

PROGRAMME
VISUALISATION

IN

CONTEXT:

AN

INTERPLAY

OF

PRACTICE

& THEORY

VISUALISATION IN ARCHAEOLOGY: WORKSHOP

UNIVERSITY
OF
SOUTHAMPTON
22-23 OCTOBER
2009



Wednesday 21 October 2009
Evening meal

Thursday 22 October 2009
08.00 – 09.00 Registration and coffee
09.00 – 09.15 Welcome: Professor Stephanie Moser
09.15 – 09.30 Opening Address: Sara Perry
09.15 – 10.30 **Session One**
Refreshments
11.00 – 12.30 **Session One**
Lunch
14.00 – 15.30 **Session Two**
Refreshments
16.00 – 17.30 **Session Two**
19.00 Evening meal

Friday 23 October 2009
08.00 – 09.00 Registration and coffee
09.00 – 10.30 **Session Three**
Refreshments
11.00 – 12.30 **Session Three**
Lunch
14.00 – 15.30 **Session Four**
Refreshments
16.00 – 17.30 **Session Four**

Organising Committee
Professor Stephanie Moser, University of Southampton
Garry Gibbons, University of Southampton
Dr Simon James, University of Leicester
Professor Sam Smiles, University of Plymouth
Sara Perry, University of Southampton



VISUALISATION IN CONTEXT: AN INTERPLAY OF PRACTICE & THEORY WORKSHOP UNIVERSITY OF SOUTHAMPTON 22-23 OCTOBER 2009

VISUALISATION IN ARCHAEOLOGY:



SESSIONS & PAPERS

THURSDAY 22 OCTOBER 2009

Session One

Toward A Virtual Archaeology?

Chair: **Professor Matthew Johnson**

Dr Graeme Earl

University of Southampton, Southampton, UK
Computer Graphic Imagery as Archaeology: Case Studies from the Portus Project

Jennie Anderson, MA

English Heritage, Swindon, UK
The Past in your Pocket: Mobile Media & Interactive Interpretation for Wayland's Smithy Long Barrow

Jesse W. Stephen

University of California, Berkeley, California, USA
Broadcasting the past in the future: the case of the Hawaiian archipelago
University of Hawai'i, Honolulu, USA

Session Two

The Role of Pedagogy and Enskilling in Visual Practice

Chair: **Professor Stephanie Moser**

Dr Timothy Webmoor

Institute for Science, Innovation and Society, University of Oxford, UK
Archaeology's Media Economy: means of visualization or visual fetishism

Chrysanthos Voutounos

Cyprus University of Technology, Cyprus
On the ability of visualization techniques to present artifacts with symbolic meaning: A case study on visualizing Byzantine art

Rob Read and Graham Smith

Swindon College, Swindon, UK
Training the undervalued and unacknowledged: Specialist training provision for archaeological illustrators in the UK

SESSIONS & PAPERS

FRIDAY 23 OCTOBER 2009

Session Three

Mapping the Effects of Digital Technology on Visualising Process

Chair: **Dr Simon James**

Colleen Morgan

University of California, Berkeley, USA

DIY, Edupunk, and the Visual/Digital Archive: A two-tell perspective

Roger Brown

Staffordshire University, Stafford, UK

HASDiP: The Hulton Abbey Skeletal Digitisation Project

A JISC/ HE Academy Distributed e-Learning Programme Funded project

Mike Middleton

*Royal Commission on the Ancient and Historical Monuments of Scotland,
Edinburgh, UK*

A picture tells a thousand words. Is that enough?

Justine Wintjes

University of the Witwatersrand, South Africa

Drakensberg Rock Art Depicted: Images of Images, from Manual
Reproduction to the Digital Age

Session Four

(Inter)Play of Practice and Theory: Case Studies

Chair: **Professor Sam Smiles**

Dr Kate Giles

University of York, York, UK

The Guild Chapel, Stratford-upon-Avon

Vasko Démou

University of Southampton, Southampton, UK

Renegade pieces: a site-specific, ethnographic tool in the making

Professor Matthew H Johnson

University of Southampton, Southampton, UK

What's going on in a hachured plan?

Dr Andrew Cochrane

Sainsbury Centre for Visual Arts, Norwich, UK

Unearthing the exhibition

VISUALISATION

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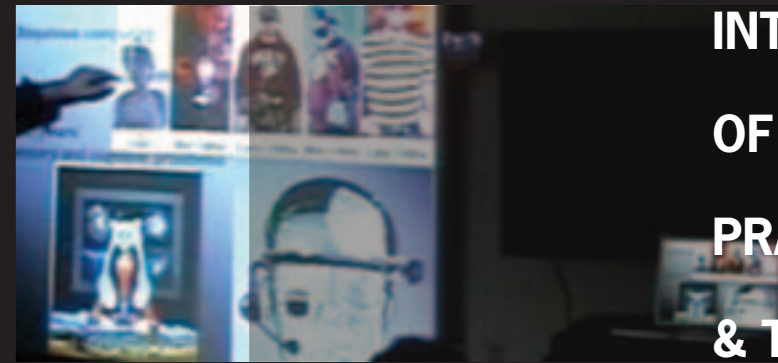
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VISUALISATION IN ARCHAEOLOGY: WORKSHOP

**SESSION
ONE**

v i A

Computer Graphic Imagery as Archaeology: Case Studies from the Portus Project

Dr Graeme Earl

*University of Southampton,
Southampton, UK*

Graeme researches computer techniques for the analysis and presentation of archaeological data. He is particularly concerned with the development and implementation of digital data capture techniques and multimedia resources for archaeology, including the uses of virtual reality and other techniques for the interpretation of archaeological sites and for providing access to online archives.

Graeme is co-director of the AHRC sponsored Portus Project – an excavation and survey of the imperial port of Rome. He is also director of the British Academy sponsored Siarum project.

The AHRC funded Portus Project has as one of its focal points the application and evaluation of digital technologies, and in particular the production of computer graphic models. In this paper we introduce the project and the rationale for its digital focus. We then explore the specific implementations of Computer Graphic Imagery within the project – following geophysical assessment, during the excavation, in the analysis of excavated and surveyed archaeology, and in the representation and debate of interpretations. In each we describe the intersection of theory and practice and the need for a critical virtual archaeology. We suggest that three-dimensional visual technologies have played a significant role in the definition of the site as interpreted and indicate the considerable potential of further developments, in particular physically-accurate rendering technologies.

The Past in your Pocket: Mobile Media & Interactive Interpretation for Wayland's Smithy Long Barrow

Jennie Anderson, MA
*English Heritage, Swindon,
UK*

Having been involved in the creation of visual imagery for the last 15 years as an artist, worked within the heritage sector for 8 years, and recently completed the Master's programme in Archaeological Illustration at Swindon College, I have become closely concerned with the visualisation of archaeological knowledge and theory. The MA programme led me to explore the visualisation of ambiguity within archaeological illustration, and I am currently researching the mobile media industry & the opportunities it affords for interactive mobile interpretation.

This paper will focus on research and visual work undertaken during final studies on the Masters programme in Archaeological Illustration at Swindon College, and the subsequent continuation of this research.

The MA studies culminated in an exploration of the themes of responsibility for interpretation and the depiction of ambiguity within archaeological reconstruction illustration, with particular reference to the application of these approaches in the production of a series of new archaeological visualisations of ambiguous excavated evidence, using as its case study the Neolithic Barrow structures at Wayland's Smithy, Oxfordshire.

The research addressed these themes with reference to research into the existing and emerging possibilities in the use of popular, portable, interactive digital media such as 'smartphones' or 'PDAs' to display interpretation at remote archaeological sites. The research aimed to investigate whether an interactive and layered approach to the visual interpretation of an archaeological site could afford the viewer a stake in the interpretation of the theories presented to them, to create a 'dialogue' between evidence/ theory/ artist/ viewer, especially if the evidence that supports the theory is ambiguous or unclear.

Focus was also given to whether the use of an interactive digital presentation framework can facilitate the inclusion of textual and pictorial references, parallels, arguments, and supporting evidence alongside the imagery.

Current developments in the mobile 'phone industry suggest that within 5 years, the use of GPS-enabled, 'directionally-aware' smartphones capable of downloading & displaying detailed site-specific interactive content will become widespread, and so visitors to remote archaeological monuments could have access to the level of interpretation now commonly limited to museums or historic sites with visitor centres.

What impact will this technology have on the creation of visual interpretation for archaeological sites, and on the visitors' experience of them?

Broadcasting the past in the future: the case of the Hawaiian archipelago

Jesse W. Stephen

University of Hawai'i, Honolulu
USA

I am currently a PhD Candidate in the Department of Anthropology at the University of Hawai'i at Manoa. My research interests include archaeology and visual anthropology, with my dissertation research focusing on the emergence of monumental architecture and social stratification in precontact Polynesia. Complementary to archaeology, I also study, practice, and teach photography and film. I will be resident in the UK at the time of the VIA conference.

