

Making

THROUGH

Through THE KING

Remembering

Research Report

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Explore Lab 29
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Under supervision of:

Alberto Altis

Stavros Kousoulas

Hubert van der Meel

/ Pierre Jenßen

It is customary today, and one hears this even from thinking people and not only academics, to dismiss points of view and systems of thought as "nostalgic" whenever they attempt to summon the nobility of past formations or achievements to bear witness against the mediocrities of the present. To use the grandeur of a selectively remembered past to carry us beyond, and to help us see through, the *nombrilism* of the present may be the sole value of history, and memory would be nothing other than the technique by which this reservoir of creative potential is tapped. I, for one, firmly believe in the power of memory—in radical anamnesis—as a genuine act of political resistance in our structurally amnesiac and personality-dissociating social world.

Once, while writing about the capacity of organized matter to demonstrate rudimentary features of life, I associated agency—the capacity to overcome inertness and torpor and to act—with intelligence, and proposed that intelligence was originally made possible by memory.¹ Drawing on one formulation of this idea, German scholar Anselm Haverkamp recently opened a special issue of a design magazine dedicated to the problem of memory.² I was especially moved in that issue by Haverkamp's evocation of mourning as an indissociable aspect of the action of memory. If memory is creation and invention—creating links from one place and thing to another—rather than mere reproduction, as more conventional thinking would have it, then it is all the more startling to link it to mourning, the affective and existential connection of a subject to loss and deprivation. History, as we know, both gives and takes away. We know what it gives us because for the most part we are left to wallow in its endowment, but how do we know what we have lost? How can we construct an image of what is possible for us (as distinct from what is already actual) except by a mental and existential act of projection outside of this present?

Thomas Pynchon, in his 1973 epic *Gravity's Rainbow* (a work whose evocation remains a defiant, repeated act of "nostalgia"—or anamnesis—on my part), invokes the concept of "temporal bandwidth," a literal scale on which to measure both the onslaught of twentieth-century modernization and the progressive disintegration of the main protagonist's personality. Temporal bandwidth measures the degree to which one's being remains psychically and existentially linked to its past and oriented toward its future. The more cut off from these it is (as the temporal bandwidth shrinks), the more its being becomes concentrated in an increasingly detached present, the more unmoored it becomes and the less it is able to rely on stabilizing continuities of coherent unfolding or becoming. This disconnected state corresponds to

the “schizophrenic” model according to which everything is disarticulated from everything else—with neither pattern, causality, nor whole. At the opposite pole stands the “paranoid” model according to which every thing and moment is inextricably and seamlessly *connected* to every other. Both states represent fatal rigidities into which we must, as historical beings, avoid falling. The antidote is the flexibility afforded by controlled remembering, not only of what we were but, in the same emancipatory act, of what we might be.

Mourning may be among the most underrated of philosophical postures. To mourn is to lay down a path to nobility and to creation intolerable to, and free from—for that moment at least—the tyranny of any actual present. To mourn is not to refuse loss, but rather to keep its contents (non-neurotically) active in a present which is ontologically hostile to it. In Haverkamp’s brief formulation there lies one clear example of what I call radical anamnesis: the imagination’s escape from the sterile logic of what is.

The architect in the twentieth century not only builds worlds but must confront the world that is already built, as well as the subjects and the mores that are forcibly built within and by it. Some attention in architectural circles is currently shifting away from the brute artifacts of building toward the predatory or progressive routines that they unleash in the social sphere. This new interest in the multiple forces that combine to form subjects, that condition our capacities to live and to call ourselves citizens in a world of increasingly cruel and encompassing sets of logics (media, economics, technology), is a realm that must today be occupied by both thought and practice. It has always seemed to me strange that architecture—that is, architects—with few exceptions, fear the big picture. The parochialism that perennially threatens the discipline, the timorous assumptions of editors, and the grandstanding and false bravado of successful practitioners all feed into the fear and into the narrow ambitions of architects and design intellectuals as cultural producers, social and political actors, and shapers of history. It also testifies inexplicably to how short architectural culture in this country, despite the Herculean efforts of a Lewis Mumford, a Jane Jacobs, a J. B. Jackson and a Reyner Banham, still falls. On the other hand, memory as a deliberate act of will projects one squarely into the stream of history, beyond the shackles, the smug certainties, and the petty stakes of the present. Through (selective) memory the future becomes possible, a future that the past could not think and that the present—alone—dares not.¹

