Pratiche della scrittura e tradizioni religiose nella *Venetia* fra culture indigene e mondo romano
a cura di Lorenzo Calvelli, Giovannella Cresci Marrone

Applied 3D Technologies in Digital Epigraphy: Two Case Studies from Roman *Venetia*

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Abstract This study presents the results of two 3D scanning campaigns of ancient inscribed objects carried out at the Museo Archeologico Nazionale di Altino, near Venice, and the Museo Archeologico Cadorino in Pieve di Cadore, in the Dolomites. The analysis offers a critical evaluation of the digital methodologies adopted to produce 3D models, highlighting the advantages and limitations of each technique in relation to the project's goals and the material features of the scanned artefacts. By examining both the workflow and the outcomes of the scanning process, the article aims to contribute to the ongoing debate on the use of 3D technologies for the documentation, analysis and dissemination of epigraphic and archaeological heritage.

Keywords 3D Scanning. 3D Modelling. Digital Epigraphy. Digital Archaeology. Altinum. Lagole di Calalzo.

Summary 1 Digital Epigraphy: State of the Art and Future Challenges. – 2 3D Documentation in the SaInAT-Ve Project. – 3 Digital Epigraphy: Methods and Tools in 3D Scanning. – 4 Digital Mapping of Sacred Inscriptions from Ancient *Venetia*. – 5 3D Printing and Visualisation. – 6 3D Technologies for Research, Conservation and Dissemination of Inscribed Artefacts.

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1 Digital Epigraphy: State of the Art and Future Challenges

In recent decades, digital technologies have profoundly transformed epigraphic scholarship, redefining the ways in which inscriptions are documented, studied, preserved and disseminated. Starting in the late 20th century, the initial phase of this development was characterised by the creation and systematic enrichment of large-scale online databases, which fundamentally reshaped access to documentation and established new standards for the organisation, management and sharing of digital epigraphic data, thereby enabling their extensive use for scholarly research.[1]

Within this broader framework, several major initiatives have laid the foundations for digital epigraphy. One of the earliest projects was the Epigraphik-Datenbank Clauss-Slaby (EDCS),[2] whose primary aim has been to assemble a comprehensive corpus of published Latin inscriptions in a freely accessible and continuously expanding digital repository.[3] Another milestone in the field was the creation of the Electronic Archive of Greek and Latin Epigraphy (EAGLE), which initially federated, under the auspices of the Association Internationale d'Épigraphie Grecque et Latine (AIEGL),[4] four digital resources for ancient epigraphy: the Epigraphic Database Roma (EDR),[5] the Epigraphic Database Heidelberg (EDH),[6] the Epigraphic Database Bari (EDB)[7] and Hispania Epigraphica Online (HEpOl).[8] Between 2013 and 2016, EAGLE evolved into the Europeana network of Ancient Greek and Latin Epigraphy,[9] incorporating new partners and content providers while serving as an aggregator for Europe's digital platform for cultural heritage.[10] Following the conclusion of the EAGLE project, its activities and infrastructures have been

1 See Bodel 2012; Elliott 2015.

2 https://edcs.hist.uzh.ch.

3 On the origins, development and current organisation of the Epigraphik-Datenbank Clauss-Slaby (EDCS), see Clauss 2025. For an assessment of its significance and its recent transfer to the University of Zurich, which has assumed responsibility for its maintenance and future expansion, see Eck 2025.

4 https://www.aiegl.org.

5 http://www.edr-edr.it.

6 https://edh.ub.uni-heidelberg.de.

7 http://www.edb.uniba.it.

8 https://hepol.uah.es.

9 https://www.eagle-network.eu.

10 On the EAGLE project, see Panciera 2006; Orlandi 2017. For the Epigraphic Database Bari (EDB), see Felle 2019; 2021. On the conclusion of the Epigraphic Database Heidelberg (EDH) project and the transfer of its archival records to the Heidelberg University Archives, see Feraudi-Gruénais 2022.

carried forward by the International Digital Epigraphy Association (IDEA), which promotes the long-term preservation, development and sustainability of the project's data, services and research network.[11] Since 2020, the EAGLE federation has found a new institutional home at the Istituto Italiano per la Storia Antica (IISA),[12] welcoming among its members the Epigraphic Database Falsae (EDF).[13]

Alongside these advancements, digital epigraphy has progressively broadened its scope.[14] Increasing attention has been devoted to the creation of integrated environments capable of connecting textual, archaeological, spatial and visual data within interoperable research infrastructures. At the same time, digital epigraphic resources are being used not only to produce curated editions but also to promote the combined use of qualitative and quantitative approaches, linking the close study of individual inscriptions with the comparative analysis of large corpora.[15] This methodological development is exemplified by the epigraphy.info international community,[16] which brings together existing projects within a framework based on shared standards, interoperable data models and closer cooperation across the various fields of digital epigraphy.

