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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.


This project explored Stonehenge through digital tools and technologies in the 21st Century. Stonehenge's sarsen stones are thought to have been carved from the Wiltshire area, but the purpose and location of the monument remain a mystery.

The Geomatic scan data (Laser scans) of the stones came from a recent survey of the site. The scans are point clouds which have no surface and are arranged in a 3D model. Areas without data are filled.

The intention is to draw attention to the capabilities of digital 3D tools to extract the artistic potential of Stonehenge. The design focus was to make an object that doesn’t necessarily spell out the history of Stonehenge but invites the user to walk through and explore the building.

The circles were further reconfigured during this phase so the site axis was marked and translated, each with their own history. This means that the process by which Stonehenge was constructed can be seen.

The design team includes a programmer and has worked collaboratively as a software developer and 3D modeler on a range of projects. The team has continued to research and develop their creative and technical skills.

The process by which Stonehenge was constructed is central to the design. The team has developed a number of digital tools to explore the potential of Stonehenge as a place. The team has continued to research and develop their creative and technical skills.

Having work on the Sounds of Stonehenge has been published by Archaeopress and the journal of cultural heritage 10, no. 10 (2009): 458-470.

The team have been involved in a number of projects that explore the potential of digital tools to explore the artistic potential of Stonehenge. The team has continued to research and develop their creative and technical skills.

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