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

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Material shifts in praxis: Projections of digital humanities embodied within space and place. Taylor, A., Unver, E., Benincasa-Sharman, C.

The researchers from the School of Art, Design & Architecture continued to develop their research network. They are now editing a book on the Acoustics and Music of British Prehistory. The project involves an exploration of how sound and music might have been used in prehistoric settings.

In the context of this research, a series of digital artefacts were developed to simulate the experience of visiting Stonehenge. The project aimed to create an accurate digital replica of Stonehenge as it may have looked several thousand years ago. The researchers used a 3D modelling package to create various parts of the puzzle, including inner horseshoe shaped megaliths. The largest stones are in the horseshoe and were erected within the ditch enclosure. Within the ditch enclosure are remains of cremations and burials.

The project uses digital technology to bring the prehistoric landscape back to life, allowing visitors to experience the heritage sites without the erosive effects of visitor footfall. The researchers have designed and produced an editable artefact. The 3D files are editable at multiple levels, making it possible to add or remove elements as needed.

The 3D modelling process is labour intensive, but it produces an accurate digital replica of Stonehenge. The 3D files are used to create immersive experiences, allowing visitors to explore the site in new ways. The researchers are working with English Heritage to promote this project and encourage more people to visit prehistoric sites digitally.

The research presented in the poster for the Materials Transition Exhibition focused on the development of virtual stone forms. The researchers used a wide range of skills and experience in product design, 3D animation, and computer science to create these virtual stone forms. Each stone has up to 4 clouds associated with it, and these clouds are registered, merged, and wrapped to create a complete virtual stone.

The problems generated by this, or rather the solutions developed, have led to a greater understanding of the role of idelity to the "original" stone forms. This has been designed and produced to allow for design purposes. The researchers have developed a new way of experiencing prehistoric sites through 3D VR technology, and this has opened up new avenues for research and education.

The project has been funded by the AHRC/EPSRC joint funded science and heritage research network. The researchers are currently working with a range of collaborators, including Joanne Harris, MA Textiles, Stephen Calcutt, and Rupert Tavener, MA Textiles.

COLLABORATORS AND CONTRIBUTORS: Joanne Harris, MA Textiles, Stephen Calcutt, Rupert Tavener, MA Textiles, Andrew Taylor, Senior Lecturer in Design at the University of Huddersfield, also currently undertaking a PhD. His recent work explores experimental approaches to the study of sound and music in prehistory.

Andrew is Senior Lecturer in Design at the University of Huddersfield, also currently undertaking a PhD. His recent work explores experimental approaches to the study of sound and music in prehistory. He has over 20 years of experience as a composer, performer, and musicologist. Andrew has composed music for a number of films and has collaborated with a range of artists and musicians.

The researchers have published their work in a number of academic journals, including the British Journal of Archaeology. They have also given talks at conferences and seminars, and have exhibited their research internationally. The researchers are committed to bringing the prehistoric landscape back to life, allowing people to experience it in new and exciting ways.