Archaeological research and television production have long walked hand in hand, with a wide variety of results. Ongoing shifts in Information and Communication Technology (ICT), however, are rapidly rewriting the nature, scope, and role of television or television-like content as a means of dissemination for archaeological scholarship. This paper examines such broad themes in the creation of the 2009 public television series entitled *Pacific Clues*, a collaborative effort between the Hawai'i Department of Education and the University of Hawai'i at Manoa's Department of Anthropology. The production of the series sheds light on how academic archaeologists are currently seeking to integrate traditional structures of knowledge production with New Media (and how New Media is interested in archaeology), and discusses some of the challenges and considerations inherent in such practices.

Of particular interest are: 1) why archaeologists directly or indirectly engage in making media (especially television or television-like content), and who is consuming such media; 2) the current dynamics of television production in archaeology (who, what, how); and 3) the range of approaches for producing such content that are available to archaeologists, or will be in the near future. The discussion is grounded by considering the actual production sequence that occurred in the making of *Pacific Clues*, highlighting the challenges, successes, and shortcomings achieved and experienced by the project's collaborators and contributors. A final consideration inquires how – if we are indeed moving toward a virtual archaeology – projects such as *Pacific Clues* might be better organized along archaeological sensibilities and objectives, so that we might lessen the tyranny inherent in gross applications of technology (or form) to content.

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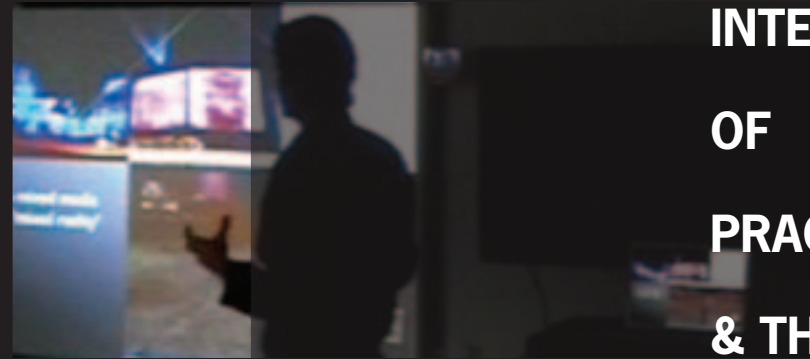
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& THEORY

VISUALISATION IN ARCHAEOLOGY: WORKSHOP

SESSION
TWO



v i a

A

Dr Timothy Webmoor
*Institute for Science,
Innovation and Society,
University of Oxford, UK*

Timothy is a Research Fellow in Science and Technology Studies at the Institute for Science, Innovation and Society. His work focuses upon the role of visual media in the social sciences and the changes in representational theory and practice linked to the advent of digital technologies.

Tim has over five years in a 'hands-on' fashion in the development of digital tools and software for archaeologists and anthropologists. His experience ranges from partially immersive, 3-D 'data' archives, to performance pieces in 'mixed-reality', to organising cross-disciplinary seminars on the role of visualisation in science. With the lab, he has helped pioneer the use of an STS lens to evaluate how media works in archaeology and the social sciences more generally.

Archaeology's Media Economy: means of visualization or visual fetishism

Visualization has recently become a buzzword across the divide between C.P. Snow's 'two cultures' of the sciences and humanities. A simple word search in a large research university web catalogue or course listings finds the topic of visualization in computer science and English departments, software engineering labs and humanities center symposia. Yet if 'webpresence' may be cautiously used as an indicator, the overwhelming majority of interest and practice with visualization involves technical development and application. Virtual reality (VR), interactive dataset displays, computer-aided design (CAD) updates, graphical user interface (GUI) development, ubiquitous computing displays, and so on – the R&D of visualization - fill the results page of an online search. Even considering the proliferating 'digital humanities' initiatives, there is a lacuna of critical studies of the practices hingeing upon digitally enabled visualization. What accounts for the apparent discrepancy? Is it again the result of the humanities and social sciences chasing the funding for the 'harder' sciences? Worse, is it simply the infectious 'cool factor' of new media? To what end do we pursue new techniques of visualization? Caveats such as these must especially be borne in mind when considering archaeology's take-up of digital tools. There is a strong current in archaeological theory and history that views technology as a neutral agent in attenuating the human subjectivity involved in 'first order observations'. A received view of technologically-mediated 'pattern recognition work'. And it inclines archaeology to 'technophilia'.