The growing adoption of open-science principles has encouraged collaborative approaches to digital epigraphy, in which projects are conceived from the outset to support continuous revision, enrichment and integration. Achieving these goals depends on transparent editorial practices, appropriate attribution of scholarly contributions and common standards for documenting and citing online resources, while recognising that the continued maintenance and sustainability of digital initiatives are scientific responsibilities rather than merely technical concerns.[17] A practical application of these principles is provided by the FAIR Epigraphy project, which addressed the fragmentation of digital epigraphic resources through the development of community-driven controlled vocabularies and ontologies based on Linked Open Data technologies and CIDOC CRM. The project provides a shared semantic framework that enables

11 See Felle 2016; Liuzzo et al. 2019.

12 https://www.storiaantica.eu.

13 https://pric.unive.it/progetti/edf. On the inclusion of the Epigraphic Database Falsae (EDF) within the EAGLE network, see Caldelli, Orlandi 2020; Calvelli 2023.

14 For a broader overview of current methodological developments in digital epigraphy, see the essays collected in De Santis, Rossi 2018; Velázquez Soriano, Espinosa Espinosa 2021; Kolb, Speidel 2025; Barker, Bobou, Raja 2026. See also Rossi, Salvador 2024.

15 On these developments, see Rossi 2020.

16 https://epigraphy.info.

17 On collaborative models of open scholarship in digital epigraphy, see Bodel, Prag, Roueché 2024. On the sustainability of digital epigraphic projects, see Orlandi 2021.

heterogeneous digital resources to interoperate while preserving their existing architectures and functionalities.[18]

Recent advances in Artificial Intelligence have further expanded the methodological horizons of digital epigraphy, opening new perspectives for both epigraphic research and scholarly practice. Machine learning is now driving an increasingly wide range of epigraphic applications. Deep neural networks have demonstrated their potential for the restoration of damaged texts and the geographical and chronological attribution of inscriptions.[19] Handwritten Text Recognition has opened new possibilities for the digitisation and study of epigraphic manuscripts.[20] More recently, multimodal generative models have enabled the retrieval of textual and contextual parallels, providing new tools to support the historical interpretation of inscriptions.[21]

[Lorenzo Calvelli]

2 3D Documentation in the SaInAT-Ve Project

Within this methodological framework, 3D technologies have become an increasingly important component of digital epigraphy, extending the possibilities for the documentation, analysis and dissemination of inscribed monuments. Since the early 2010s, scholars have recognised that 3D recording can overcome some of the limitations of conventional 2D representations, while facilitating both research and public engagement with epigraphic materials.[22] Notable examples include the Virtual Museum of Los Bañales, the Epigraphica 3.0 Project and Epigraphia 3D,[23] all of which integrate 3D recording and visualisation within broader strategies for the study of and access to epigraphic heritage.[24]

18 On the FAIR Epigraphy project and its community-driven methodology, see Heřmánková et al. 2025.

19 Assael et al. 2022.

20 Boschetti, Calvelli, Tommasi 2023.

21 Assael et al. 2025. For a recent overview of the history, methodologies and technologies applied in digital epigraphy, see Barmpoutis, Bozia 2026.

22 Bozia et al. 2014.

23 On the Virtual Museum of Los Bañales, see Andreu Pintado, Serrano Basterra 2021. On the Epigraphica 3.0 Project, see Espinosa Espinosa, Carrero-Pazos 2021. On Epigraphia 3D, see Ramírez-Sánchez, Suárez-Rivero, Castellano-Hernández 2014; Ramírez Sánchez, Guerra Soto 2016.

