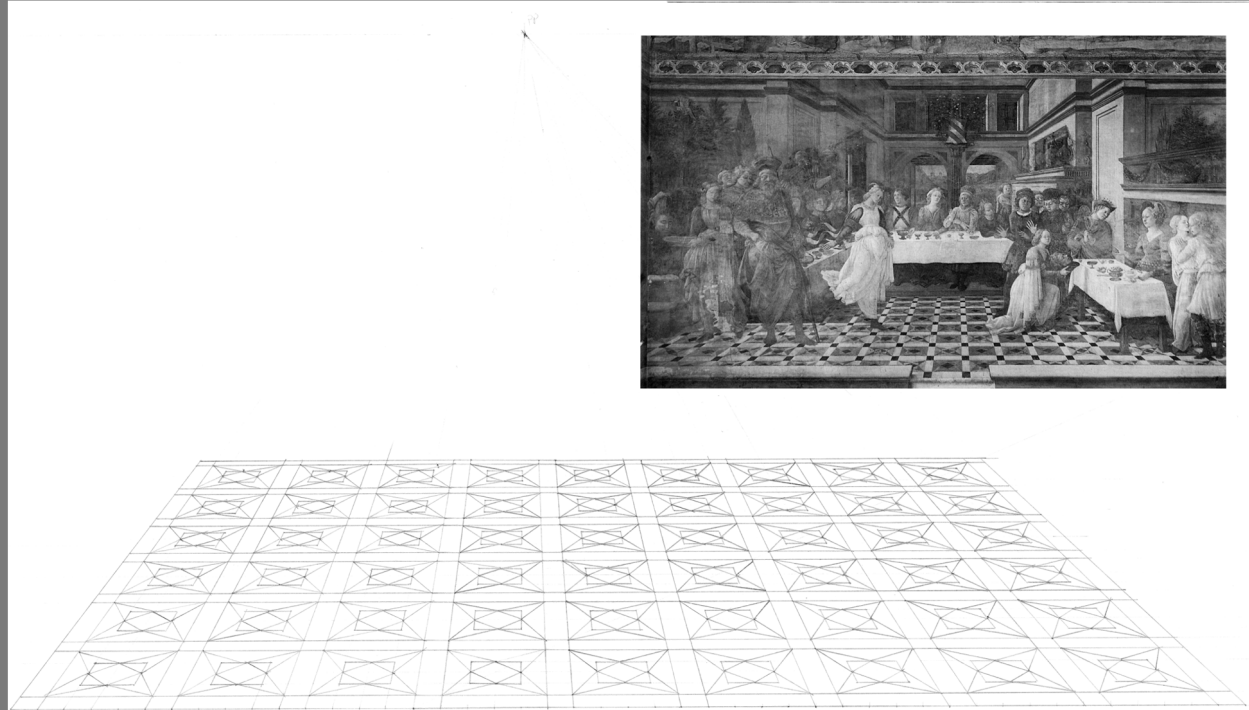
Teorie artistiche
Arti figurative

Teorie dei metodi di rappresentazione

3f

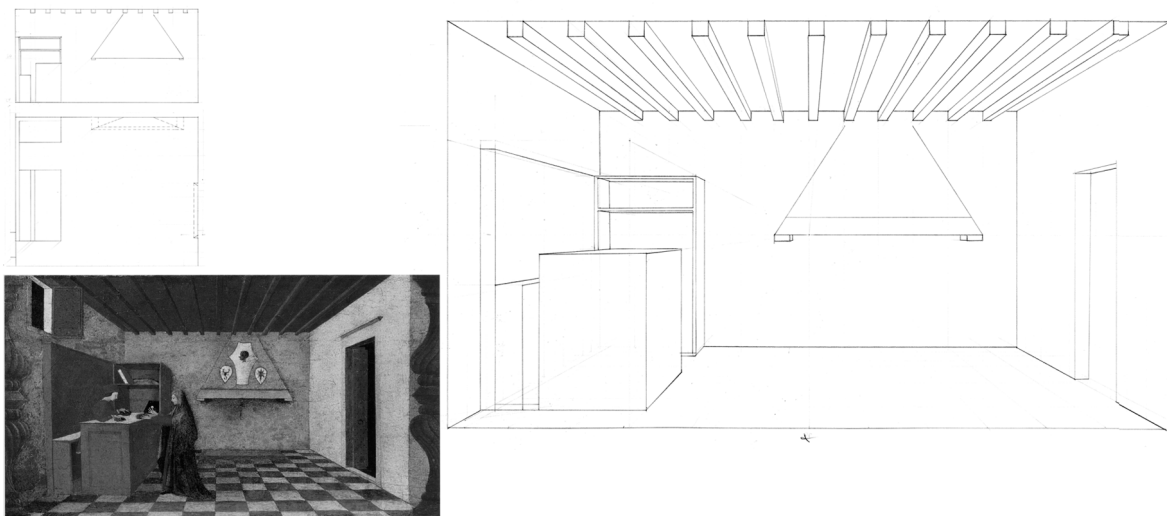
relationship between the model depicting the entity and the entity represented by the model, so that from the model it is possible to go back to the knowledge of any formal property of the entity, in the same way that the formal knowledge of the entity made it possible to arrive at the constitution of the model. Actually, this teaching is one of the basilar discipline in the Italian university degrees in Architecture, Building Engineering and Civil Engineering. Since 2000 I was professor of Fundamentals of descriptive geometry and of Architectural drawing in the I Faculty of Architecture of the Polytechnic of Turin.

The new university inter-faculty degree, named "5 Magister", in "Preservation and Restoration of Cultural Heritage" (Conservazione e Restauro dei Beni Culturali), has been instituted in the present academic year from University of Studies of Turin with the Centre of Preservation and Restoration "La Venaria Reale". I was charged by teaching of Drawing and Introduction to descriptive geometry. In this university degree, sole in Italy, the specialist studies are: stony material manufactures, painting on wood, painting on canvas, wooden painting sculpture, synthetic material manufactures, wooden material manufactures.



drawing by Paolo Gili

4a



drawing by Paolo Gili

4b

2. EDUCATIONAL GOALS AND DIDACTIC METHODOLOGIES OF TEACHING.

For the reason given above, the educational program had not reference in other national experiences.

The teaching of Drawing and Introduction to descriptive geometry, has been adapted to the specificities of the different specialist studies with the aim to constitute a common basis of knowledge for all the students.

In fact the principles of descriptive geometry, consisting of parallel projections and central projections, have been applied to the analysis, interpretation, reconstruction and representation of the different artistic manufactures.

These applications have been also supported by lessons of drawing and graphic standards.

