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Ritual Fire at Virtual Stonehenge

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This poster paper presents the creation and testing of ritual fires at a virtual Stonehenge site. This interdisciplinary research project draws 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 archival data and 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 this 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 virtual visitor access.

The main focus of this poster paper is to show ongoing research on adding physical environmental effects in particular fires to begin to reconstruct an 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 shape the discussion within a theoretical framework.

In this phase of the project the research team have constructed an extension of previous depictions of art, that explores sacred ritual practices through history of the site. This work asks whether, virtual experiences and models are as able to transport the viewer around a space as paintings and drawings, and are they more readily believable as a physical interpretation. A painting can be seen as an artist’s impression, a rendered 3D computer graphics model may well be seen as more ‘scientific’ approach although the team believes 3D modelling and animation is expressed by artist re-imagining experiential spaces. This work theorises that the origins of ceremony and ritual are inseparably linked to art. There is a great deal of interest in virtual reconstructions of archaeological sites for education and recreation to allow the public to experience heritage sites without the restrictions, physical erosive effects and costs. The Fire effect used in this phase of the research team has explored multimedia experimental archaeology in a 21st century context. The team includes Dr. Ertu Unver, Andrew Taylor from the 3D digital research group and Dr. Rupert Till a music technologist from School of Music, Humanities & Media to create a accurate 3D model of the Stonehenge stone circle for anthropological and virtual archaeological studies. Previous research in this area by Taylor focused on investigating predispositions, ritual performances and experiences through acoustic modeling and Taylor & Unver published their 3D environments which included work with 3D scan data, modelling and rendering. Through the collaboration a 3D model of Stonehenge has become more archaeologically accurate through use of digital tools and techniques such as LIDAR (Light Image Detection and Ranging) data, virtual physics systems adding sun, wind, rain and the introduction of virtual human characters. These developments in the project are enabling a phenomenological, immersive, archaeological, educational experience that can encourage viewers to explore with their emotions and bodies, with their aesthetic senses as well as their brains.

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