From an agile design principle of research involving experimentation with, and critical analysis of, these technologies, this paper presents preliminary findings from two interrelated and on-going case studies. These studies deal with archaeological visualization and the impacts upon scholarship and research practices as a result of cyberinfrastructures and new media platforms. I will discuss and give examples of the key themes which emerge from examining how visualizing technologies are used in practice: Discourse, Rhetorics and Evidence

Public Understanding/Communicating Science
Apprenticeship and Visual Disciplining
Ontology and Mediation
'Infrastructuring'
(digital)Medium Specific

Chrysanthos Voutounos
*Cyprus University of
Technology, Cyprus*

Chrysanthos Voutounos is a Research Assistant and a PhD student at the Cyprus University of Technology at the Department of Multimedia and Graphic Arts. He holds a Master of Arts in Digital Arts from University of the Arts London, a BSc in Electrical Engineering with major in Computer Engineering from the Budapest University of Technology and Economics, Diploma of Technician Engineer from Cyprus Higher Technical Institute and a certificate in Fine Arts from the Budapest Fine Art Academy. His research interests include: Digital Art, Fine Art, Byzantine Art, 3D modelling, 3D animation, Video Editing and Compositing, Human Computer Interaction, Serious Virtual Worlds, Serious Games, Philosophy of Games, Philosophy of Technoculture, Cultural Research and Production.

On the ability of visualization techniques to present artifacts with symbolic meaning: A case study on visualizing Byzantine art

Image visualization is an integral part of human communication. Art is image visualization, a mode of expression, appealing to human emotions and senses. Art and its meanings can be visualized by second mediums, new media, systems, visual methods and practices. A main issue that arises is whether artifacts with symbolic meanings are visualized by new media effectively.

In order to investigate this issue our attention is focused on the problem of visualization and digital reproduction of Byzantine art. Over the centuries Byzantine arts visual practice has been formed to a unique form that defines an artistic and archeology domain requiring special handling for the present and future ways of visual thinking/doing. The historical and cultural perspective of Byzantine art is very important. In addition, symbolic meanings in Byzantine artifacts reveal a unique aspect that needs proper exposition and presentation.

The work described involves the design of visualization systems based on virtual theaters and interactive virtual spaces that can immerse users in cognitive and narrative environments with Byzantine cultural and historical heritage elements. For the project, Byzantine artifacts from the Monastery of Agios Ioannis (St John) Lampadistis, Cyprus, (UNESCO World Cultural Heritage Monument) are being reproduced in digital form. Interaction of visitors with the digitized material is analyzed using questionnaires, interviews and eye tracking in an attempt to derive conclusions related to the ability of new media to provide successful interpretation and achieve adequate user engagement when compared to interactions with the real artifacts.

The anticipated results of this research will be useful in determining the pedagogical role of visualizations with historical and symbolic context enabling in that way the development of visualization methodologies that cater for the needs of specialized audience such as art historians, archeologists, researchers and pilgrims.

Robert Read, FAAIS, MIFA
and **Graham Smith, MA**
Swindon College, Swindon, UK

Rob is Chair of the Illustrators' and Surveyors' Special Interest Group for the Institute of Archaeology and member of Council of the Association of Archaeological Illustrators and Surveyors. Part-time Lecturer on the MA Archaeological Illustration course at Swindon College, Director of 3's Company (Consultancy) Ltd. participant in the Visualisation In Archaeology Project, and freelance archaeological illustrator.

Graham is a trained Illustrator and a researcher into the history of illustration. As a freelance illustration practitioner, he has prepared imagery for a variety of sectors, including advertising, publishing (esp. educational books for children) and animation. Since 1979 he has also lectured and developed illustration, Fine Art drawing and design courses at Degree and Master's levels.

Training the undervalued and unacknowledged: Specialist training provision for archaeological illustrators in the UK

The visualisation of archaeological and related data occurs at each stage of the archaeological process, undertaken by non-specialist and specialist illustrators alike. Those whose careers focus on producing archaeological visualisations are often unacknowledged and their skills and input to the dissemination process undervalued. The introduction of digital graphic technology has further undermined the specialist illustrators' role by providing the opportunities for non-specialist illustrators to produce visualisations from their own data viewed by many as of 'acceptable' quality but often lacking the design input from the experienced and trained illustrator.

