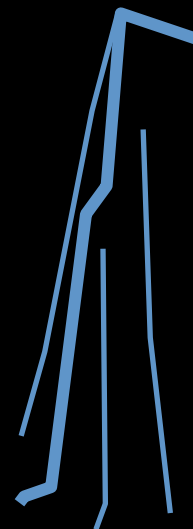INSTITUTE of DESIGN INNOVATION
THE GLASGOW SCHOOL of ART

BETWEEN the CLIFFS & the SEA

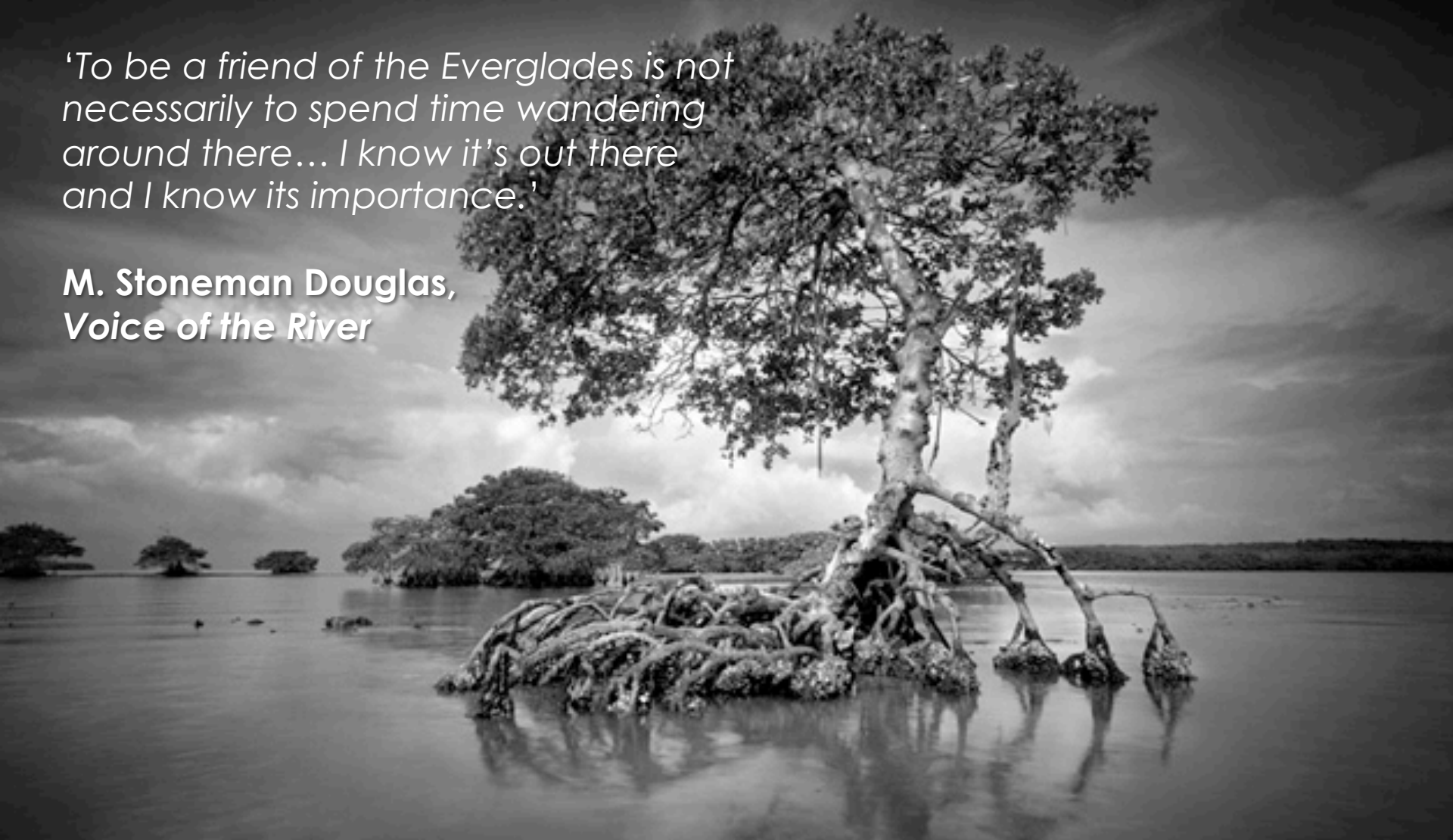## ST. KILDA and REMOTE HERITAGE

Beyond the Great Beauty
Rescaling Heritage and Tourism
