Material shifts in praxis: Projections of digital humanities embodied within space and place. Taylor, A., Unver, E., Benincasa-Sharman, C.

**Title of Project:**
Simple Artifact: Stonehenge Heritage: Virtual Reality and Digital Art

**Background:**
Stonehenge is a Stone Age megalithic construction that evokes wonder and curiosity that the monument inspires. As the builders place the 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 archaeologist Simon Wyatt. This included TRB culture clay drum replicas. At Stonehenge we found that these small hand drums echoed the archetypal thunder god found in so many cultures. We knew from stone chips found in the space that money was exchanged for the construction of Stonehenge. This fits in with concepts of music and dancing. This fits in with concepts of learning and teaching, which attempt to make space for the diverse experience, and tacit skills of their audience.

**Process:**
Sculpture, Fashion, 3D digital modelling and more, the puzzle of Stonehenge has been designed and produced. The 3D files are editable at multiple levels. This makes the 3D modelling process is a labour intensive process, but it produces an editable artefact. The 3D files are editable at multiple levels. This makes the 3D files are editable at multiple levels. This makes the 3D file at multiple levels.

**Fabrication:**
A solid modelling package was used to make various parts of the puzzle. The script and tested by using solidworks diagnostics.

**Installation:**
The 2D and 3D simulations that the team envisioned facilitate a more realistic digital 3D model of the original Stonehenge site. People have created ritual spaces in structures like Stonehenge for millennia. The birth of the sun at the same time of the year. In the distance a group of people are making their own sound to that made by the musical participants inside. We approach the centre of the circle, and then our spirit rises up into the sky, soaring around the stones. This is the moment when one can experience what they might have seen and heard as they approached.

**Collaborators and Contributors:**
- Andrew Taylor - MA 3D Digital Design. Dr. Ertu Unver, 3D Design, Andrew Taylor, Textiles/Fashion Design, School of Art, Design and Architecture, University of Huddersfield
- Daniel Hughes, MA 3D Digital Design. Dr. Ertu Unver, 3D Design, Andrew Taylor, Textiles/Fashion Design, School of Art, Design and Architecture, University of Huddersfield
- Simon Wyatt - TRB culture clay drum replicas

**Hyper Naturalism and Simulacra in Stonehenge Art**
Hyper naturalism and simulacra in Stonehenge art. The 3D Technicians: 3D Technicians: CAD & IT Print Bureau: English Heritage: The Historic Buildings and Monuments Commission. People have created ritual spaces in structures like Stonehenge for millennia. The birth of the sun at the same time of the year. In the distance a group of people are making their own sound to that made by the musical participants inside. We approach the centre of the circle, and then our spirit rises up into the sky, soaring around the stones. This is the moment when one can experience what they might have seen and heard as they approached.