If specialist illustrators are to enhance their standing within the profession and demonstrate why specialist illustrators are an essential element of the archaeological process, training at an adequate level – both theoretical and practical – is imperative.

The School of Art at Swindon College has an influential and unique place in the development of archaeological illustration, both nationally and internationally, as the only centre for full time study at HND, Honours Degree and latterly MA level in archaeological illustration. For over 20 years these specialised courses have mirrored the changes within the profession from traditional to digital visualisation. The current MA course seeks to develop and underpin the craft skills of the illustrator with the forensic and interpretative skills of the archaeologist, with the aim of placing the specialised archaeological illustrator within the interpretative environment of archaeological research.

This paper will discuss the role of the archaeological illustrator, training opportunities and recent proposals to expand training within the sector.

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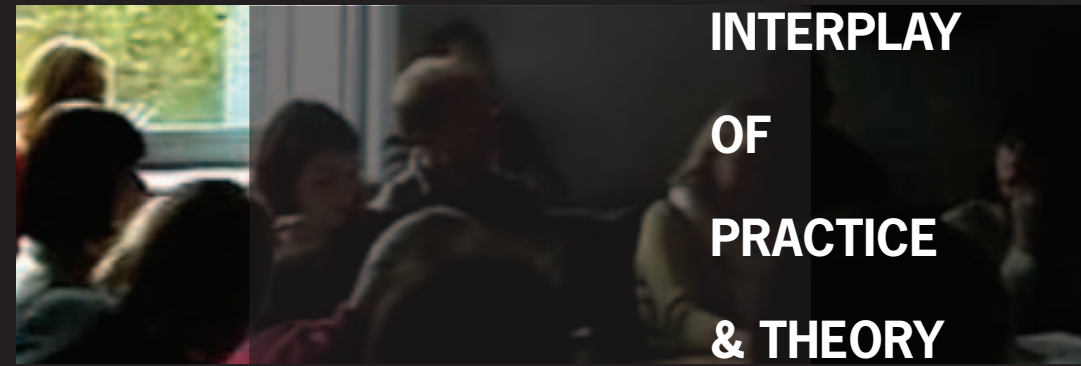
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**SESSION
THREE**



DIY, Edupunk, and the Visual/Digital Archive: A two-tell perspective

Colleen Morgan

*University of California,
Berkeley, USA*

Colleen is an archaeology Ph.D. Candidate in the Anthropology Department at the University of California, Berkeley. Her dissertation research is on the intersections of new media and archaeology, expressed in a series of digital artifact biographies ranging from Second Life reconstructions to pervasive games. She has presented this research in both archaeological and technological venues, and is the first anthropology graduate student at UC Berkeley with a dedicated emphasis in New Media.

Frustrated by the limited capabilities of educational and professional software content management systems, Jim Groom coined the term 'edupunk' in May 2008. As discussed on several archaeology blogs and mailing lists, the edupunk approach both incorporates and subverts social networking sites and other internet resources to build a distributed, interactive and flexible platform for teaching, research, and collaboration. Faced with limited funding for more traditional approaches of presenting information to the public, the DIY approach has been increasingly attractive for self-publishing and archaeological outreach. Blogging, Facebook, and photo and video-sharing websites such as Youtube, Flickr and Picasa offer non-traditional venues for interacting with an interested public but can be a methodologically impractical exercise in the field. In this paper I will build on my analysis of the photographic and video archive from Çatalhöyük presented at the Visualisation in Archaeology conference in 2008 and offer an additional perspective from Tall Dhiban in Jordan. In both cases digital media and the resulting online archive have had distinct, yet contrasting effects on archaeological practice. Issues regarding multivocality, interpretive authority, and the emerging distributed archive will also be discussed.

Roger Brown

Staffordshire University,
Stoke-on-Trent, UK

Roger Brown is a documentary photographer and University Lecturer in the history, theory and practice of Photography. His specialist interests are in cultural documentary and ethnographic narrative and studio still life photography applied in visual social science, archaeology and forensic sciences.

For the Hulton Abbey project he was asked to photograph skeletons from the Hulton Abbey, Stoke-on-Trent, archaeological excavations for a teaching resource on DVD available to students and professional alike.