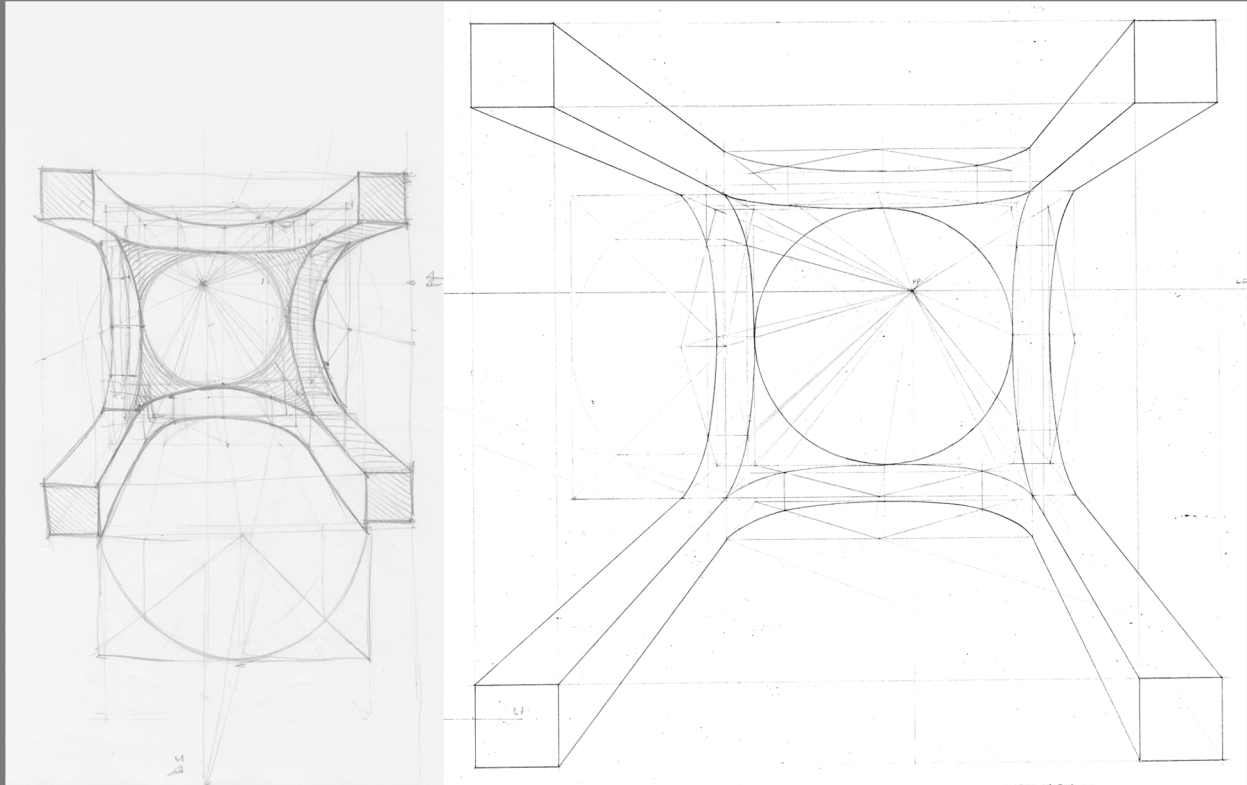
One of the most important topics of the teaching is the history of representation that focuses the relationship between artistic treatises, visual arts and scientific studies (figures 2a, 2b, 2c, 2d, 3b).

This topic, reminded in all the lessons, is fundamental to recognize the period, the method