24 For further information on 3D epigraphy projects, see Andreu Pintado, Serrano Basterra 2019, esp. 981. Cf. also Ramírez Sánchez, Guerra Soto 2016, 363-5. On digital epigraphy and its integration with 3D technologies, see Gutiérrez Alonso, Farias Abadía, Gutiérrez González 2021.

Within the framework of the SaInAT-Ve – Sacred Inscriptions from the Ancient Territory of *Venetia* Project, Ca' Foscari University of Venice and the Warwick Manufacturing Group (WMG) at the University of Warwick jointly carried out two scanning campaigns.[25] The aim was to produce 3D models of a representative group of inscribed artefacts preserved at the Museo Archeologico Nazionale di Altino, near Venice, and at the Museo Archeologico Cadorino (MARC) in Pieve di Cadore, in the Dolomites.

The selection of the objects was guided by multiple criteria. Although the textual content of the inscriptions remained a primary concern, equal attention was paid to the diversity of materials and forms, as well as to issues of conservation, documentation and enhancement. These considerations also informed the choice of the case studies discussed here. While stone monuments, such as altars (*arae*) and inscribed slabs (*tabulae*), predominate in Altino, the material from Lagole is characterised primarily by bronze ritual implements, especially long-handled libation ladles (*simpula*) and handled pans (*trullae*), the former reflecting the enduring cultural traditions of pre-Roman *Venetia*.[26] This diversity also provided an ideal opportunity to assess the performance of various 3D recording technologies across materials with markedly different physical properties. Especially in the case of the bronze artefacts from Lagole, ultra-high-resolution scanning systems proved capable of revealing surface details that would otherwise remain invisible to the naked eye.

Subsequently, to enhance access to the project's results, the 3D models were integrated into a digital map designed to visualise the provenance of the epigraphic and archaeological evidence.[27] The platform, developed by Cecilia Moscardo and described in detail in § 4 of this article, establishes a direct connection between the epigraphic record available in the EDR database, accessible through a dedicated link, and a high-quality 3D model of the corresponding artefact. By combining textual, material and spatial data within a single digital environment, this resource enhances the documentation and accessibility of the artefacts while supporting a more comprehensive interpretation of their historical, archaeological and epigraphic significance.

25 For an overview of the SaInAT-Ve Project and its principal aims and outcomes, see Calvelli, Cresci at the beginning of this volume. Further information is available at `https://pric.unive.it/projects/sainat-ve/home`.

26 For a comprehensive catalogue of the finds from Lagole di Calalzo, see Fogolari, Gambacurta 2001. On the local transition from indigenous to Roman religious traditions, see Calvelli, Pesce 2025, 29-34.

27 The digital map can be accessed at `https://umap.openstreetmap.fr/it/map/sainat-ve_914131#8/45.900/11.808`.

The integration of 3D models, digital mapping and epigraphic data opens new possibilities for the development of virtual museum environments and for the production of accurate 3D replicas of selected artefacts. Both applications have the potential to strengthen research, teaching and public access to the archaeological heritage of ancient *Venetia*.

[Sabrina Pesce]

3 Digital Epigraphy: Methods and Tools in 3D Scanning

The use of 3D methods in the preservation and study of cultural heritage is becoming standard practice across academic and professional fields. As scanning technologies improve and evolve, they offer novel and more precise ways to investigate, record and interpret historical artefacts. These tools provide significant advantages to heritage work and are particularly transforming how researchers engage with cultural materials while advancing preservation, analysis and public access.[28]

There are multiple technologies currently employed for 3D capture in cultural heritage. Laser scanning and structured light scanning are ideal for acquiring detailed geometries, with the latter technique often able to collect photo-realistic colour information alongside surface data. Photogrammetry, which builds 3D models from multiple overlapping photographs, is widely used because of its accessibility, flexibility and scalability, allowing the creation of models ranging from thumbnail-sized objects to entire buildings.[29] This can be a cost-effective solution as all that is required is a camera and some basic software. More advanced methods, like CT scanning and multispectral imaging, provide insights into internal structures and surface treatments. This form of non-destructive testing can reveal significant hidden information from an object,[30] but can be expensive and the quality of the results is largely dependent on the objects being scanned. The choice of 3D capture devices depends on the artefact's material, its scale and context, and often a combination of technologies may be utilised to make the most of the advantages each offers.

