University of Huddersfield Repository

Taylor, Andrew, Unver, Ertu and Benincasa-Sharman, Caterina

Material shifts in praxis: Projections of digital humanities embodied within space and place

Original Citation


This version is available at http://eprints.hud.ac.uk/22795/

The University Repository is a digital collection of the research output of the University, available on Open Access. Copyright and Moral Rights for the items on this site are retained by the individual author and/or other copyright owners. Users may access full items free of charge; copies of full text items generally can be reproduced, displayed or performed and given to third parties in any format or medium for personal research or study, educational or not-for-profit purposes without prior permission or charge, provided:

- The authors, title and full bibliographic details is credited in any copy;
- A hyperlink and/or URL is included for the original metadata page; and
- The content is not changed in any way.

For more information, including our policy and submission procedure, please contact the Repository Team at: E.mailbox@hud.ac.uk.

http://eprints.hud.ac.uk/
The essential problem of man in a computerized age remains the same as it has always been. That problem is not solely how to be more productive, more comfortable, more content, but how to be more sensitive, more proportionate, more alive. (Cousins, 1966). Through communication in physical proximity, the researchers’ experienced human connexions exploring the interplay between the real and the virtual. And these connexions became the potentiality of co-creative spaces, opening us to see, reflect and make new opportunities for exploring and developing innovative approaches. Therefore we experienced a deeper inquiry into encountering the relationships between theory and practice led research methodologies and pedagogic praxis in and across art, design & architecture.

“For art practices to be considered research, artists-theorists need to engage directly with theoretical concerns that can be investigated in studio contexts as well as through other mediated forms and methods” (Sullivan, 2005)

As a playful testament to the rapidly changing digital landscape, as practitioners, we observed a nascent desire to visualise our ever-evolving digital society. In this Transitional setting for Re-thinking Textiles and Surfaces; Taylor, Unver and Benincasa-Sharman, share evolving specular projections of praxis through re-transitions of megalithic materials, pre-historic digital surfaces, historical contexts, space and place theories, archive point cloud data, human population tools and 3D fabrication.

“The question persists and indeed grows whether the computer will make it easier or harder for human beings to know who they really are, to identify their real problems, to respond more fully to beauty, to place adequate value on life, and to make their world safer than it now is.” (Cousins, 1966)

References: