Taylor, Andrew

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

ANDREW TAYLOR
SCHOOL OF ART, DESIGN & ARCHITECTURE
UNIVERSITY OF HUDDERSFIELD
Hybrid: Transdisciplinary: Transformative

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

Andrew Taylor
School of Art, Design & Architecture University of Huddersfield

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.
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: 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
- The Solstice

(Clock the right arrow button to go to the next stage.)
HYPER NATURALISM & SIMULACRA IN STONEHENGE ART

Dove and Taylor have explored digitally manipulated methodologies that have interested makers and observers for decades. In the 1970s Walter Benjamin in his seminal discussion of Art in the Age of Mechanical Reproduction wrote about the destruction of authentic and aura that reproductions of the real created for the viewer, while acknowledging that the reproduction allowed objects to be detached from their original fluid purpose and therefore making the once sacred more accessible.

In 1977 Roland Barthes illustrated the emphasis of construction and understanding of knowledge from the model to the spectator by presenting that the actual (in the case of Stonehenge the idea point is discourse) was no longer the "god" that should be sought out to read the texts in. In fact, once the understanding of a text is placed with the viewer, the suggestion is that the text be read as a reflection of the object's reflection. Roland Barthes believe it is that when a reader seeks to read an image of the real (in the Stonehenge monument there is a physical barrier in between the text and the object) the more you see the image between a lived experience.

Dove and Taylor, have helped to clarify an immersive experience through the Stonehenge Virtual Reconstruction project. Up for debate is whether their output really is another example of "technological artifact" or whether, because digital (the virtual world) is now so close to objects when they have enabled new spectators to see perceptually closer to the stones and the surrounding site.

Andrew Taylor, Eru Uiever & Caterina Benincasa-Shaman
University of Huddersfield, School of Art, Design & Architecture
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