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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.

Title of Project: Editable Artefact: Stonehenge Megalithic Puzzle Project

Background

There is a great deal of interest in 3D VR of archaeological sites for education. This short 3D film tries to provide an immersive experience for a visitor to Stonehenge, and use VR technology to make this possible. The team are interested in creating experimental multimedia archaeology artworks that provide a phenomenological exploration of the monument and surrounding landscape. This project is a research project that is being carried out at the Faculty of Arts and Social Science - School of Design at the University of Huddersfield. As a composer he has released a number of recordings, and has written scores for theatre and film. His current research is on the use of 3D immersive virtual environments for research, education and training. He has extensive experience in virtual reality and 3D animation, and has worked extensively in the film and television industries. His work includes creating customisable generation and mutation of product designs and the building of complex craft forms. Blending code with 3D design, his work focuses on the random and unpredictable aspects of natural processes.

Stonehenge comes into view up the hill as we walk up the avenue, the ritual approach to the monument. Today is a day of hope, a day marking the return of the sun (later Christians would mark the birth of the sun at the same time of the year). In the distance a group of people are making sounds in the stone circle. As we approach these sounds become clearer, changing as we get closer.

Stonehenge was an immense act of communication and collaboration – where collectively people came together to transform ideas, perceptions and the setting for these new experiments in teaching and learning to further the potential to be used together as a catalyst to explore a number of aspects of Stonehenge.

Hypertextualising the stone circle; for hosting performances or rituals and designed as a place instrument; for hosting performances or rituals and designed as a place for people to visit and explore.

The monument represents an incomplete proposition, We are compelled to try to understand the answers, but, which leaves room for the mind to experiment and speculate.

# References

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# Collaborators and contributors:

- Mike Parker Pearson, led the 3D Archaeology Project, giving us insight into prehistoric activities at Stonehenge.
- Dr. Michaela McCarthy, University of Huddersfield, for the wrapping process.
- Dr. Andrew Taylor, for the 3D model of the original Stonehenge site.
- Dr. Ertu Unver, for the digital 3D model of Stonehenge.
- Professor Dan Hughes-McGrail, MA 3D Digital Design, for the sound of the space.
- Dr. Caterina Benincasa, for the VR experience.
- Dr. Andrew Taylor, for the High quality textures from archaeologist Simon Wyatt. This included TRB culture clay drum replicas.
- Dr. Ertu Unver for the high quality textures from archaeologist Simon Wyatt. This included TRB culture clay drum replicas. At Stonehenge we found that these small hand drums excited the acoustic of the space.
- Dr. Andrew Taylor, for the VR experience.
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