RSA RIMINI 2016

Dr. George S Jaramillo
Glasgow School of Art

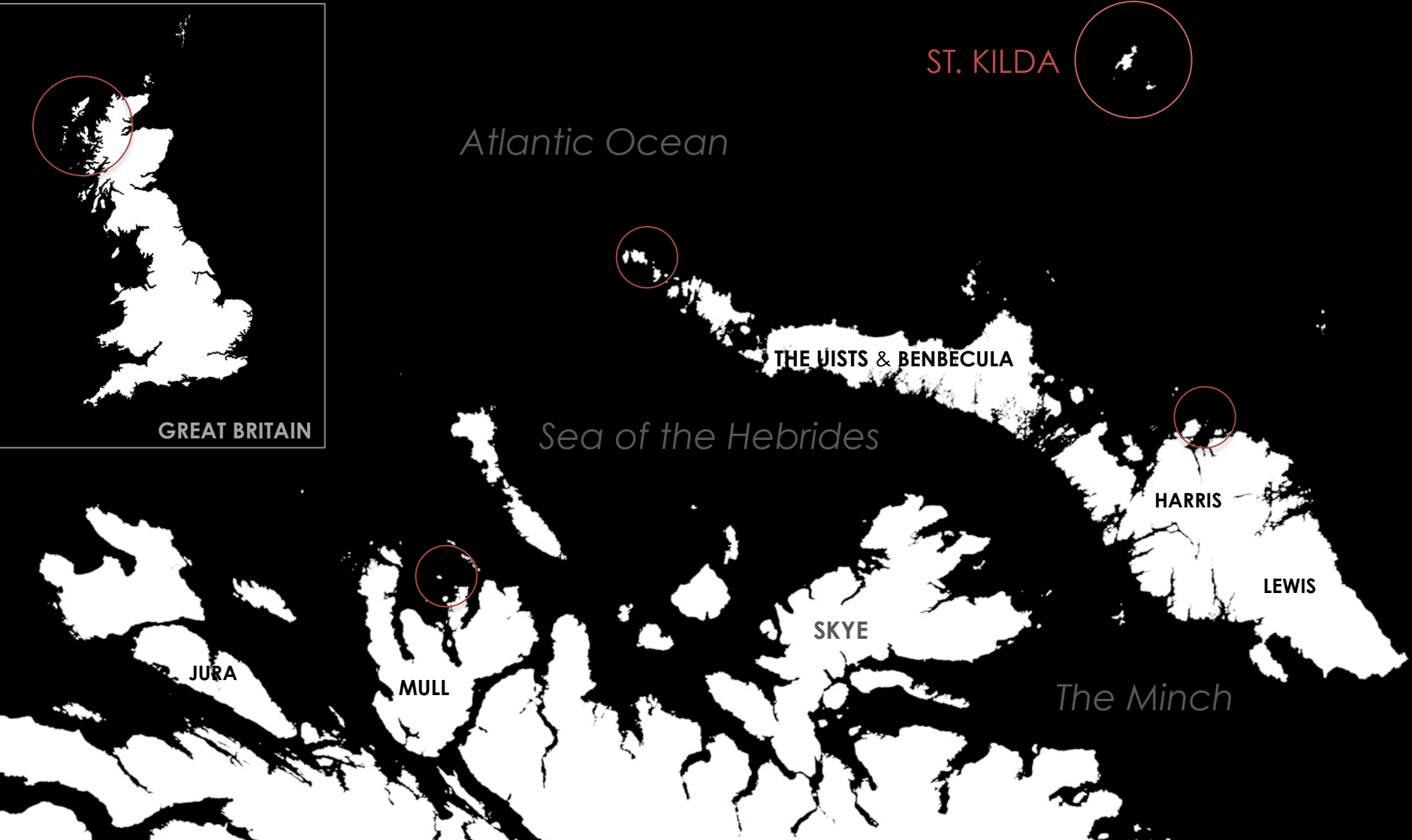'*To be a friend of the Everglades is not necessarily to spend time wandering around there… I know it's out there and I know its importance.*'