HASDiP: The Hulton Abbey Skeletal Digitisation Project A JISC/ HE Academy Distributed e-Learning Programme Funded project

This paper presents the digital photography results of the 2007-08 JISC/HEAcademy Distributed e-Learning programme funded project led by Professor John Cassella in collaboration with Dr Mary Lewis, Department of Archaeology, Reading University; Dr Paul Chin, HEA Physical Science Centre, Department of Chemistry, University of Hull; Paul Lucking, Senior Lecturer Entertainment Technology, Faculty of Computing, Engineering and Technology, Staffordshire University and Roger Brown, Senior Lecturer Photography, Faculty of Arts Media and Design, Staffordshire University.

The purpose of the research project was to take high resolution digital photographs of selected skeletal remains excavated from Hulton Abbey, Stoke-on-Trent, 1987-1994 (Klempere, W and Boothroyd, N 2004: Excavations at Hulton Abbey, Staffordshire. Monograph 21: Society for Medieval Archaeology). The remains were to be investigated for digital photography in such a way that confirmed existing forensic diagnoses and to reveal new evidence about their pathology and from them create an inter-active teaching DVD for students of forensic archaeology, forensic anthropology, forensic science and other interested disciplines. These objectives have been achieved.

The photography concentrated on one skeleton in particular known simply as HA16. The incomplete skeleton bore a great deal of evidence of severe peri-mortem trauma. Dr Lewis at Reading University has recently re-examined the skeleton and concluded it is almost certainly the mortal remains of Hugh le Despenser the Younger, Earl of Gloucester and favourite of King Edward II (Lewis 2008: A Traitor's Death? *Antiquity* 82: 113-124). Despenser was executed for high treason by order of Edward's Queen, Isabella, and her consort Roger, Lord Mortimer of Ludlow on 26th November 1326 at Hereford by being drawn, hung and quartered.

That being the case, this project has successfully digitally documented and made widely available unique evidence of a regal execution for treason, of a unique skeleton of a kind hitherto uncommon to archaeological science.

**Mike Middleton, BSc
MAAI&S MIFA FSA Scot**

*Royal Commission on the
Ancient and Historical
Monuments of Scotland,
Edinburgh, UK*

*Having worked for four
seasons in Yorkshire while at
university, on graduating Mike
headed abroad, working first
on the Roman siege works of
Alésia before gaining full time
employment with the French
State field archaeological
service in the Somme. He
spent seven years working in
France before returning to
Scotland, at first working as a
freelance illustrator for
commercial companies, he
quickly found himself working
full time for Headland
Archaeology Ltd as their
Technical Services Manager.
Mike took on his present post
in RCAHMS in September
2008 and has spent the last
year developing polygonisation
standards and researching the
need for polygonised historic
environment data in Scotland.*

A picture tells a thousand words. Is that enough?

Since archaeology began, pictures and illustrations have been called on to show what was found and where it came from. Graphics in archaeology has developed into its own discipline with its own language, styles and conventions. The modern day illustrator will produce plans, sections and elevations; they will draw finds and produce reconstructions and, until recently, all this was done on paper. The past fifteen years has seen this world change completely. With the exponential growth of technology and especially the internet, the modern illustrator is now as comfortable with a mouse as with a pen or paint brush and digital techniques are an accepted part of most portfolios. But, this has only been the beginning of a more fundamental change. Illustrations are no longer static pages to be admired; graphics are becoming interactive; plans are live, finds can be rotated and maps can be interrogated. The picture is no longer an end in itself; instead they are the beginning, portals through which users come to discover information.

The aim of this paper is to explore the impact of technology on illustration through a series of case studies, going on to look at some of the issues those that produce graphics have not previously had to consider.

Justine Wintjes

*University of the
Witwatersrand, South Africa*

Justine Wintjes holds masters degrees in Fine Art (La Cambre, Brussels, Belgium 1999) and Archaeology (Leiden University, the Netherlands 2003). In an attempt to combine these two disciplines and her extensive field experience recording rock paintings in the KwaZulu-Natal Drakensberg, she is currently doing a PhD on the role of pictorial copies in rock art studies through the Division of Art History, Wits School of Arts, University of the Witwatersrand, Johannesburg (South Africa). Her dual background has lead her to create a project that sits on the cusp of theory and practice from the outset, in a visual studies approach to archaeology that she believes has great potential in South Africa, a place of profound archaeological and historical interest.

