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Cultural Heritage Interactive Media Environment for Reality Augmentation (CHIMERA)

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Abstract
This paper describes the initial concepts and ideas of the CHIMERA project. We first present the historical site, then describe the communication challenge in relation to a projected popular audience. To meet this communication challenge, we explore promising matured technologies, present an overview of our preliminary findings, then describe our vision for an interactive and engaging museum based on an augmented reality network. In the conclusion, we list our immediate initiative and the scientific goals of the project.

Categories and Subject Descriptors (according to ACM CCS): J.5 [Computer applications]: ARTS AND HUMANITIES - Architecture

1 Introduction

In February 2005 the research project “Cultural Heritage Interactive Media Environment for Reality Augmentation” (CHIMERA) was initiated as a cooperative effort between the Department of Architecture and Design, Aalborg University, Denmark and the combined land and underwater archaeological Zea Harbour Project, under the Greek Ministry of Culture and the Danish Institute at Athens.

In Greek Mythology, the CHIMERA is a monstrous creature made of the parts of multiple animals, but the term is also used metaphorically to describe things that have combined attributes from different sources. And it can be used for an unreal ambition, a fanciful scheme, or even a castle in the air [Wiki05].

Our ambition is to present the overall concept for such “a castle in the air”, a virtual museum based on hybrid digital and analogue technologies and situated at the historical site. Before turning to the “monstrous creature,” we will first present the historical site, the communication challenge, and the application of promising technology.

2 Visualising Cultural Heritage

Our historical scene is set in Athens and the Piraeus harbour about 2,500 years ago in the classical period (5th and 4th centuries BC), more precisely a few years before and during the Persian War, unquestionable one of the most important chapters in the history of western civilisation.

Themistokles, the leading Athenian statesman of the time, was convinced that the future of Athens lay at sea, and in 492 BC, the construction of the fortifications and harbour installations in the Piraeus was begun on his advice. In 483 BC, Themistokles convinced the Athenian citizens to finance the construction of 200 triremes, the state-of-the-art, fast and manoeuvrable, three-tiered oared warship. It was these ships that narrowly allowed the victory at Salamis that decisively reversed the fortunes of the Persian invasion of Greece in 480 BC, eventually leading to its final defeat in 479 BC.

By the late 330s BC, Zea Harbour had a capacity of 196 warships, and it was Athens’ most important naval harbour, as well as, one of the largest building complexes of the classical period.
The two other harbours in the Piraeus, Kantharos, which was a combined naval and commercial harbour in antiquity, and the naval harbour, Mounychia, housed 94 and 82 warships respectively. The ship sheds in the Piraeus covered now more than 110,000 m², which is about 15 football fields. More than 50,000 men were required to man the Athenian fleet.

It was essential to store these fast and rather fragile vessels out of the water for two reasons. First, their slender softwood timbers were subject to attack by wood-eating marine worms. These shipworms were a principal problem of all ancient navies, because a worm infested ship required major repairs before it could be made seaworthy again. Second, triremes were kept under a roof because of the effects of sun and rain. Rainwater inside the ship would soak the timbers, swelling them and allowing fungal decay to attack them. On the other hand, the fierce Mediterranean summer sun would thoroughly dry and shrink the timbers of an uncovered warship, rendering the ship hopelessly leaky and thus unseaworthy.

3 Why use interactive media technology in archaeological excavations?

Classical archaeology has traditionally had difficulties engaging the interest of ordinary people. And Cultural Heritage institutions like museums and collections have to meet new challenges from the global knowledge and experiences of their respective societies. The traditional model for these institutions has been collection, cataloguing and display of artefacts based primarily on chronology and character. These models and methods, however, are now challenged by the users’ expectation and experiences, which are framed by interactive media and the technological focus on individualized searching and profiling of knowledge and experience.

There are already a variety of museums, libraries and other cultural institutions that are looking into digitisation of their different collections [CIG03] [OBP04b]. The Internet will slowly take over the different tasks of communication of knowledge for these institutions for several reasons:

1. Easier to reach out to a wider set of spectators.
2. Service already in demand.
3. Easier data sharing.
4. Easy to access and preserve data.

An important role of IT is to help the cultural heritage institutions handling various sets of data. Just as important, however, is the issue of communication of knowledge. How can WWW, databases, VR and AR help the cultural heritage institutions communicate and present knowledge to stakeholders and outsiders alike? Such technologies have been thoroughly tested and are thus no longer of an experimental character. In particular, the equipment for 3D-animation and projection is more easily accessible today, not least in terms of costs. Hence many more museums are capable of investing in the equipment.

3D reconstruction of archaeological remains will give the visitor (in museums, at the dig-site or on WWW) a feeling of space and dimension, which traditionally is very hard to create, unless the ruins are reconstructed physically.
How to present the past using 3D-animation:
• In a museum cinema that projects movies of 3D-
  animations and/or an interactive museum information
  post.
• On WWW through small streamed movies that
  convey a sense of interactivity.
• Using a Head-Mounted Display showing 3D-
  reconstructions on top of the archaeological ruins,
  allowing full interactivity for the visitor at the site.