3D scanning is particularly transformative when applied to epigraphy and archaeological documentation, where precise

28 Further reading: https://www.novatr.com/blog/3d-laser-scanning-for-heritage-documentation.

29 Further reading: https://blog.engineshed.scot/2024/07/15/photogrammerty-3d-models.

30 For a further example of applied CT scanning in heritage: Warnett et al. 2021.

surface details are crucial. Traditional techniques such as rubbings, photography and manual tracings can sometimes prove difficult when recording faint or eroded inscriptions. Detailed 3D models created through scanning can reveal subtle features such as incisions, tool marks and previously undetected characters. Researchers can digitally manipulate lighting intensity and angles to enhance legibility, often revealing information invisible to the naked eye. This is invaluable for analysing inaccessible or delicate inscriptions for which physical contact is impossible. As a result, 3D scanning can significantly improve both the analytical precision and interpretive potential in epigraphic studies.

[Mike Donnelly, Mark Williams]

3.1 3D Laser Scanning

Laser scanning is a highly precise and non-invasive technique that captures the shape of objects. It calculates the exact position of a laser point on an object's surface by using a camera at a known angle to measure depth through geometric triangulation. This generates a dense "point cloud" composed of millions of XYZ coordinates of the measured surface. These points are converted into high-resolution 3D triangulated meshes that accurately represent minute surface details.[31] In cultural heritage, laser scanning's non-contact nature is vital for documenting fragile artefacts, ensuring that delicate surfaces and those at risk of deterioration remain undisturbed **[fig. 1]**.

When applied to carved epigraphy, 3D laser scanning offers significant methodological advantages over traditional recording techniques such as rubbings, photography, or manual transcription. The fine resolution of laser scans allows for the accurate capture of incised, eroded, or faint inscriptions that may be illegible under normal lighting conditions. The ability to manipulate illumination and viewing angles digitally allows researchers to enhance surface contrast, bringing out subtle features that might go unnoticed. This is especially critical for weathered stone inscriptions, where conventional imaging techniques may fail to distinguish between natural surface wear and intentional carving.[32]

31 Further reading: `https://medium.com/3dprintjunction/a-step-by-step-guide-to-3d-laser-scanning-907d6de69824`.

32 For a further applied example, see Wilson et al. 2023.

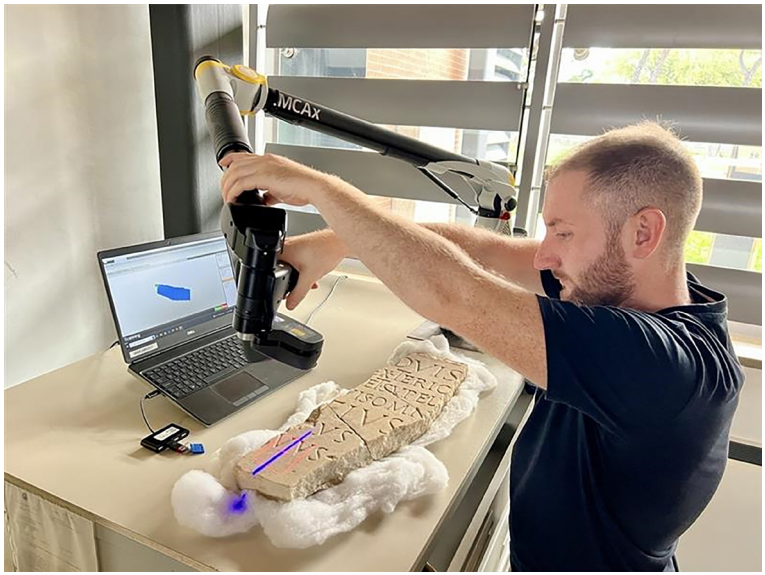


Figure 1 Altino, Museo Archeologico Nazionale. Laser scan of a marble slab fragment bearing a Latin inscription (inv. AL 45000)

For this project, 3D scanning technology was employed to capture detailed models of artefacts originating from the archaeological sites at Altino and Lagole di Calalzo in northeastern Italy. Scanning was conducted using a Nikon H120 laser scan head mounted on an MCAx25+ tripod. This scanner provides a minimum point resolution of 35 µm (0.035 mm) and a combined Maximum Permissible Error (MPE) of 47 µm (0.047 mm).[33] The artefacts included in this study, ranging from fragments of clay bowls to bronze *simpula* handles and bone awls, were either on display or held in storage at the Museo Archeologico Nazionale di Altino and the Museo Archeologico Cadorino in Pieve di Cadore, with access generously facilitated by the museums' directors. The scanner's adaptability allowed for the accurate capture of surfaces across a variety of materials, demonstrating its effectiveness in documenting diverse object types with precision and ease.