and the technique of realization of the artistic manufactures.

This knowledge enables the students to surveying, for example, stony and wooden moulding (figure 1b) and antique furniture (figure 1c).

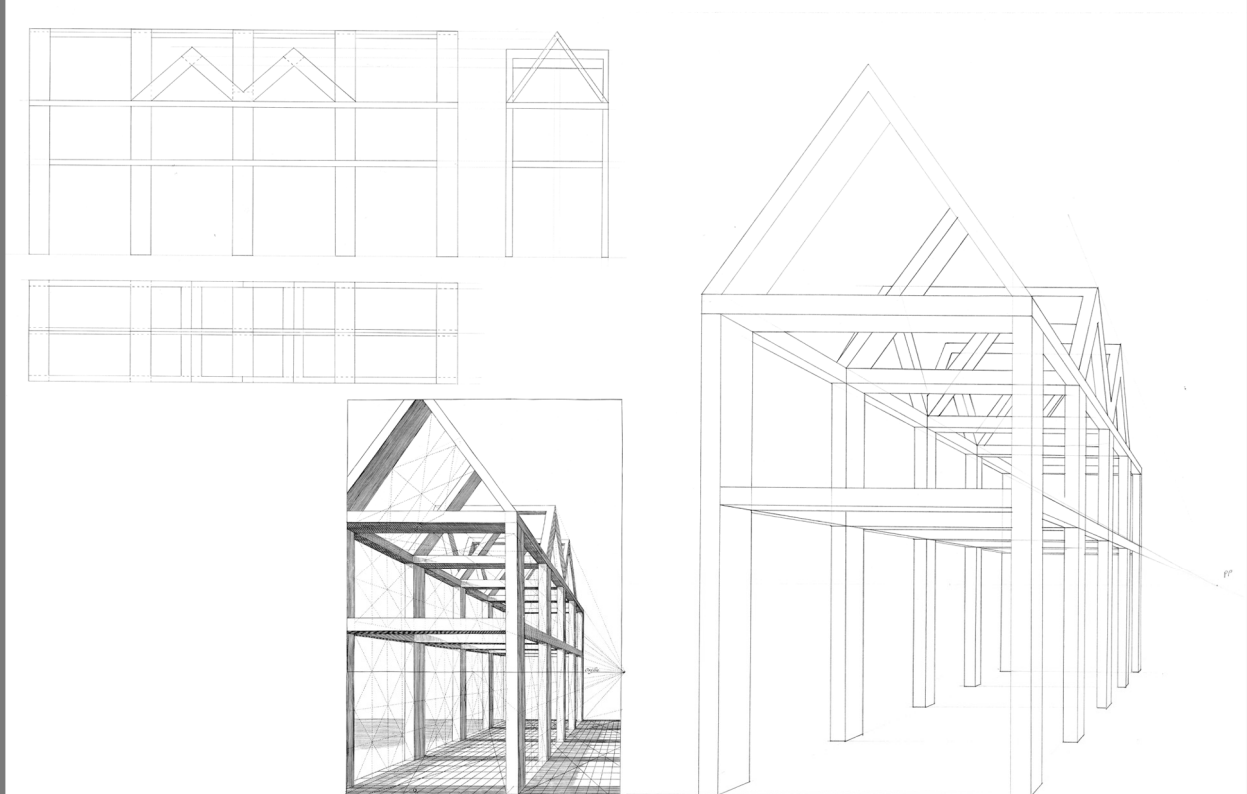
Moreover enables the students to restore the perspective pattern of paintings (figures 4a, 4b).

