Recreatus\_Episode00\_4

**Jesse:** [00:00:00] Welcome back to episode 00. 4 of the Recreatus podcast. We are here once again, but a slightly different crew this time. We are now joined not only by Casey, but Dance. Hello. And Dance is going to tell us a little bit about Three examples of digital heritage, kind of like we did last time.

**Dance:** All right, thank you.

I have here a program called iHeritage that is put on by the European Union. They have six projects that they're currently working on. Egypt, Jordan, Sicily, Lebanon Spain, and then they have a AR slash VR Mediterranean diet cultural. 3D world that they're doing here. The one I mainly looked into was the Jordanian one, which is at Petra.

There is 25 scans that they've taken of different areas within their compound of Petra within there. And they have [00:01:00] different ways that you can actually interact with it. They have a video game where you can digitally just walk around and take in the whole. area virtually and just kind of see it.

There's no extra information. It seems like within the video game, but then they do have scans that have little buttons on different parts of buildings within Petra. And each one gives you a little bit more history and culture of that area or why it's important on that building, such as the double Eagles on top of the treasury and why it's important.

One of the other ones I found out there was a digital scan of a bunch of journals done by Samson Ocum or his writings. He was a indigenous founder of Dartmouth University. And in 2023, they returned all of the actual physical paperwork to the tribe that he was a part of, which is the [00:02:00] Mohegan tribe.

But the project started in 2005, starting the scans just so that the library could keep track of his historical writings and everything else along those lines. He has like names of, Indigenous people who attended Dartmouth University and how it was formed and a bunch of his just journals getting that started Which is very interesting looking at these Journals, I've read a few of them very historical.

Very nice the third one that I looked up was done on a forum of Sketchup, it's called reconstruction of medieval Nubian Church. It's done by Lavarentos 17 It is the, this church is was originally by Farris in Sudan, and it flooded back in the medieval times, and he took one of these physical models made by the remains of the church, and Digitally rebuilt it into [00:03:00] SketchUp and put it out onto a forum for everyone to look at and he has Several where you can actually see it being built and then also just the actual scan from the outside Walking around

**Jesse:** and so I think that last one definitely takes us into that conversation where I wanted to go today Well, what do we mean by?

Not just digital but virtual so whenever we are talking about virtual heritage. What is it that we're oftentimes referring to well of you've had since Monday to think about it.

**Kasey:** This is true. Well, in, My search of the internet when I was looking at things that for digital heritage and for virtual heritage what I was really considering as the difference was the reconstruction aspect or like the Virtual reality touch to things that was really what I was looking for as opposed to just looking [00:04:00] at Digital logs of things that's what I was like, okay That was what I was categorizing as like the digital heritage aspect, solely digital heritage.

And then when something was like, oh, we used virtual reality or we used AI to like do stuff with this. I'm like, okay, you're leaning more into virtual. Heritage.

**Jesse:** Dr. Bergeron, do you have any, any thoughts on the idea of virtual? What makes something virtual?

**Sue:** So well, I think that, and, and honestly what I was just doing is, is going back and reviewing some of the definitions of, of virtual, right?

So we see virtual as, as not reality, but almost is, is one of the definitions and essentially like reality, but not physical. So again there's lots of definitions out there and lots of discussions in the literature what we mean by virtual, but, you know, when we say virtually, we mean we're almost there.

Like it's virtually complete, right? We use that term more in, you know, virtual reality is. It's not a physical reality, but it [00:05:00] is potentially a reality, right? And I think that's, that's interesting. And so some of that when we distinguish virtual heritage from digital heritage, right, might be in the goals that we're trying to, to go for.

So in the virtual sense, right, we are trying to create something that is almost a reality. And I, and I keep saying almost, right, and that's intentional, right? Almost a reality so we can sense it in similar ways, but it's not physical and it's not maybe the one that we can see around us. And so it's a narrow focus on using digital technologies to achieve this because, you know, you can send something as virtual without necessarily having that part around it.

But that's kind of what. What we have seen as a way to get into a virtual reality, but certainly you could make that in your own mind So sci fi writers and others have talked about you know How you can read things that potentially can recreate that in your own mind but but I think interestingly from your your example stance right that that kind of are a nice like broad [00:06:00] range of some of the the applications we see in these areas right from the scans of the documents.

This is what we kind of consider digital heritage. So there the object is being turned into a digital form for access for preservation maybe. The the first, what you referred to kind of as a video game esque recreation of, of Petra, right? So that's the, the virtual reality. So it's, it behaves like a reality and we can, you know, we can move through it.

We can navigate, we can experience it. And then we have some of the documentation end of it in the sense that the, the Nubian church right through SketchUp, right? That's a way to essentially. Reproduce something in a digital environment so that we can both document it, right essentially preserve what, what its elements were like, and also maybe, you know, get some sense of experiencing it as well.

So it's an interesting mix and, and, you know, to come back to the kind of that virtual end of it, right, is that it's not, not physical reality, but it is something that we can. [00:07:00] See in the digital space and and experience it

**Jesse:** any thoughts beyond that in terms of what you think of as virtual after you've Given this your examples of digital and virtual

**Dance:** and I mean in my own opinion I've always just seemed virtual kind of like with a distance thing being there, but not being there It's just much like doing a zoom meeting or something like that.

It's it's it's virtual. That's always how I was always word viewed it So I kind of like looking at it These places, like, you're there, but you're not really there, is kind of how I really like looking at it as the definition of virtual with these locations.

**Jesse:** Mine would be representation of a thing, as opposed to the thing itself, because we can go beyond.

So, that kind of wraps up this episode, but, yeah, be sure to come back for our next conversation next month