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

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.

In: Palaeophonics: a live multimedia performance event, George Square Theatre, Edinburgh. 27 May 2011

Stones to replace the fallen and missing ones, raising fallen stones and creating a realistic digital 3D model of the original Stonehenge site. High quality textures from this sound was integrated with a digital 3D model of Stonehenge that had been made using 3D scan data sourced from English Heritage archives. We used existing symbol on Stonehenge's sarsen stones.

Process
The Geomatic scan data (Laser scans) of the stones came from a recent survey and the English Heritage archive. The scans are point clouds which have no surface design. The point clouds were processed with a laser-based scanner (Arerial LIDAR) and combined with data from the 3D point cloud in a dedicated software. The circles were further reconfigured during this phase so the site axis was acted as a vehicle to explore the potential usages of 3D digital design and production methods. The vehicle for this process is the workflow of design and the utilization of digital design tools.

The monument represents an incomplete proposition, we are compelled to try to understand and reconstruct it. An astronomical instrument? A temple? A festival site? There are many theories.

Instances of the various file types used were created at each level of design, dimensional driven nature of the software made it useful for scale registration. Meshes were reduced in polygon count by using the script and tested by using solidworks diagnostics. The 3D visual projection of the digital model was integrated with sound, and the sound was played through loudspeakers placed around the site.

We knew from stone chips found in the space that the monument was transformed and transcended in Textiles and Surfaces. Having led a research network on the Acoustics and Music of British Prehistory he is now editing a conference. His industrial experience includes work as a design colourist and textile designer, and he has been involved in a number of projects related to Stonehenge.

RUPERT TILL, ANDREW TAYLOR & ERTU UNVER

© Research team: Daniel Hughes, MA 3D Digital Design. Dr Ertu Unver, 3D Design, Andrew Taylor, Textiles/Fashion Design, School of Art, Design and Architecture, University of Huddersfield

The programme research cluster, Sound and Space, is led by Andrew Taylor, who is also the programme director. The cluster focuses on the integration of art and technology in the design of the future. The 2D and 3D simulations that the team envisioned facilitate a more immersive experience and integrate with 3D visual projection a new combination of art and technology. By using dedicated spaces, fabricated physical models and virtual reality, the team is exploring digital fabrication, space and place theories and physical installation.

An astronomical instrument; for hosting performances or rituals and designed as a place for compelling experiences even in modern times.

The 2009 6-7 am: August

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HYPERT NATURALISM & Simulation in Stonehenge Art

This project was funded by the Arts and Humanities Research Council as part of the AHRC Research Network in Art and Performance. The network aimed to bring together artists, academics, and practitioners from different disciplines to explore the relationship between art and performance. The network was led by Andrew Taylor, who is also the network director. The network focused on the integration of art and technology in the design of the future.