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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: 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 trans disciplinary 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 stone.
Google Map measuring tools used to select area for sourcing the LIDAR Data
Stonehenge LIDAR data: 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
3D game environments & Interactive heritage applications

Welcome to the Stonehenge Experience

Click the right arrow button to go to the next stage.

The Solstice
HYPER NATURALISM & SIMULACRA IN STONEHENGE ART

Dr. and Taylor have explored digital technologies that has interested makers and observers for decades. In 1927, Walter Benjamin in his seminal discussion of 'Art in the Age of Mechanical Reproduction' wanted about the destruction of authenticity and said that reproductions of the real create for the viewer, while acknowledging that this reproduction allowed artifice to be dislocated from their original fluid purpose and therefore making the once-soared more accessible.

In 1977 Roland Barthes illustrated the emphasis of construction and understanding of knowledge from the model to the spectator by proposing that the author (in the case of Stonehenge this is a point of discussion) was no longer the 'god' that should be sought out to explain the work or offer. In fact, once the understanding of its true place with the viewer was suggested not to try to impose the reading of an object's inexistence. Barthes observed that when a reader sees an image of a real (of the Stonehenge monument there is a physical center in place between the real and the object) the more vivid, the simulation of a lived experience.

Dr. and Taylor have helped to re-enact on an immersive experience through the Stonehenge Virtual Reconstruction research. Up for debate is whether their output really is another example of 'technological inertia' or whether, because digital the virtual world now or closely interwoven they have strived 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.