A matrix strategy is used to optimize
CHIMERA for the cross-referencing of
archaeological findings across excavation sites. As an
example, a column-base is registered at several levels:
three-dimensional laser survey data, three-
dimensional geo-localisation, 2D/3D photo and video
registration etc. These data entities can be queried,
combined and optimized for several purposes. For a
public display, for example, only a subset of the data
would be relevant, but these data would be readably
available in an optimized resolution and data format.

4 The Castle in The Air

The Zea Harbour Project is used as a case study in
which the user’s experience and engagement is
investigated and prototype solutions are
demonstrated.

We envision the Cultural Heritage Interactive
Media Environment for Reality Augmentation
(CHIMERA) based on the following concepts:

4.1 The concept of the integrated digital/analogue
museum

The platform for several initiatives includes an overall
strategy for the integration of analogue and digital
data from the very beginning of the archaeological
excavations in the Zea Harbour Project. The special
characteristics of the project, with large parts of the
findings still in their original position over and under
water, allow the museum to be an integrated part of
contemporary city life. Only very few artefacts have
been moved from the site to storerooms in museums
and other places.

4.2 The concept of the Multi-Medial Museum.

The implementation of the CHIMERA environment
supports a robust, multimedia museum concept. All
media assets are prepared for simultaneous use in
several media, such as virtual museum web site,
stationary and mobile exhibitions, on-site PDA and
Head Mounted Display solutions [VDBI04].

4.3 The Concept of the Interactive and Engaging
Museum

The CHIMERA matrix is the platform for design and
integration of interactive experience and learning
modules. The goal is to make the users active
participants in the ZEA Project by interactive
exploration of preferred parts of the project and by
experiencing different ‘re-living history’ [GCP04]
installations that combine physical and digital
artefacts to optimize multi-sensory learning and
reasoning.
Figure 5 is a short example of a conceptual story board for the design of a user experience at the historical sites in Piraeus’ ancient harbours. The visitor experience is distributed in the contemporary cityscape [OBP04a] rather than isolated in traditional cultural heritage institutions.

Whether arriving to Piraeus from Athens, the Greek Islands or the outside world, the Metro Station harbour area is the main entrance point and the archaeological experience will start here by entering the AR Tour Boat. The boat is equipped as a VR Panorama and the first part of the route to the Zea harbour includes an introduction to the historical situation in the classical period.

A visualization of the Battle of Salamis (480 BC) puts visitors in the role of the triumphant trireme crew returning after the victory. As the boat enters the Zea harbour, visitors mount a specialized HMD perhaps in the form of an ancient helmet. The presentation then changes to Mixed Reality mode [VDBI04], with the modern physical site overlaid by a reconstruction of the ship sheds and accompanying triremes and crews.

On the harbour front, visitors have several possibilities to learn more about the archaeological findings. As they move around, geo-coded material will offer stories and experiences situated at the exact location of original events.

The user decides when to leave the tour or board the AR Tour Boat and return to the Metro Station or continue to the small harbour of Mounychia. Again, the sailing time is used for a linear presentation. At Mounychia are located the AR Reconstruction Workshops, which are the most interactive installations. In the workshops visitors are given the possibility to engage in several learning sessions involving multiple senses.

The workshops are hybrid physical and digital installations using fragments of physical tools as specialized interfaces to game-like digital learning modules. Again, visitors have the choice to leave the tour or return to the starting point.

5 Conclusion

Traditionally archaeology has a tendency to document and analyse buildings and other architectural structures from plans and sections.

Instead we document the architectural structures in 3D using a Leica total station and the direct CAD (MicroStation) surveying system developed by Nigel R. Fradgley of English Heritage. The system records the results directly in the form of a 3D MicroStation ‘wire frame’ CAD model in the field, the empirical foundations of the 3D VR reconstructions.

What is the scientific goal of the project? We could mention:
1. Explore the 3D dimensional interior a highly functional building designed specifically to store one of the most advanced architectural structures of its time, the trireme. For example, exploring the ‘space’ available for the hauling and maintenance crews between the hull of the warships, the colonnades and the side-passages (the floor area between the ramp and the colonnades).
2. Explore the ‘light’ inside the ship shed, and the kind of work that could have been carried out inside the buildings.
3. Create a physical space integrating the physical laws that will allow us to explore different slipping and launching theories - basically how the 40 m² warships were pulled into and out of the ship sheds.

These attempts to ‘recreate’ the past should hopefully result in more focus on the field of archaeology. The general idea is that the intermediary
will benefit from new ways of creative learning in relation to the acquisition of knowledge concerning cultural heritage and archaeological remains.

6 References


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