

# ART, CREATIVITY AND AUTOMATION. SHARING 3D VISUALIZATION PRACTICES IN ARCHAEOLOGY

## COORDINATING EDITORS

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Loes Opgenhaffen – University of Amsterdam (NL)

Martina Revello Lami – Leiden University (NL)

Hayley Mickleburgh – Linnaeus University (SE)

## DESCRIPTION

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*Open Archaeology* invites manuscripts for the **Special Issue on Art, Creativity and Automation. Sharing 3D Visualization Practices in Archaeology.**

In recent years academic and commercial archaeology have swiftly adopted a range of 3D technologies into their research. This move toward integrated 3D practice is currently characterized by a dazzling array of methods, strategies and protocols, and unfortunately a worrying lack of jointly agreed standards of practice. Amid this diversity of digital archaeologies, common ground in the use of 3D technology to visualize historical processes and to build explanatory models – whether dealing with lost medieval houses in Amsterdam or potters' strategies in the Mediterranean Bronze Age – is yet to be found. Shared practices and the establishment of a community of practice are essential to fill the gaps in virtual reconstructions and fragmented narratives of the past. The Special Issue *Art, Creativity and Automation. Sharing 3D Visualization Practices in Archaeology* seeks to reconcile this disparity by bringing together current practices for visualizing archaeological heritage. It aims to move beyond the general guidelines established almost fifteen years ago by internationally recognized documents such as the London Charter and the Seville Principles, and to critically reflect on these principles from contemporary (technological) perspectives. Contributions should address common issues concerning data archiving data sustainability and accessibility, and importantly, put forward solutions for visualizing uncertainties and gaps in available (historical) data. Solutions should strive to safeguard scientific transparency by elaborating on the existing guidelines for the documentation of the course of research (i.e. choices made, selection procedures, assessment and provenance of data, also known as paradata).

The volume stems from a meeting (the ARCHON Winter School) of 3D visualization practitioners in archaeology held in Amersfoort in February 2020 (<http://www.3dvisualisationpractices.nl/>). During this meeting and the roundtable discussion at the end, four main, cross-disciplinary themes were identified by participants as important areas for development within the field:

- ▶ 3D technology as a tool for research and learning: how to better embed such technology within the process of researching and learning, moving beyond the mere accumulation of data and the creation of smart graphics? Playing an active role in the production of new knowledge, how does 3D technology contribute to the creation of innovative insights and research outcomes?
- ▶ Transparency and formalization of the digital reconstruction process: what role does 3D technology play in the process of reconstructing the past? How (and what) to record and save the vast amount of meta- and paradata produced along the way (and avoid getting lost in redundant plenitude)?
- ▶ 3D web archives, accessibility and sustainability: where to store the massive quantity of data produced while recording archaeological objects and documenting their reconstruction process? How to make them effectively accessible while safeguarding interoperability and re-use of different file-formats, their meta and paradata?

- Communication and dissemination of digital data and knowledge: how to implement publishing of current 3D archaeological research and visualizations? How to present large datasets and workflows in a versatile, scholarly peer-reviewed digital environment?

All contributions promote the development of new (or renewed) theoretical insights for the effective use and deployment of 3D technology in archaeology, placing this volume at the forefront in the creation of an international, cross-disciplinary community of practice of researchers and professionals.

## HOW TO SUBMIT

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### 1. Title and abstract

If you are interested in contributing to this Special Issue, please submit a title and abstract at [info@3dvisualisationpractices.nl](mailto:info@3dvisualisationpractices.nl) or [l.opgenhaffen@uva.nl](mailto:l.opgenhaffen@uva.nl) before 1st of July. We intend to publish the titles and abstracts on <http://www.3dvisualisationpractices.nl/> by the end of July 2020.

### 2. Submitting the contribution

The authors are kindly invited to submit their contribution via the online submission system Editorial Manager available at <http://www.editorialmanager.com/opar/>. To submit your article to the Special Issue, please remember to select the correct section: '**SI on Art, Creativity and Automation**' to ensure that the manuscript is processed by the Guest Editors.

It is important that authors include a cover letter with their manuscript with information that the manuscript is dedicated to the Special Issue on *Art, Creativity and Automation. Sharing 3D Visualization Practices in Archaeology*. The cover letter should explicitly state that the manuscript (or one with substantially the same content, by any of the authors) has not been previously published in any language anywhere and that it is not under simultaneous consideration or in press by another journal.

Open Archaeology does not apply limits to number of pages, illustrations or tables. The length of the articles should be of course justified by the content, but we do suggest an average of ca. 6000 words. Moreover, if authors want to publish supplementary files (up to 10MB) that support their conclusions Open Archaeology can publish supplemental material.

Before submission the authors should carefully read over the Instructions for Authors, which are located at [http://www.degruyter.com/view/supplement/s23006560\\_Instructions\\_for\\_Authors.pdf](http://www.degruyter.com/view/supplement/s23006560_Instructions_for_Authors.pdf)

All papers will go through the *Open Archaeology* high standards, quick and comprehensive peer-review procedure managed by our esteemed Guest Editors.

We are looking forward to receiving your submission by **7th December 2020**. If you have any questions, please contact Loes Opgenhaffen at [l.opgenhaffen@uva.nl](mailto:l.opgenhaffen@uva.nl) or Katarzyna Michalak at [katarzyna.michalak@degruyter.com](mailto:katarzyna.michalak@degruyter.com).

## TIMELINE

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Deadline for abstract submission: **1st July 2020**

Deadline for article submission: **7th December 2020** (via <http://www.editorialmanager.com/opar/>)

Planned publication: **April-June 2021** (articles will be published upon being accepted on an ongoing basis).