1 See “The Cruelty of Numbers” (this volume, p. 92).

2 ANY 15, “Memory, Inc.” (1996), guest edited by Anselm Haverkamp.

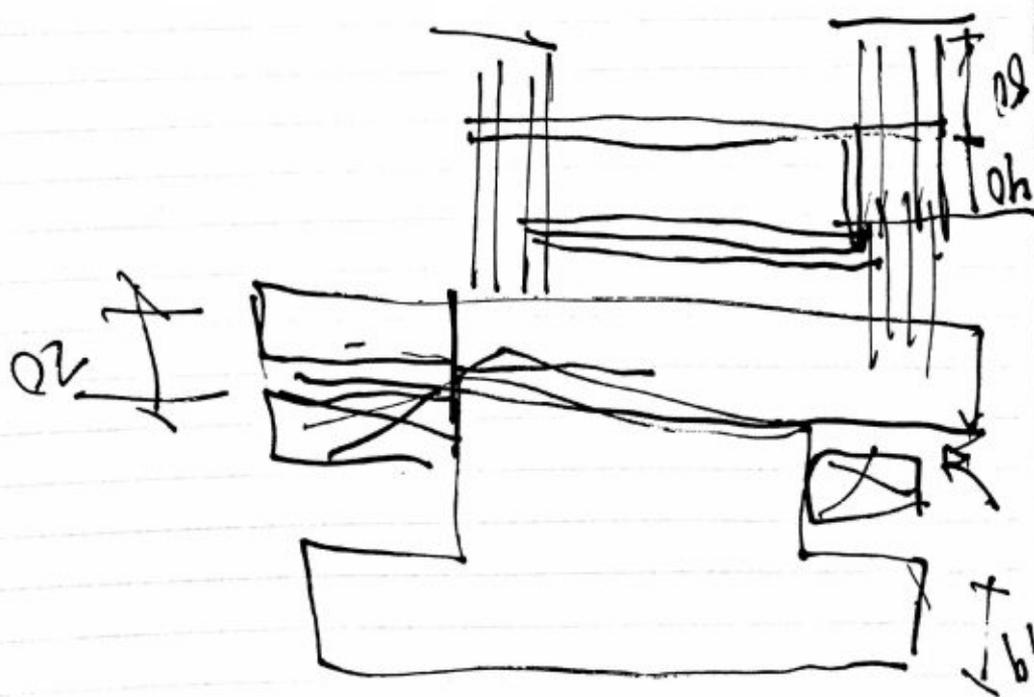
Introduction: Memory, History,
& Recalling/Designing/
Inventing - short text

Unknowing History: "Joining with"
Undead Artifacts
- charcoal drawings with text

Re-inhabiting the Neolithic
Longhouse:
Extending a 'knowing
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- charcoal drawings with text

Doe-Het-Zelf Merkplaats:
A conversation on
Making - a
transcribed talk
with Michele Portioli
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Epilogue: Memory is
creation...
Remembering is
knowledge...



Introduction: Memory, History, & Recalling/Designing/ Inventing

I would like to begin by firstly challenging the separation and parcelling of research and design. The interrelation of these two aspects has been, and remains, a central approach to my thesis work, and serves as a jumping off point to enter the logics and values of the project itself.

By this breaking of a separation I mean to challenge that these two aspects are in fact separate entities, and that it is possible to isolate them. To think to isolate them I would go so far as to say is an ideological and ahistorical act which is at war with complex reality. And I am completely enthralled with complex reality— not only because it is urgent, but because it is the only option we have to deal with the world in which we are a part of. A world Tim Ingold would call a “meshwork of lines”. To illustrate this point I

would like to make an analogy to the inseparability of thinking and responding. Meaning that I can only say something or write something or articulate a thought if I’m provoked. I can only ever have a thought if I am provoked, by something which exists. I cannot simply imagine or create a reality internal to my own world without deriving some observations or affections from the world in which I am a part and encounter. All I can ever do is respond. And everything we have to say is in response to something. We have nothing to say if we don’t have anything to respond to— we need material in order to think about anything. The thing needs to exist and affect you in the first place. So we respond to the world, to people, to objects, to environments, to other ideas, and so on. Without those things there is nothing to say. You wouldn’t even

exist yourself. So all thoughts are responses, and no thing can be created from nothing. And a conclusion I would draw from that is to say that thinking is to create something, it is to design. And thinking derives from our responses to the environment we observe, encounter and experience. And we give back to that world by engaging it, by being attentive and responding, in kind. We return the favor of being affected by the world by affecting the world. (Which could be called design.) So there is no separation between our encounter with the world and our affecting it. You could say that is what constitutes the encounter— that it is a response in kind.

