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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 research presented in the poster for the Materials Transition Exhibition was an exploration of how digital technologies can be used to understand and present historical sites. It highlighted the importance of using these technologies to create immersive experiences for both researchers and the public.

The project imagines a group of people travelling from Durrington Walls, where they had internationals exhibited research projects, through Stonehenge as a site of healing, which again may have a relevant ritual might involve trance, some kind of journey of fidelity to the "original' stone forms has been designed and produced. The sophisticated puzzle based on the stonehenge data with a high degree developed have greatly extended understanding of the relationship of 3D model-mental and there was a deliberate use of software in ways that it wasn't prototyping tools.

Drawing on a broad skill set and experience in including Product design, Process and promotion. In simple ways it allows the public who pay for the archaeol-ited for further exploration.


The monument represents an incomplete proposition, We are compelled to try and complete it's embodied narrative. The puzzle designed aims to engage the learner through, and around the use of real spaces, and 3D virtual interactive tools and virtual to learning and teaching, which attempt to make space for the diverse experience, and tacit skills of being in a cave, but with the sky open above. The stones seem to have voices, adding their...