M. Stoneman Douglas,
Voice of the River

Photo: Clyde Butcher

View of St. Kilda, 2015

View on island towards one of the escarpments

One of the islands many cleats

Uig, on the Isle of Lewis, Outer Hebrides

St. Kilda Opera

View of Yosemite Falls, Yosemite National Park

Mangrove islands, Everglades National Park

Photo: G. Jaramillo

Great Hall of the Bulls, Lascaux II, France

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California Adventure, Disneyland Resort, Anaheim, California

A mixture of driftwood and timber form the roof decking
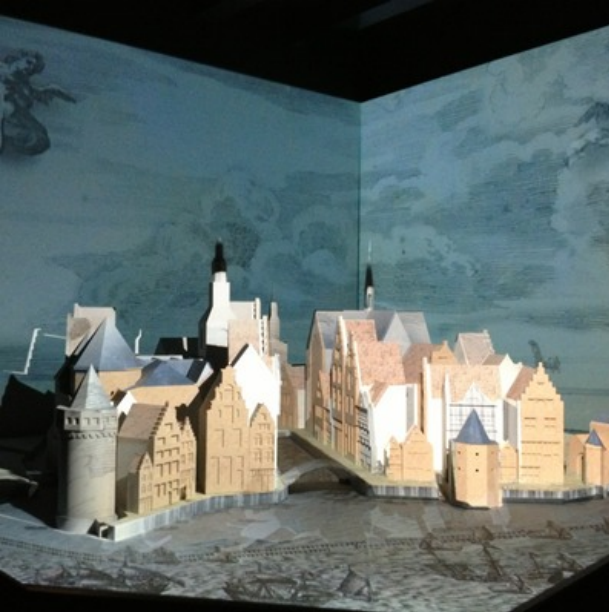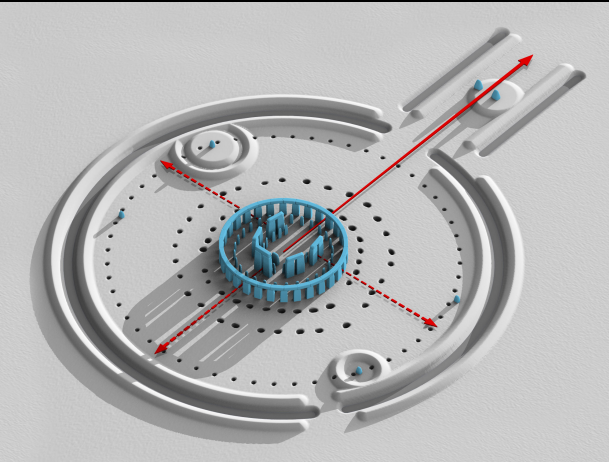
McCaffery, et. al, 2015, :
Immersive Installation: "A Virtual St Kilda"
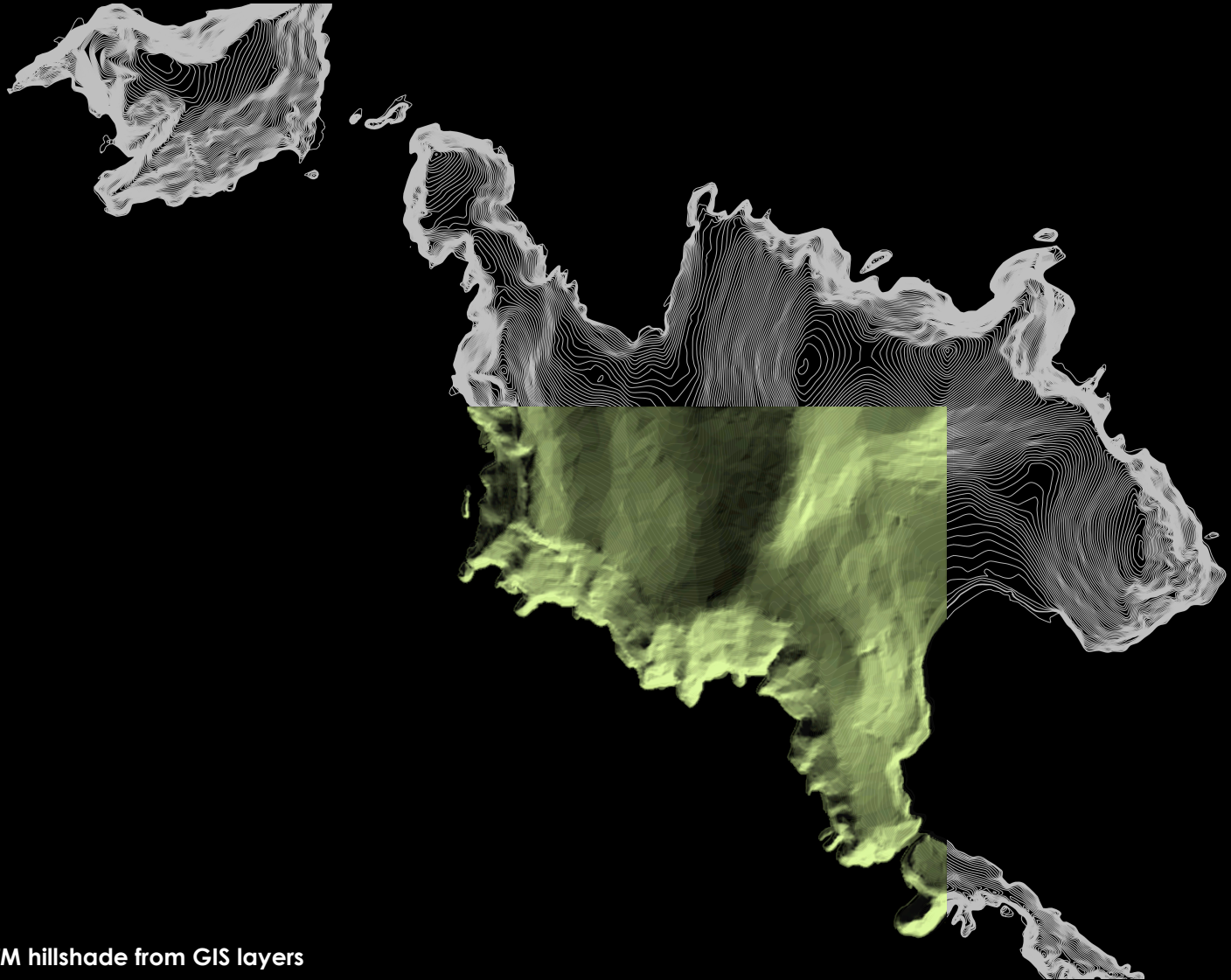
Contour map and DTM hillshade from GIS layers