I continually go back to a short essay from Sanford Kwinter responding to the off-hand claims made by Anslem Haverkamp that memory is creation and invention— “creating links from one place and thing to another— rather than mere reproduction”. It’s a sentiment that moves me because it cuts to the core of an

understanding that thinking, memory, remembering, even mourning, is an act of creation, of design. And if we extend this understanding to one in which we understand thinking as being tied to a response to the world, as Ingold, Harraway, Deleuze and others would allude, then it’s all the much more startling to link thinking to memory, and memory to creation. Kwinter would go so far as to make an argument that agency, “the capacity of overcome inertness and torpor to act” or in other words “the capacity of organized matter to demonstrate rudimentary features of life”, is associated with intelligence, which he proposes was originally made possible by memory.

“All perceiving is also thinking, all reasoning is also intuition, all observation is also invention.” - Rudolf Arnheim

If this premise, that thinking, responding, encountering, affecting, creating, designing, remembering, knowing, and acting are interwoven

and co-producing each other, is to be established, then the conclusion must be to embrace this meshwork of ‘thinking and acting all at once’ throughout all that we do. I draw this line from Paul Hajian, who in a guide book for architectural drawing described the practice of architecture as “thinking of everything at once”. He makes this claim from the simple observation that “architectural drawing is part of a process that involves large quantities of information. The process of designing is not simple, linear, not (for the most part) hierarchical.” In this way as architects we think through drawing and recording complexity— in a manner of form which attempts not merely to reproduce real life in its entirety, but to search and explore connections within the complexity, which can be articulated and communicated, without losing the complexity, or proposing a finite understanding. In other words, an invitation to be able to enter into the complexity, without reduction or overwhelming. Hajian I believe is alluding to a core urgency

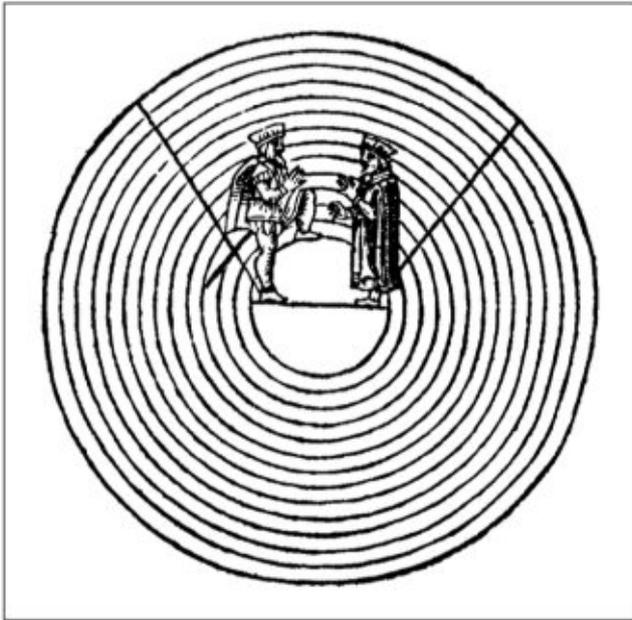
of the practice of architecture, beyond drawing built form, in which, as Kwinter would say, “the architect in the twentieth century not only builds worlds but must confront the world that is already built, as well as the subjects and the mores that are forcibly built within and by it.” Which I take as a call to remain in the anxiety-giving struggle to build immanently and to think of everything all at once.

Furthermore, to make this literal, I approach ‘design’ in the same way I have approached ‘research’. In the same emancipatory act even. Which is to extend this complexity and thinking and working through the meshwork of complicated processes which have created ‘our’ world— the interrelated landscapes of geography, technology, culture, building, geology, politics, etc. — Not only across scale but simultaneously extending this meshwork across time and the (ongoing) history of their (ongoing) formation. Which is a way of thinking I would relate to topological thinking

(or forming, performative thinking— what a thing does as compared to what a thing is.). A term used by Corrado Curti in which he differentiates from “thinking in terms of entities (typology)” towards “thinking in terms of relations that define a space of possible entities.” By this he means that thinking can shift away from examining shapes to “thinking of buildings as the actualization of virtual forms based on relations ... and of architecture as the discipline that investigates these relations instead of their actualizations.”

So if we can accept ‘research’ to be done in such a way, I would say that we can also approach ‘design’ in such the same way. Which would then also be an open ended exploration. Just as with topological research, an open ended design would not propose a finality or truth about what is happening or did happen, or claim to know or direct what will happen.

