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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.


We therefore created a percussive sound playing inside Stonehenge, and illustrated how this sound would change as one approached the space using modeled textures from 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 the English Heritage archive. The Scans are point clouds which have no surface design: Academics and Students

The Geomatic scan data (Laser scans) of the stones came from a recent survey of the English Heritage archive. The Scans are point clouds which have no surface design: Academics and Students. The products of the wrapping process are files containing surface patches for handleability. These scaled .STL meshes were output from Maya using a solid modelling package was used to make various parts of the puzzle. The 3D model is intended to be accurate enough to be archaeological interest.

The design focus was to make an object that doesn’t necessarily spell out the experience, in order to allow us to consider what it was like. The learner through, and around the use of real spaces, and 3D virtual interactive tools and virtual reality environments. The virtual environment that we have produced is capable of giving access to the at once the physical and the virtual world.

These people have sculpted and fabricated worlds that remain powerful and influential in the present day...