The high-resolution data acquired through scanning enabled detailed examination of the objects, revealing surface features that might otherwise have remained undetected using conventional documentation methods. The digital models can also be accessed and analysed remotely, facilitating wider collaboration and ongoing

33 Full specification found here `https://industry.nikon.com` › mcaxs-modelmaker-h120-en.

research without the need for direct contact with the original artefacts. The models isolate the surface and strip away colours and textures in the digital environment, allowing researchers to enhance carved features and distinguish more easily between intentional human-made markings and natural wear or damage. This process can significantly aid in interpreting the original purpose and meaning behind the inscriptions or carvings.

[Mike Donnelly, Mark Williams]

3.2 White-Light Scanning

To support the outputs from laser scanning, structured white-light scanning techniques were also used on the objects. While not offering the same level of detail as traditional laser scanning, this technology complements the latter's capabilities through its greater portability, ease of use and colour-capture functionality. The system used in this instance was the Creaform GoSCAN!3D, a handheld device that can be powered by external batteries, meaning it can be employed in remote locations where a fixed power supply is unavailable. With a maximum resolution of 100 µm (0.1 mm), the level of surface detail is lower than that achieved with laser scanning, though a key advantage of the system is the ability to capture full-colour textures alongside geometry, integrating photogrammetric data directly into the scan **[fig. 2]**.[34]

The scans produce photo-realistic digital 3D models which can be studied together with the high-resolution laser scan models. They offer the chance to examine the object geometry in the context of the surface colours and textures, presenting them in a visually faithful manner for analysis. They also provide opportunities for applications in education and presentation in online museums or open-access libraries such as Sketchfab, as is the case for all the 3D models scanned at Altino and Lagole for this project. Users can digitally interact with the artefacts via a computer or a mobile phone, and links to the models can be easily shared worldwide, making them a powerful tool for dissemination and for reaching a wider audience.

[Mike Donnelly, Mark Williams]

34 Full technology specification here `https://go.creaform3d.com/lp-portable-3d-scanners-with-form`.

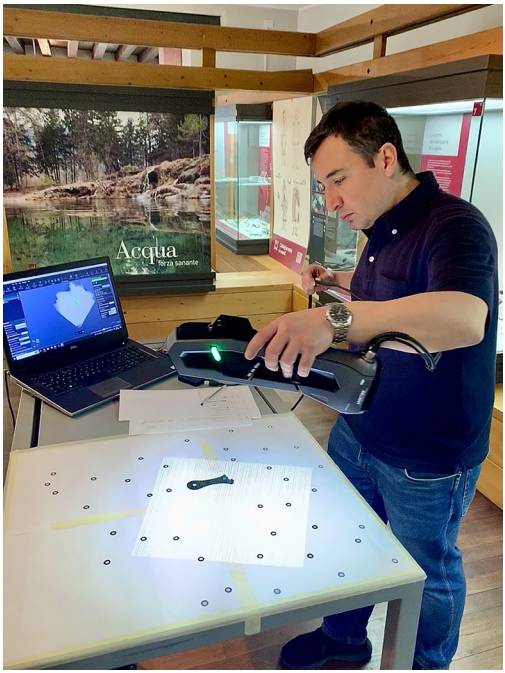


Figure 2
Pieve di Cadore, Museo Archeologico Cadorino (MARC). Structured white-light scan of a *trulla* handle

4 Digital Mapping of Sacred Inscriptions from Ancient *Venetia*

One of the main goals of the SaInAT-Ve Project was to make the 3D models readily accessible for consultation. For this reason, the 3D models were published on Sketchfab,[35] which is among the most widespread and best-known platforms for 3D model visualisation. In addition, it was considered important to add spatial information as complementary data. Therefore, each model published on Sketchfab was linked to an online map,[36] thereby allowing the scanned artefacts to be easily associated with their places of origin.

