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

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Field Research & Photography by Andrew Taylor & Jo Harris

The researchers from the School of Art, Design & Architecture continued to work on the 3D digital model of Stonehenge. They registered the original surface with LIDAR aerial laser scan data, so that during animation of the model, the ground contours are accurate. A digital film was then generated, putting together sound impulse responses. We created a sound storyboard that was matched by visual digital modeling. Sounds used focused around experimental replicas made by Andrew Taylor, Bailey, and the British Prehistory programme research cluster, accoustics and music of british prehistory.

The researchers tested various software, free fabrication apps and 3D printreach, so that during an animation of the model, the ground contours are accurate. A digital film was then generated, putting together sound impulse responses. We created a sound storyboard that was matched by visual digital modeling. Sounds used focused around experimental replicas made by Andrew Taylor, Bailey, and the British Prehistory programme research cluster, accoustics and music of british prehistory.

Conclusions

The scale model is intended to be accurate enough to be archaeologically interesting. The problems generated by this, or rather the solutions developed, were then translated to real-world objects using 3D printing.

Co-production: a vehicle to explore the potential uses of 3D digital design and printing. Andrew is Senior Lecturer in Design at the University of the Arts London and has been involved in a broad range of projects that involve co-production. His muscilogical work includes a recent book, 'Pop Cult: The New Music Industry' (2013). He is currently working on a project to explore the potential of 3D printing in the arts and culture sector.

An astronomical instrument? A temple? A festival site? There are many theories. The researchers believe that the purpose of Stonehenge was to create an atmosphere of spiritual and religious significance in the landscape.

Stephen Calcutt

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