Material shifts in praxis: Projections of digital humanities embodied within space and place

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Hyper Naturalism & SinulacrA in Stonehenge ART

The project imagines a group of people travelling from Durrington Walls, where they had been living in a settlement, to Stonehenge at dawn to attend a festival. This is a recreation of the movement of a group of people who may have attended the Stonehenge festival. The group is made up of archaeologists, artists, and students. The group is led by 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. We created a sound storyboard that was matched by visual digital modeling. Sounds used focused around experimental replicas made by archaeologists and artists. For example, we created a sound like thunder, something that would have felt like to be at Stonehenge in prehistory.

The monument represents an incomplete proposition, We are compelled to try and understand why.

CONCLUSION

These scaled .STL meshes were output from Maya using a Python script. These meshes were aligned to the east. The avenue is oriented towards sunrise on the summer solstice and the December solstice. The inner horseshoe shaped megaliths. The largest stones are in the horseshoe and the 56 standing stones are evenly spaced. It is thought these stones were moved in place by the sea. The stepping stones served as a causeway. The sea is now long since gone but the stepping stones remain. The monument is the remains of the Stonehenge site. Builders moved the stones in place and the stones are likely to be of different stones. The stones are of different stones and their spirits, and ethnographic research suggested that this was the most significant at Stonehenge in prehistory. Members of the Stonehenge Riverside Project (MRP) were involved in this work. MRP was established in 2009 and consists of archaeologists, artists, and students. The project was funded by the Arts and Humanities Research Council (AHRC) and European Research Council (ERC). The project is led by 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. We created a sound storyboard that was matched by visual digital modeling. Sounds used focused around experimental replicas made by archaeologists and artists. For example, we created a sound like thunder, something that would have felt like to be at Stonehenge in prehistory.