

Can weather add value to visitor experiences of stone heritage?



(Not) talking about the weather...

Three case study categories:

- Rock Art – Main Rock, Lordenshaw & Gardom's Edge replica
- Ruined Buildings – Fountains Abbey, North Yorkshire & Carnasserie Castle, Kilmartin
- Sculptured Stones – Kilmartin Stones, Kilmartin & Lismore Stone, Isle of Lismore

Moving through the weatherworld

A wide-angle landscape photograph showing a snow-covered field in the background and a rocky, moss-covered foreground. The sky is clear and blue. The text 'Moving through the weatherworld' is overlaid in a white box at the top.

‘I’m sure seasonally the bracken must die down a bit and the surrounding growing [vegetation], so the way you stumble upon or experience the stone, even if you have a GPS point and are walking to it and you know exactly where it is, it’s an unpredictable experience’.

Experiential potential of nature and decay



‘I think the things growing on it gives it more of that 'historied' feeling of ‘there were people here’ and in a way just seeing the carvings replicated would not create that [...] I didn't realise it was fibreglass until I was like standing on it, it physically felt and sounded different than a normal rock’.

Weather – an agent
of revelation?



Questions of value

- What tangible and intangible aspects of stone heritage are important?
- How do we respond to divergence, diversity and conflicting understandings and values?
- Is there value in visiting stone heritage situated within the landscape, in the changing seasons and weathers?
- Are formal heritage processes valorising some narratives of place and potentially negating or perpetuating the absence others?
- How do atmospheric encounters and sensations of awe feed into meaning-making at heritage sites?
- How might we enable wider participation and incorporate previously under-represented perspectives in our work (and what are the implications of doing so)?