The digital map includes not only links to the 3D models but also other types of evidence. Its purpose is to document the epigraphic and archaeological record employed to investigate ritual practices and modes of worship in the *Venetia* region between the Iron Age and the Romanisation period, in accordance with the aims of the project. The map served both as a working tool for the research team

35 https://sketchfab.com/mikedonnelly.

36 https://umap.openstreetmap.fr/it/map/sainat-ve_914131#8/45.733/12.566.

and as a means of supporting public engagement and knowledge dissemination activities.

UMap was selected as the mapping software. It is a free and open-source online platform based on OpenStreetMap, whose source code is available on GitHub.[37] UMap is user-friendly, even for those unfamiliar with GIS environments, while still offering considerable flexibility. Among its various features, uMap supports public, private and collaborative maps, as well as multiple data formats, while providing sufficient graphic customisation options. Moreover, the resulting product constitutes an open system, ready for future development and implementation.

The final output is a multilayered map that reflects the interdisciplinary and diachronic nature of the project. At present, it includes seven layers that record different aspects of the research focus. Within the "Iscrizioni latine" layer, sacred Latin inscriptions are listed for each site, along with links to both the corresponding EDR records and the 3D models produced. In this way, the contextual dimension of the scanned artefacts is at least partially restored, reconnecting them to their sites of origin, which are easily located on the map.

[Cecilia Moscardo]

5 3D Printing and Visualisation

3D printing complements 3D scanning by bringing the collected digital models back into the physical world. It can be used for replicating artefacts for display in locations away from the original. As inexpensive replicas, 3D prints can enable tactile access for visually impaired visitors.[38] In restoration, printed components can be added to missing or damaged areas to recreate the artefact without altering the original material. Educators and museums can also use 3D prints to create engaging, hands-on learning experiences beyond the traditional display cases and information labels utilised in museums.[39] One of the most significant applications of 3D printing is the provision of physical replicas to support the study and analysis of artefacts by researchers remotely.

A further outcome of this project in Altino and Lagole is the creation of a virtual museum presenting the 3D models of the artefacts within a Virtual Reality (VR) simulated museum environment. VR and Augmented Reality (AR) headsets are becoming common and

37 https://github.com/umap-project/umap.

38 For further reading: Wilson et al. 2020.

39 For further reading: Wilson 2019.

offer another way to increase public engagement in an immersive and interactive experience. They can allow users to interact with the artefacts, fostering a deeper emotional and educational connection to the objects or environments that are being presented. A virtual museum was created using the game design software Unity and Blender, and several key artefacts from the project were displayed virtually using a VR/AR headset. This was first demonstrated at an evening event held by Ca' Foscari University and the University of Warwick in Venice on 24 November 2023, where project partners were able to experience it first-hand **[fig. 3]**. It proved to be a popular case study and demonstrated the contribution that new digital resources can make to academic research and wider public engagement.

[Mike Donnelly, Mark Williams]

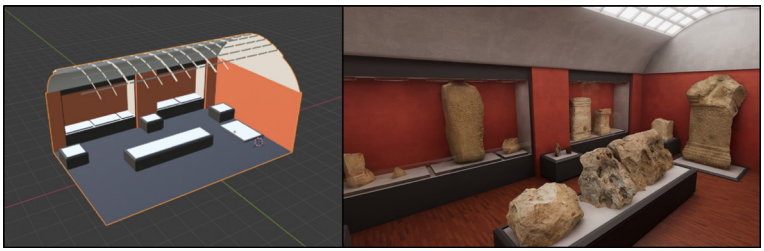


Figure 3 Virtual museum environment displaying 3D models for VR/AR applications

6 3D Technologies for Research, Conservation and Dissemination of Inscribed Artefacts

3D reproductions of archaeological artefacts offer a wide range of benefits, supporting scholarly investigation as well as the preservation and promotion of cultural heritage.[40] In the field of epigraphy, one of the key advantages of 3D scanning lies in its ability to produce high-resolution digital models of inscribed objects, allowing details that might otherwise escape direct observation to be visualised with unprecedented precision.[41]

Furthermore, the unrestricted accessibility of virtual reconstructions allows artefacts to be examined repeatedly and from multiple perspectives, providing a valuable complement to traditional methods

