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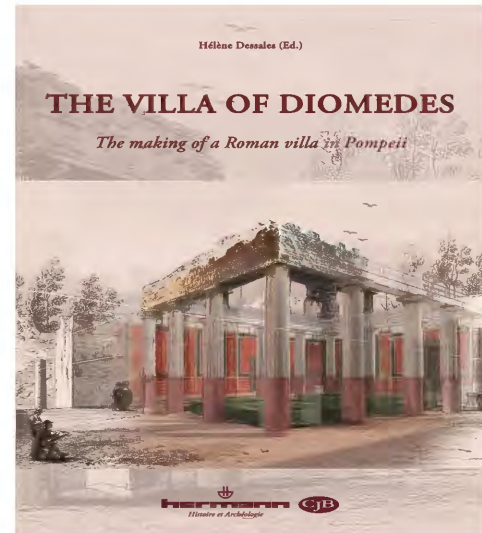
*THE VILLA OF DIOMEDES**The making of a Roman villa in Pompeii*

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**RÉSUMÉ**

Parmi les tout premiers bâtiments fouillés à Pompéi entre 1771 et 1775, la Villa de Diomède est l'un des édifices les plus décrits et représentés par les voyageurs du Grand Tour. Engagé en 2012, un programme pluridisciplinaire a cherché à restituer toute son évolution, de la fabrique matérielle d'une villa romaine à sa fabrique imaginaire contemporaine, en identifiant et en modélisant les différents chantiers de construction qui en ont rythmé la vie jusqu'à l'éruption du Vésuve de 79, ainsi que les restaurations qui l'ont transformée de la fin du XVIIIe siècle à nos jours. Histoire des fouilles et des restaurations, archéologie de la construction, bases de données, système d'information géographique, géophysique, ingénierie des structures, imagerie scientifique et modélisation 3D : trente-trois contributions rendent compte des regards croisés sur l'histoire de cette villa singulière, envisagée sur la longue durée.

Hélène Dessales est maître de conférences en archéologie à l'École normale supérieure, ancienne membre de l'École française de Rome et de l'Institut universitaire de France. Ses travaux portent sur l'architecture romaine et les techniques de construction, plus particulièrement à Pompéi où elle dirige plusieurs programmes de recherche.

ABSTRACT

Among the very first buildings excavated in Pompeii, between 1771 and 1775, the Villa of Diomedes is one of the most described and depicted by the travellers of the Grand Tour. Since 2012, a multidisciplinary program has been aimed at reconstructing its entire evolution, from the material fabrication of a Roman villa to its contemporary, imaginary one. It has involved identifying and modelling the different building processes that punctuated its life until the eruption of Vesuvius in 79, as well as the restorations that have transformed it from the end of the eighteenth century to the present day. History of excavations and restorations, construction archaeology, databases, geographic information system, geophysics, structural engineering, scientific imagery and 3D modelling: thirty-three contributions give an account of complementary views about the history of this singular villa, examined from a long-term perspective.

Hélène Dessales is lecturer in Archaeology at the École normale supérieure. She was a fellow of the École française de Rome and the Institut universitaire de France. She studies Roman architecture and building techniques, particularly in Pompeii where she leads various research programs.

THE VILLA OF DIOMEDES

The making of a Roman villa in Pompeii

Edited by
Hélène Dessales

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Preface by Massimo Osanna, Claude Pouzadoux and Stéphane Verger

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<http://villadiomede.huma-num.fr/3dproject/>

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One of the main supports of this project was the Labex TransferS through the collaboration with its Digital Humanities section and the development of the programme *Atlas sur les techniques de la construction romaine (ACoR)*, with the Villa of Diomedes as one of the first applications. We would like to thank its director, Michel Espagne, for his involvement in this field of study and for the research that he fostered around the notion of cultural transfer regarding ancient architecture.

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With unfailing efficiency without which this project would have never functioned, Karine Gillet (AOrOc) and Annabelle Milleville (Labex TransferS) oversaw the management of the field missions and the allocation of budgets.

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Without forgetting the logistical dimension of the field campaigns, we would also like to acknowledge the guards of the Parco Archeologico di Pompei who facilitated our work in the villa, as well as the staff at the Villa Franca and Hotel Diomede, the predestined location of our stays in Pompeii, where we were always welcomed with kindness.

Finally, all our gratitude goes to Massimo Osanna, Claude Pouzadoux, and Stéphane Verger for their preface to this volume.

Paris, December 2018

Preface

It is with immense pleasure that we open this monumental work led by H el ene Dessales on the Villa of Diomedes, the fruit of an array of collaborations between the Parco Archeologico di Pompei, the UMR 8546-AOrOc, and the Centre Jean B erard. With Jean Ponce, she retraces the years that have marked the history of this project in the introduction to this volume.