LIDAR scans of central village, CDDV

3D model of island, CDDV

Collection of initial work with local communities

Remote Heritage and St. Kilda Conference presentation

I.   Introduction

SLIDE 2

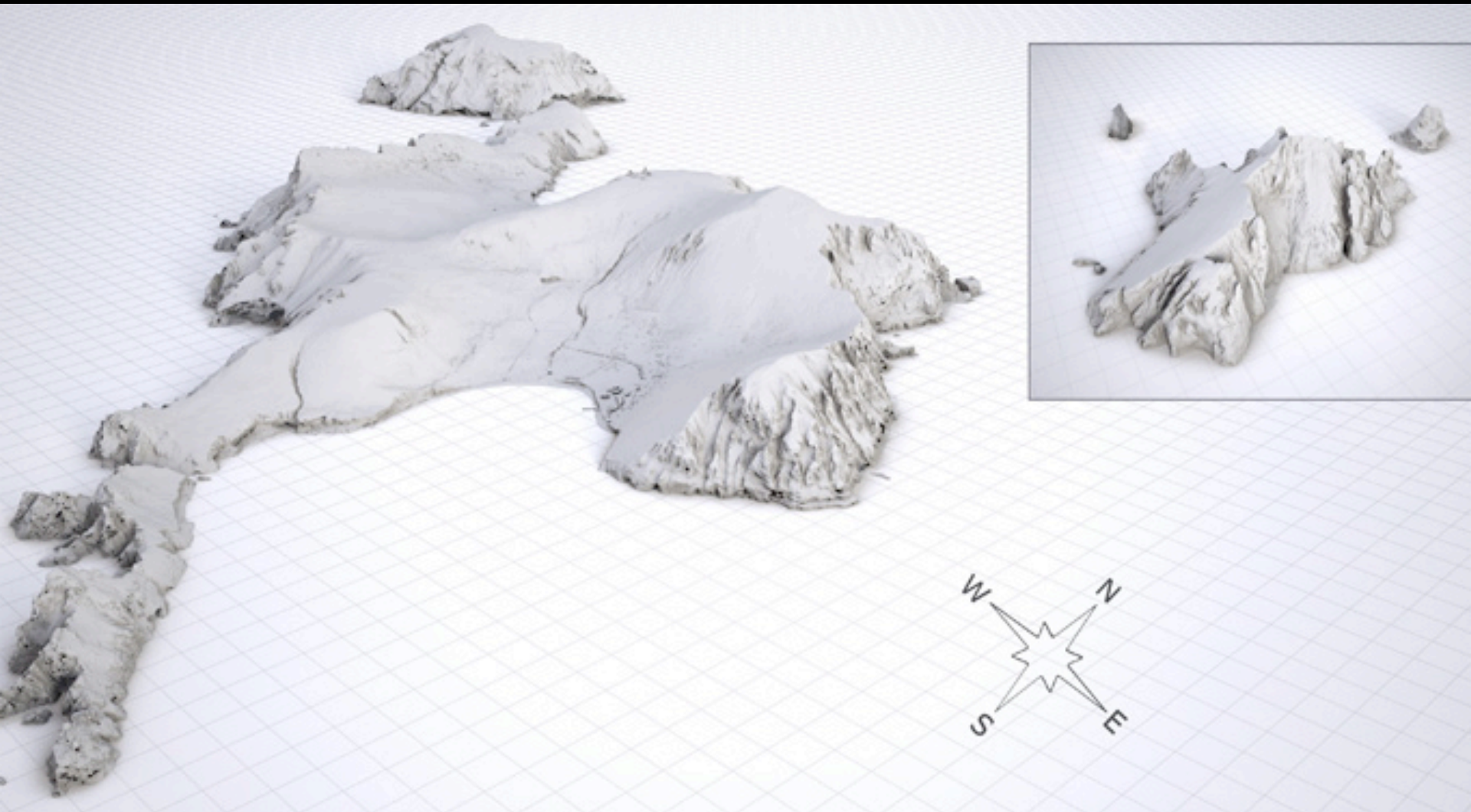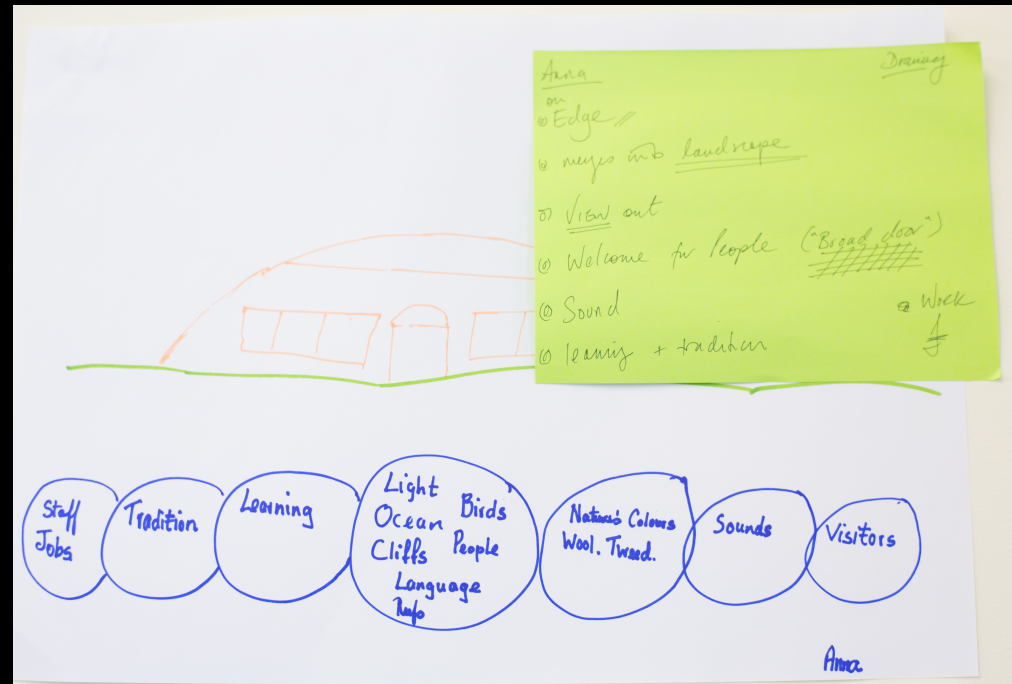   a. In her book Voice of the River, Marjory Stoneman Douglas said, '*To be a friend of the Everglades is not necessarily to spend time wandering around there… I know it's out there and I know its importance.*' (Douglas 1987: 233) As the lead conservationist of the Everglades, what she meant by this statement was that to protect and understand the Everglades you did not necessarily have to be 'in' it to know its importance.