40 For the application of photogrammetry to the study of inscriptions, see Boehler, Mars 2004, 298.

41 Bozia et al. 2014, 426-7.

of documentation and comparative study based on direct observation, paper squeezes and hand drawings.[42] While digital tools cannot replace the autoptic examination of inscriptions – the fundamental principle upon which epigraphy as a scientific discipline was established by Theodor Mommsen in the nineteenth century[43] – they significantly enhance the observation and interpretation of inscriptions.[44] Virtual models can be examined, rotated and viewed at different magnifications as often as required, free from the practical constraints associated with handling and accessing the original artefacts.[45]

In the specific case studies examined within the SaInAT-Ve Project, 3D scanning techniques proved particularly valuable for the study of bronze objects, especially those originating from the sanctuary area at Lagole di Calalzo in the Dolomites. These artefacts often bear inscriptions produced by dot punching or shallow incision, which are typically faint and difficult to detect with the naked eye. The use of advanced data-processing systems, such as the open-source software Blender, makes it possible to adjust the surface texture of the digital render and manipulate lighting conditions **[fig. 4]**. Researchers can therefore illuminate the artefact from different angles, using raking light that skims across the surface to improve the visibility of very fine incisions, thereby providing invaluable support for the accurate visualisation, documentation and interpretation of the epigraphic texts.



Figure 4 Altino, Museo Archeologico Nazionale. Two fragments of a bronze sheet bearing a dedicatory inscription set up by Voltiies Tursanis Patavnos (inv. AL 55508). Top: Laser-scan 3D model with digital raking light highlighting the inscription. Middle: Textured 3D model showing the surface texture and the legibility of the inscription. Bottom: Apograph of the inscription (Marinetti, Prosdocimi 2009, 437)

42 Cooley 2012, 370-83, in part. 371-3.

43 For a detailed analysis, Eck 1994; Calvelli 2018.

44 For an additional overview of 3D imaging applied to inscriptions, see Barmpoutis, Bozia 2026.

45 For further discussion, see Andreu Pintado, Serrano Basterra 2021, 41-3. Cf. also García, Aláez 2021, 83, note 9 with further bibliography.

For both research and public engagement, 3D models greatly improve access to inscribed objects that are otherwise difficult to examine directly. Some artefacts are held in private collections, while others are housed in institutions with restricted access. In Altino, for example, most of the artefacts included in this study are kept in the museum's storerooms and are therefore unavailable to visitors. Even when objects are on display, conservation requirements often limit close examination, as they must be exhibited in protective cases **[figs 5a-b]**. This is particularly evident at the Museo Archeologico Cadorino (MARC) in Pieve di Cadore, where the fragile bronze artefacts from Lagole di Calalzo must be displayed behind glass, making detailed visual inspection difficult.

Restricted access to archaeological materials represents a significant challenge for research, notably when detailed morphological analysis or epigraphic documentation is required. In such cases, 3D technologies offer a twofold advantage. They enable close virtual examination and high-resolution analysis without physical contact with the original artefacts and reduce their handling, thereby contributing to their long-term preservation.

Within this context, 3D models provide an accurate record of the condition of inscriptions at the time of scanning, documenting their physical state before any further deterioration occurs. This is especially crucial for fragile or highly vulnerable objects, while repeated 3D scanning makes it possible to monitor changes over time. Digital models also enable the virtual reconstruction of damaged or incomplete sections, allowing the original appearance to be visualised without physically altering the surviving material. They also complement traditional textual editions of inscriptions by moving beyond conventional 2D renderings and enabling a more comprehensive and refined analysis of their physical supports.

Finally, their digital nature allows them to be shared online with ease, facilitating remote research, detailed visualisation and broader dissemination,[46] as exemplified by the digital map developed within the framework of the SaInAT-Ve Project (§ 4).

By making cultural heritage more widely accessible, 3D models allow both scholars and the public to engage with and explore inscribed objects beyond the physical boundaries of museums and archaeological sites. Overall, 3D technology has become a powerful tool for the preservation, study and dissemination of epigraphic heritage, offering new opportunities for research, education and public access.

[Lorenzo Calvelli, Sabrina Pesce]

46 For an overview of the potential of 3D models for dissemination, see Andreu Pintado, Serrano Basterra 2021, 38-41.





Figures 5a-5b Altino, Museo Archeologico Nazionale. General view of one of the museum galleries (5a) and detail of the pottery artefacts displayed in glass cases (5b)

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