EXERCITATIONS



sketch by Alessandra Nepote, drawing by Anna Balbo

5a



drawing by Paolo Gili

5b

The orthogonal and the axonometric projections have been developed on the fundamental geometric entities and shapes. In particular these topics have been deepened: the intersections

of polyhedrons and of surfaces of revolution with planes and the mutual intersections of polyhedrons. The knowledge of the principles and of the rules of these

projections allows to analyze and to represent three-dimensional manufactures by plans, fronts, sections, and by isometric views (figure 1a).

The perspective projections have been explained with continuous references to the history of representation and of visual arts, in particular to the scientific theories of Filippo Brunelleschi, Leon Battista Alberti and Piero della Francesca and to the compendious practice treatises of Jacopo Barozzi da Vignola, Hans Vredeman de Vries, Andrea Pozzo and Ferdinando Galli Bibiena.

These references permit to face correctly the problem of the perspective restitution of paintings, fundamental topic in the curricula of restoration of painting.

In particular the books of Andrea Pozzo and Ferdinando Galli Bibiena, compared with their drawings and paintings, have been referred to the problem of perspective on horizontal picture of projection (figure 5a).

This topic has been applied to the analysis of paintings and frescos on the vaults (figures 3e, 3f).

3. RESULTS OF THE TEACHING AND POSSIBLE INTERDISCIPLINARY DEVELOPMENTS .

After every lesson I proposed exercises in application of the theory, as is documented in figures 1, 4 and 5.

Orthogonal and axonometric projections have been applied to represent furniture, i.e. the chair "Follia" of Giuseppe Terragni (1934), starting from illustrations in a catalogue (figure 1a).

Surveying methods for moulders and details and graphic standards have been used both for the survey and the technical drawing of a antique stone moulder (figure 1b) and for the sketches of some antique furniture belonging from the Museum of Stupinigi (figure 1c).

Perspective projections have been developed about the problem of perspective restitution. The reconstruction of "perspective box" (figures 3c, 3d) has been simulated on the flooring of a Renaissance fresco of Filippo Lippi, - Il festino di Erode, Prato, 1452-1464 - (figure 4a) and on the perspective pattern of a tempera painting on wood of Paolo Uccello - Il miracolo dell'ostia profanata, Urbino, 1467-1468 (figure 4b).

The teaching of drawing, also in the form of 2D and 3D digital drawing and modelling, could be developed in a interdisciplinary didactic activity of compilation of catalogues of Cultural Heritage, supported by GIS systems.

These catalogues, including drawings with measure and details of the manufactures, 3D digital models, historical, archival and bibliographic references, scientific photographs, could become the bases for the chemical and physical analysis and for the projects of restoring.

Moreover, the information systems, implemented with the results of the analysis, could be useful to communicate with the other centres of restoring of cultural heritage.

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