Drakensberg Rock Art Depicted: Images of Images, from Manual Reproduction to the Digital Age

Attempts to record the rock art of the Drakensberg of South Africa over the last 150 years have yielded a variety of kinds of copies. These range from the earliest known copy, a coloured sketch drawn by a British colonel on the Natal frontier in 1863, to high-tech laser scans that record the paintings in their physical settings to an unprecedented level of three-dimensional detail. The premise of my argument is that a copy is always an interpretation determined by the available technology, ideology of its times and subjective position of the copyist. It can never be an accurate rendition, but rather provides an indication of what was observed and translated. I explore the way in which the copies replace/represent the originals to become an active and central participant shaping the discourse of rock art, in which interpretation is essentially done via these copies rather than the original paintings. There exists nonetheless a relationship between copy and original and I make an analytical comparison of copies with existing paintings to enable examination of their relative positions. Following the pictorial trajectory of one of the most iconic groups of paintings, the rainmaking scene from Sehonghong Shelter, I trace three major pre-digital trends in the history of the copies. One is a vast body of painterly colour renditions often created by artists, both amateur and professional. Another is shaped by a set of scientific drawing conventions utilized by archaeologists that translate the polychrome paintings into a normative black and white code, influenced in part by ease of publication but ultimately promoted as more accurate than photographs. A third is the tradition of rock art photography. This visual study is itself embedded in a fourth – digital – age of rock art visualisation, heralded by the digitization of old images and the digital creation of new ones.

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**SESSION
FOUR**



The Guild Chapel, Stratford-upon-Avon

Dr Kate Giles

University of York, UK

Kate is a buildings archaeologist, based in the Department of Archaeology at the University of York. Her principle research interest is the archaeology of medieval and early modern public buildings, particularly guildhalls and York Minster, where she is the archaeological Research Fellow. She has carried out fieldwork projects in York, Boston and Stratford-upon-Avon. Recent work has sought to explore theoretical approaches to the experience of past buildings, through VR collaborations with Dr Anthony Masinton and Geoff Arnott of Heritage Technology, and the relationship between buildings and objects, through the analysis of documentary sources and objects, in collaborations with York Archaeological Trust, Yorkshire Museum and the Ryedale Folk Museum. At York Minster, Kate is involved in a major HLF-funded project – York Minster Revealed.

This paper is a case study of visualisation based on archaeological and historical data from the Guild chapel at Stratford-upon-Avon. The project demonstrates how visualisation can collate disparate forms of evidence, providing insights into not just the interpretation of the site but also to the analysis of the sources of evidence upon which interpretations of the site have been based. This project was initially submitted as part of an MSc in Archaeological Information Systems dissertation by Geoff Arnott.

Using a combination of archaeological survey and imaging techniques, this project sought to reconstruct the pre-Reformation appearance of the chapel by reconstructing its original medieval painted scheme, drawing on 16th and 17th century Antiquarian descriptions and drawings as well as images in the 19th and 20th century archives of the Shakespeare Birthplace Trust. This allowed us to move beyond the purely descriptive, textual reconstructions which had previously been attempted. However, the project also revealed the role of virtual reconstruction as a research tool, as the search for visual sources to 'fill in the gaps' suggested possibilities about the original sources for the paintings themselves.

After successfully completing this project, Geoff Arnott and colleague Dr Anthony Masinton, went on to found the company Heritage Technology, where the insights of Stratford have had an important impact on the design of other projects. However, it has also further informed ongoing academic research into the chapel, by Dr Kate Giles of University of York, demonstrating the ongoing mutual benefits of a dialogue between visualisation and academic practice and theory. In particular, it has enabled the project team to engage with theoretical debate about past perceptions and sensory experiences, and to seek to pursue this further in other projects.

Vasko Démou

University of Southampton, UK

Vasko Démou is a doctoral student and an artist. Taking the Acropolis of Athens as his case-study, he is exploring how archaeologists can benefit from studying (the poetics of) contemporary art and from using it as a medium to communicate interpretations and theories to their peers and the public alike.

Renegade pieces: a site-specific, ethnographic tool in the making

The white, sterilised and somewhat sacred site of the Acropolis is, to a great extent, the product of an intensive 'cleansing' operation that took place in the early 19th century, shortly after the establishment of the Greek State. This 'purification', as it was seen, of the site from its pre- and post-classical materiality was performed for (symbolic) purposes particular to the processes of nation-building and nationalisation; processes to which archaeology is no stranger. In spite of its obvious success, however, this operation (and those that followed it) somehow managed to miss a small number of features and artefacts suggestive of a much richer biography. Mycenaean steps, medieval pathways and Ottoman tombstones, among others, are Lethe-resistant, renegade pieces which, although generally unnoticed or ignored (but see www.theotheracropolis.com), are there to remind not only this richer biography, but also the complexities of archaeological practice.