With research we know the complexity is too large to simplify down to simple truths— beyond even the understanding that no history is ever objective, and all perspectives are only ever partial, biased and incomplete. Yet we still struggle to grapple some, I wouldn’t say understandings, but the ability to feel and move with the complexity— to engage the complexity, as a participant in it (not merely an observer). I would say that is all we can ever do. But to actually engage would mean to never give up on this complexity, but instead to expand it and try to continually place ourselves within it— always starting over again from where we left off. (An intentional oxymoron.) As soon as you are researching as a participant rather than as an observer, you are already designing! A point that Susan Sontag and John Berger would insist upon! If you photograph reality, you have constructed an image of that reality which will now



*This is the image of the sphere. Something of the difference in connotation between 'globe' and 'sphere' is suggested in their very acoustic resonance: 'globe' is hard and consonantal; 'sphere' soft and vocalic. A globe is solid and opaque, a sphere hollow and transparent. For the early astronomers, of course, the cosmos itself was seen to be comprised of a series of such spheres, at the common centre of which stood man himself. The idea was that as man's attention was drawn ever outward, so it would penetrate each sphere so as to reach the next. This is illustrated is taken from the *Scala Naturale* of Giovanni Camillo Maffei, published in Venice in 1564, and dedicated to the Count of Altavilla. Here there are fourteen concentric spheres which – Maffei tells us – may be envisaged to form a giant stairway, the ascent of which affords, step-by-step, a comprehensive knowledge of the universe. In the picture, the Count is shown taking the first step, under Maffei's direction.*

time travel and produce and effect other realities. And there is power in that, which should be engaged with responsibility. As an observer-participant you are constantly looking for lines to move with or against, or diagonally, or above, or below, or so on.

Or as Tim Ingold makes a point of distinction between the “lifeworld” of spheres— “a centrifugal view”, “to be perceived from within” — and the world as a globe, “an object of contemplation, detached from the domain of lived experience.” His point is that “with the world imaged as a globe, far from coming into being in and through a life process, it figures as an entity that is, as it were, presented to or confronted by life. The global environment is not a lifeworld, it is a world apart from life.”

As said before, to find something in history is a process of creation.

When we think about connections, and what to look for, or how to look, or pay attention—to see things at all—to map and draw those connections is to create them. And we can give agency and creative power to that, as James Corner describes when contrasting mapping from tracing, “to what is and to what is not yet.” “In other words, the unfolding agency of mapping is most effective when its capacity for description also sets the conditions for new eidetic and physical worlds to emerge. Unlike tracings, which propagate redundancies, mappings discover new worlds within past and present ones; they inaugurate new grounds upon the hidden traces of a living context.” When you draw lines (because that is exactly what we are doing), we create those lines, in the unique way in which you or I have drawn that line, or connection, which is unique to our sight, and is a new micro reality. So

I think it would be dumb and unfortunate to abandon that thinking when doing design work. I think to occupy such a realm is stressful and not easy, and you won’t ‘figure it out’ the first time, or really ever (and I think that’s the point). But I will say again, it remains urgent, as Corner again describes the “unfolding agency of mapping may allow designers and planners not only to see certain possibilities in the complexity and contradiction of what already exists but also to actualize that potential. This instrumental function is particularly important in a world where it is becoming increasingly difficult to both imagine and actually to create anything outside of the normative.”

It’s a tough thing to stay with, the complexity (the trouble), but I think that’s the design challenge. Which maybe shouldn’t even be called design, but rather engaging, moving, feeling, acting, participating, build-

ing, making, mapping, dancing, or even politics (as a verb). All we can do is engage the world, and by engaging we are designing. Therefore designing can be better described as an act of ongoing engagement, rather than an act of producing proposals for how to intervene in the world. Which doesn't mean to say that we cannot think ahead about what we do, but we should placate that thinking ahead as already a part of the engagement. Often in design studios students are given a task of performing research (in a theatrical sense) and then concluding the research by extrapolating a few key points, or summarizations, which are then converted into design needs, which are then addressed with a building design proposal. And the student passes on how well they can translate broad research into narrow points which can then be clearly and directly responded in with tangible design product. The success of this

project is based primarily on how well the linear stream of rational thinking can be presented— as if it was a sales pitch. 'Community A has a shortage of B, so we created a design which addresses the need for more B, and we did that by implementing design strategies X and Y.' I cannot express to you how abundantly opposed I am to all of that. I just think this depiction of reality is ridiculous and never true. For one it's completely insulting and reductive to the research and curiosity that those students usually began with, or are still doing. Because research doesn't complete, it just doesn't. To pick a point at which it has to pretend to terminate and have summaries drawn out of, is arbitrary. (Which I would argue is different than finding lines to move in relation to.) So if research is design, then a design or a building cannot complete either. Design also doesn't complete. Because the extrapolations, the summaries,

