Ritual Fire at Virtual Stonehenge

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RITUAL FIRE AT VIRTUAL STONEHENGE

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Dr. Rupert Till: School of Music, Humanities & Media

This poster paper presents the creation and testing of ritual fires at a virtual Stonehenge site. The 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 virtual visitor access.

The main focus of this poster paper is to show ongoing research on adding physical environmental effects in particular fire to begin to re-construct and re-visualise the stone circle and Stonehenge site using traditional archive data methods contemporary digital tools and technologies, 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 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 virtual visitor access.

The research project team has explored multimedia experimental archaeology in the 21st century context. The team includes Dr. Ertu Unver, Andrew Taylor from the 3D digital research group and Dr. Rupert Till is music technologist from School of Music, Humanities & Media to create a accurate 3D model of the Bradenham stone circle for anthropological and virtual archaeology studies. Previous research in this area by TU focused on investigating prehistoric ritual performances and experiences through acoustic modeling and Taylor & Unver published their 3D environments which included work with 3D icon data, modelling and rendering. Through the collaboration a 3D model of Stonehenge has become more archaeologically accurate through use of digital data and tools such as LIDAR (Light Image Detection and Ranging) data, 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.

In this phase of the project the research team have constructed an extension of previous depictions of art, that explores sacred ritual practices throughout 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 artists 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 3D virtual reconstructions of architectural data for education and promotion to allow the public to interact with re-imagined experience that can encourage viewers to explore with their emotions and bodies, with their aesthetic senses as well as their brains.

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