In this presentation I will introduce an interactive device that I am constructing and that can be used to narrate the longer story of the Acropolis visually, illustrate the processes underlying archaeological practice and, finally, operate as an ethnographic tool that will, hopefully, reveal how this extension to its history will be perceived by locals and visitors to the site: an interactive tableau comprised of rearrangeable magnetic images of processed, re-drawn photographs of artefacts from all the time periods of the Acropolis. Depending on the arrangement of these pieces, the tableau can narrate the un/official history of the Acropolis, create an illustration corresponding to any one (or more) chronological periods of this history and constitute a metaphor for archaeology by stressing the role of human and material agency in the process of its practice.

What's going on in a hachured plan?

**Professor Matthew H
Johnson**

University of Southampton, UK

I am Professor of Archaeology at the University of Southampton; I've written before on issues of theory and landscape archaeology.

This paper builds on and extends some of Trevor Pearson's comments in last year's conference on the practice and theory of the hachured plan. I want to ask what is going on in the vernacular practice and imagination of such plans. In other words, I ask: what is going on in archaeologists' heads as they look at the landscape and draw the hachures? What is the interpretive process or pathway(s) between the archaeologist wandering about the site, the production of the plan, its archiving and dissemination, its publication, explication and (re)interpretation by other archaeologists?

The example I will discuss is the Foxes' 1958 plan and discussion of the Wansdyke, a linear boundary earthwork in north Wiltshire. The Foxes moved back-and-forth in an inductive manner between several elements:

- The careful and subtle observation of the landscape
- The visualization of Wansdyke and its critical elements through hachured plan, use of Ordnance Survey maps and air photographs
- Close interpretation of historical documents and narratives
- A wider view of the history of Anglo-Saxon England and the geography of the British Isles, as expressed in his classic *Personality of Britain*.

The hachured plan acts as 1) as a record, a visualization of 'what is there', 2) as a process, in that the action of drawing it up is one of active interpretation, of 'seeing' as opposed to merely looking, 3) as a mnemonic, serving to refer back to a particular vision of the end of Roman Britain, the origins of Anglo-Saxon England and indirectly of British identity in general.

I want to take a pragmatist approach to understanding what is going on. In other words, I want to avoid a sterile debate between an objectivist view, in which the hachured plan is an unproblematic distillation of objective field method, and a constructivist view, in which it is an ideological product of a top-down Cartesian imposition.

Unearthing the exhibition

Dr Andrew Cochrane
*Sainsbury Centre for Visual
Arts, Norwich, UK*

Major endeavours include: 'Reflexive Representations: The Partibility of Archaeology' and the 'IRAC' interventions. Both have been exhibited or performed at a number of locations across Europe. In 2008, Andrew was the Assistant Curator for the 'Ábhar agus Meon: materials and mentalities' exhibitions in Dublin; he worked as a consultant for the European Commission funded 'Trans Form Actions Project'; and a Researcher for a Lottery Funded project, for the artist Jennie Savage. Andrew is the co-author with Ian Russell of 'Visualizing Archaeologies: A Manifesto', in which they addressed the connections between art and archaeology. Andrew is an active Field Archaeologist, working on a diverse array of sites, including seventeenth century smelting factories, Roman barracks and prehistoric rock-arts sites.

In Summer 2010, the Sainsbury Centre for Visual Arts, Norwich, will display unearthed, a comparative exhibition of prehistoric figurines from the Balkans (Neolithic period) and Japan (the Jomon period). It is the sister-exhibition to the current British Museum display – together these exhibitions will be the UK's first to be dedicated to prehistoric figurines from these Eurasian traditions. At the heart of the exhibition will be a programme of public, community and academic engagement that makes use of archaeological study and contemporary artistic practice. In this paper, I will introduce some of the mechanisms that are being explored to create new opportunities for knowledge transference and creation. It is hoped that this brief précis will stimulate discussion within the session.

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VISUALISATION IN ARCHAEOLOGY: WORKSHOP

**VISUALISATION
IN
CONTEXT:
AN
INTERPLAY
OF
PRACTICE
& THEORY
UNIVERSITY
OF
SOUTHAMPTON
22-23 OCTOBER
2009**