University of Huddersfield Repository

Taylor, Andrew, Unver, Ertu and Till, Rupert

Ritual Fire at Virtual Stonehenge

Original Citation


This version is available at http://eprints.hud.ac.uk/10003/

The University Repository is a digital collection of the research output of the University, available on Open Access. Copyright and Moral Rights for the items on this site are retained by the individual author and/or other copyright owners. Users may access full items free of charge; copies of full text items generally can be reproduced, displayed or performed and given to third parties in any format or medium for personal research or study, educational or not-for-profit purposes without prior permission or charge, provided:

- The authors, title and full bibliographic details is credited in any copy;
- A hyperlink and/or URL is included for the original metadata page; and
- The content is not changed in any way.

For more information, including our policy and submission procedure, please contact the Repository Team at: E.mailbox@hud.ac.uk.

http://eprints.hud.ac.uk/
This poster paper presents the creation and testing of ritual fires at a virtual Stonehenge site. This interdisciplinary research project drew together expertise from subject areas including 3D modelling, animation, digital video, music technology and ethnography to begin to reconstruct and visualise the stone circle and Stonehenge site using traditional archive data methods contemporary digital tools and technologies. The researchers are providing collaborative evidence of their methods to demonstrate how virtual models can be used to see, think, interpret and analyse monuments, ritual sites and their uses. The animation accompanying the poster can be viewed on youtube.com which demonstrates how a phenomenological and experiential exploration of a site, might provide archaeologists, historians and heritage visitors with non-destructive interactive experiences and technologies.

The main focus of this poster paper is to show ongoing research on adding physical environmental effects in particular to fire to begin to re-conceptualise representations of ritual practice at Stonehenge. The researchers ask what can be learned by researchers being involved in virtual reconstructions, what insights can be gained by exploring a reconstructed site virtually. The research investigates the advantages and difficulties of an interdisciplinary approach for the project being carried out within a creative arts context rather than within archaeology. The importance of the collaborative relationships between professionals from Art, 3D Design, and Music technology became increasingly apparent as the project evolves accumulating the data which has begun to outline the discussion within a theoretical framework.

Acknowledgements: The research team appreciates the support from University of Huddersfield, English Heritage and Geomatics Group.