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HYBRID: TRANSDISCIPLINARY: TRANSFORMATIVE
An instance of travelling in practice-led research: Talk in 5 minutes

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Hybrid: Transdisciplinary: Transformative

An instance of travelling in practice-led research: Talk in 5 minutes

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Hybrid practices with (or without) digital or interactive technologies can transport us to unexpected new spaces and places; on our nomadic practitioner journeys we transform: move, change and co-evolve through thinking and experimenting with tools, creating objects, artefacts, experiences, new ways or methods, languages, and production paradigms.

I collaborated on various phases of practice led transdisciplinary experimental immersive archaeological research concerned with understanding ritual praxis of Neolithic makers of Stonehenge. The sites, data and research we experienced, sourced, surfaced, cleaned, modelled, sculpted and the artefacts and music we created, performed, exhibited, navigates, maps and reflectively records a truly unique journey through space and time.

During the progressive phases of practice led transdisciplinary research, we gained a deeper understanding into how people and technologies make a human contribution to dissolving of physical and disciplinary boundaries. And how through cultural exchange we learn more about being more open to encouraging creative approaches of this nature to positively transform and transcend us as practitioners and the disciplines themselves now and into the future.
Image recorded at Sunrise: Inner Stone Circle Access granted by English Heritage

Taylor, A (2009) Sourced at Stonehenge site visit as tourist. August.
Digital photographic images of stones recorded during Stone circle access for 3D texturizing
Stonehenge Survey engraving c.1740

Contemporary Stonehenge publication Illustrations
English Heritage Guidebook (2005) Sourced Stonehenge Visitor Centre
Categorizing the Stone scan cloud data files.

Conversion of stone scan files into 3D files in 3D software.
Point cloud data. Sourced from English Heritage - National Monuments Record, 2009
3D Scanning software processing and converting cloud data into 3D surfaces.

Rebuilding, filling and merging to generate a 3D surface to be imported into 3D modeling & animation software.
MA 3D Digital Design, Design Puzzle Project.

- In: University of Huddersfield Research Festival 2010, 8-18 March 2010, University of Huddersfield
3D Modeling in Autodesk Maya. Laser cutter to hatch the map on base and cut the fittings for stones.
Google Map Satellite data:

Texture map applied in 3D software to evaluate and estimate the scale of the model and the approximate visual location of each stones
Google Map measuring tools used to select area for sourcing the LIDAR Data
Stonehenge LIDAR data: Stonehenge LIDAR data, processed into a TIN and rendered using Demon software from Archaeoptics. Approximate resolution 1m. 8,000,000 individual triangles form the TIN.

Source: Archaeoptics and Geomatics
Non-textured 3D CG model of Stonehenge phase 3c, rendered test.

3D CG model of Stonehenge with human character added for scale and population.
Digital photographic images of stones recorded during Stone circle access for 3D texturizing
Colour and texturing experiments for collating data of the 3D CG model of Stonehenge
HYPER NATURALISM & SIMULACRA IN STONEHENGE ART

Dover and Taylor have explored digitally in methodology that has interested makers and observers for decades. In the 1970’s Walter Benjamin in his seminal article on Art in the Age of Mechanical Reproduction, worked about the destruction of authenticity and noted that reproductions of the real created for the viewer, while acknowledging that the reproduction allowed objects to be detached from their original dual purpose and therefore making them once more accessible.

In 1977 Roland Barthes theorized the emphasis on construction and understanding of knowledge from the maker to the spectator by proposing that the culture (in the case Stonehedge this is a point for discussion) no longer the point that should be sought out to explain the work on offer. In fact, once the understanding of its text is placed with the viewer he suggested that to try and impose a hierarchal reading on the object is ineffective. Foucault believed that when a reader seeks out an image of the real (the Stonehenge monument) there is a physical barrier to places between the text and the object (the more we view the object in a lived experience).

Dover and Taylor, have helped to rethink and create an immersive experience from the Stonehenge Virtual Reconstruction research. Up for debate is whether their model reality is another example of a “technological heresy” or whether, because digital the world can be now so close, when they are united new spectators to be perceptually closer to the stones and the surrounding site.

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International Conference on Cultural Heritage, EUROMED 2012, CYPRUS.