This collaborative partnership arose from one of those “chance” encounters so dear to Christian Peyre, the founder of the archaeology department at the  cole normale sup erieure, promoted by the specific layout of the building at rue d’Ulm: notably, the proximity between the attic where this department is located and the area occupied by the computer science department, at the time directed by Jean Ponce. The infectious enthusiasm of H el ene Dessales and the benevolent intellectual curiosity of Jean Ponce did the rest, giving rise to the research friendship that lies at the origin of this book and the ensuing developments made in the domains of computer science, archaeology, and heritage studies.

Another fortunate circumstance was the coinciding of this project with the founding of the laboratory of excellence TransferS, conceived and led by Michel Espagne, and the conception of the university centre of excellence Paris Sciences et Lettres (PSL) at the initiative of Monique Canto Sperber, then-director of the  cole normale sup erieure. The Diomedes programme responded perfectly to the aspirations of these two new structures that include the UMR 8546 AOrOc: original projects combining the hard sciences and the humanities in which research aligns closely with field-level training, and the experimentation of new scientific approaches leads to the creation of teams and even businesses – as was the case with the Iconem company – that benefit from collaborative work.

PSL reinforces the hitherto informal links with other institutions such as the  cole nationale sup erieure des beaux-arts and the C2RMF, which are naturally interested in such an interdisciplinary approach. It also facilitates new encounters as in the framework of INRIA’s activities through the Willow laboratory. The composition of the team that took part in the Diomedes project under the supervision of H el ene Dessales is a reflection of the history of these encounters: extremely varied in terms of skills and research styles but united by a common thread – in this case, the Villa of Diomedes that witnessed all stages of the tumultuous life of the city of Pompeii, from the preparation of its early urban plans in the pre-Roman era to its transformation into an archaeological site in the eighteenth century, not to mention the meticulously reconstructed upheavals of the final decades before the eruption.

As in the time of the Grand Tour, many researchers – archaeologists, architects, illustrators, art historians, computer scientists, engineers, and restorers –, numerous students, and a few directors of research and training institutions made the journey to the Villa of Diomedes. They all contributed to producing this book, but this experience also taught them the joy of collaborating for research and the satisfaction of rendering such scientific endeavours possible.

During this period, H el ene Dessales was welcomed to Naples as part of the CNRS delegation: on 1 September 2012, H el ene joined the Centre Jean B erard to conduct research on the construction history of Pompeii, organised around three sections: an overview of the dynamics of this city under construction at the time of Vesuvius’ eruption, a study on public building processes through the example of water towers, and another study on the case of a private residence, namely the Villa of Diomedes. Over the course of the next three years, the Villa of Diomedes became a true laboratory for the study of construction techniques, the in-depth analysis and reconstruction of the villa’s areas and their now-vanished decorations using all

the graphic and photographic documentation produced since its discovery, and the identification of the traces left on the building by the travellers of the Grand Tour. This laboratory drew on a convergence of skills and the experimentation of new survey and photogrammetry techniques, while the villa also became a formidable training ground for students from diverse European universities.

Through H el ene’s presentations and the visits that she generously organised, we had the opportunity to witness the rebirth of this villa, with the various stages and results presented in this publication. Yet this volume, which marks the culmination of the project, is neither the conclusion nor the only achievement of this prolific endeavour. Along the way, the experience and data resulting from this study led in 2015 to the Centre Jean B erard contributing to the largest documentary operation ever undertaken in Pompeii, the “*Piano della conoscenza*” of the *Grande Progetto Pompei*, which aims to draw up the maps and describe the walls and decorations of the *Porta Ercolano* area in order to evaluate their current state of deterioration and schedule restoration works.

In the same year, the Villa of Diomedes was also the point of departure of an innovative programme known as RECAP (“Reconstruire apr es un s isme. Exp eriences antiques et innovations   Pompei”), jointly financed by the ANR, which will extend the investigation to the Phlegraean Fields, as well as INRIA and the Institut de physique du globe de Paris. More than just a villa, Diomedes is today the symbol of an exemplary interdisciplinary programme that combines the needs of research and heritage conservation, as attested by the initiation of the next phase in the villa’s life, that of its restoration. Thanks to the many talented individuals who contributed to its production, this book concludes a moment of collective history that we are happy to have known, experienced, followed, or shared to varying degrees, alongside a great builder, H el ene, who knows all too well how to forge the links necessary for the accomplishment of great works.

Massimo Osanna
Director of the Parco Archeologico di Pompei

Claude Pouzadoux
Director of the Centre Jean B erard

St ephane Verger
Director of the UMR 8546 AOrOc

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