SLIDE 3

    b. In the same way I would like to take that idea and use it towards the concept of heritage or preservation from afar and argue for the re-focusing between heritage and tourism and the need of having to be there to truly experience the place (PAUSE). Using the case study of St Kilda and remote sensing technologies I will provide a conceptual framework for the idea of 'tourism from afar.' Asking the question **How do you experience a place without actually being there?**

    c. I will do this by exploring this concept of afar in relation to 'being there' and the concept of authenticity. Although greatly expanded and discussed, understanding authenticity as a malleable perception gives us an opportunity to expand upon the term in heritage and tourism. I will focus on the use of remote access and sensing technologies including LIDAR ,Sonar, satellite photogrammetry that can allow for a augmented experience of the site.

    d.   I aim to explore the many opportunities that can come about re-framing this idea and do not see this as a way of replacing the thousands of visitor and tourist sites but as means of complementing and thinking about sites that are sensitive or inaccessible by sharing the early-research programme of the collaborative work between the School of Art and the group of *Ionad Hiort* or St. Kilda Centre on the Isle of Lewis in the Outer Hebrides.

II.   Context

SLIDE 4 AND 5

    a. Location – Outer Hebrides

    b. Story of St. Kilda and Ionad Hiort – long human settlement for two millennia but in 1930 the last 36 residents

        i. There are many islands like St. Kilda including Mulenay on Barra, Scarp on Harris, on the Slate Isles. All these islands repent a removal and evacuation of homes.

SLIDE 6 & 7

        ii. In the last fifty years the islands has been dually designated onto the World heritage site for An example of accessibility and openness to a site that is limited due ot its 'remoteness', its importance is now allowed for accessibility through a elaborate series of agreement between the National Trust, Historic Environment Scotland and the Ministry of Defense. Of note the island is never completely abandoned as there is a small post of people who manage the radar station. 35 people

SLIDE 8   c. Ionad Hiort
          i. Group in charge of developing a centre after the integration and designation of local communities to seek alternatives to the island's future.

SLIDE 9   **III.** **Concepts**
     a. Preservation from afar rather than 'being-in' preservation
          i. Everglades versus Yosemite example – The idea of preserving form afar is directly a challenge go the more Romantic concept of 'being in the site' you will understand and find its significance. Here I use the example of Yosemite and the
SLIDE 10   Everglades.
         ii. CAVES OF LASCAUX – on another more cultural example we see the replication of the Great Hall of the Bulls and the Painted Gallery l of the caves of Lascaux as a means to protect the original from fungus and mold but yet allow accesss to the paintings. In this sense there comes the issue of authenticity
SLIDE 11   iii. Where we can go too far and build California Adventure
              1. Why visit all the places and get dirty when you cn see all of it and have a show. There is the issue of authenticity, which harks back to that notion of 'without being there you won't know the 'true' self. However, as DeLyser has discussed authenticity is not tied to the accuracy of something representing the past, but rather a vehicle through which we enage with our ideas of that past, the narratives and stories of it. Thus it is our relationship with the stories and idea of St. kIlda that allow us to understand its signficane and its realness.

<div align="center">

PAUSE

</div>

SLIDE 12   **IV.** **Digital and remote-access Heritage**
          i. Connection of the idea of digitally creating a space for conservation and for dissemination of the image. The work **Hwaites 2013 asks the questions What Happens When We Digitize Everything? The digital aura**
         ii. Existing Case Studies of Remote Heritage
              1. Stonehenge
SLIDE 13   2. Monitoring Egyptian pyramids – Satellite Archaeology
              3. Buddha's recreation with projections
        iii. Open Virtual World
              1. In this example the Computer Scince Dpat at St Andrews reproduced the island in a particular time period to showcase at the arts centre in UIst, however it
SLIDE 14 & 15   b. Typologies
          i. Virtual and augmented reality
         ii. Remote sensing
              1. LiDAR
              2. SoNAR
              3. Live feeds

V. Current outputs and analysis

a. Create a complementary centre to island experience

    i. The iland has been scanned and now we are at the next steps of seeing what can be done. How do we integrate this technogloy to go beyond simply representing or visualising what is ther, but rather explore what it can be? So integrating sensing with lidar scans that show the curents and wave patteren a navigational sstem that shares the isalnds input and rathe rCurrently in progress of bids to create three briefs.

b. Current information and data possibilities to be used.

    i. Co-production of heritage

        1. Where the centre can become something more than just a place to 'experience the Hebrides' rather a place to provide a new way of 'seeing' th islands and understanding their relationships with the erest of the sea. Where tourist an visotr are as much a creator of the heritage than the islnds themselves.

        2. Develop a series of experiments to work with people to understand what we can do with this data as well as develop schemes to see what the

        3. A virtual centre that becomes the site to visit

c. Issues criticqus

    i. Why in lewis and not somewhere else?

    ii. Why not ust make it virtual?

VI. Conclusions

a. Hopefully, I have given some insight into not only th technogloifcal aapbitlites that are available but have opened up the discussion between what is just viualisaion and what can become something completely different. Therefore this project sumaries a proposition of a new type of centre more than visitor centre and slightl more integrated and intractice than museum.It also promotes a nascent idea that in the era of ever growing accessibility the idar that you can experience something different without actually being there may be as significant as the thing itself. Tourism and the making of heritage.