the tangibly design needs, as a fixed entity which can be drawn conclusively, are fiction. And we should at the least not pretend that they are another other than that— or at least acknowledge the incompleteness and impossibility to establish them definitively. If we accept that, we approach design differently. We wouldn't pretend that we have resolved anything, or understood everything. We would know that it's not possible to come to a complete understanding and we would act with humility. We would know that the design doesn't understand, contain, resolve or respond to the entirety of the complexity of the world in which it is in and the things that are constantly forming and changing that and being affected by what we design. In one part that should be obvious, but yet we approach talking about design as if we don't know those realities. To think it's possible to identify the limits of a community and make definable in

a list what the needs of that community are, is problematic. To reduce complexity to a definable list is immediately disregarding the things which are not possible to be included in a list. It is akin to thinking that a canon of architecture is even possible to produce. Because it requires making the undefinable defined— which immediately requires a valuation system about what can and cannot be seen as something which can be included into a list or an archive. It values practitioners over informal settlements. It values written history over oral history. It values ideas presented in a treatise over ideas jotted down in a notebook. It values things we can see over things we don't yet know. All of which would perhaps be not problematic if we acknowledged the impossibility of our valuation systems to go beyond their limitations— that they cannot depict reality, but instead create their own realities based on their own constructed

values. There would need be a recognition of our designs involvement with a world beyond that which we can summarize, and attempt some engagement with the unknown, and incomplete. As soon as we think we have understood and resolved complexity, or boiled it down, made it tangible, and hierarchical, is the moment in which we have left reality. Which is less to say that a design should attempt to engage all aspects of complexity, but more to acknowledge the limitations of the possibility of that. All of which should be understood as the opposite of saying 'don't design anything'. Instead it means to design not as a means to an end, but as a process of engagement and thinking, which should have no conclusion— even if it leads to building something. The building of something is never more than a part of a process of exploration and engagement with complex realities. The power of which, as Corner says,

“resides in their facticity”. “Although drawn from measured observations in the world, mappings are neither depictions nor representations but mental constructs, ideas that enable and effect change. ... Mapping is always already a project in the making.”

With my project I have made a dedicated effort to be both 'designing' and 'researching' all the while. The 'facts' that I have encountered, and continue to encounter, perpetually shift my thinking, my understandings and my engagements with my building, writing, drawing, talking and so on. (With my tutors, other students, housemates, workshop collaborations, squatters, pirate librarians— who are all also my friends.) I present my research and design in the same breath, as my project has been about exploring that process. My drawings and maps give equal presence to conversations, technical

aspects of construction, emotions, desires, weather, methods of working, changing decisions, movements of bodies, environments of mud and darkness, and tracings of tools, materials, friends and how those things (and many more) came together to build. My friendships are not complete, my readings are not complete, the building is not complete, and the presentation is not complete. And I never intended them to be. And I don't think they can be. Anyone who has been in a long term relationship, or any relationship— friend, family, romantic or otherwise— knows the fallacy of staticity. To impose an idea of remaining the same upon a partner, a child, a collective, an environment, a building, a thought, is a war with reality, and could be considered abuse even. And I'm not interested in that, I'm opposed to that. So i've made an effort to be moving in the flux of those things and trying to find ways to build from within

and out of those shifting field of things— which has not always been easy. But I just think that's what life is. Constantly working on our relations, which are never stable, and demand our commitment to being attentive and present. An act which is design, which we are constantly doing, to some degree or another. So I feel with Ingold when he speaks of "joining with" undead artifacts, and Harraway when she speaks of "staying with the trouble", and certainly with Harney and Moten when I say that I don't intend to graduate, but to remain committed to study, in mutual debt, "to each other ... in a nurses' room, ... in a barber shop, ... in a squat, a dump, a woods, a bed, an embrace."

Unknowing History: "Joining With"
Undead Artifacts



9a-10a

re-write introduction transition

[6a] and i will illustrate a way of approaching a 'thinking about such matters' by way of 're-inhabiting' the neolithic longhouse. **clarify** **expand/clarify term**

[7a] by that i mean a reflection on how we think about past lives, lives other than our own, and also our own lives.

- **also stress that my looking at case studies and thinking of past lives is design**

[8a] through this i am arguing for a remembering and thinking about pasts which is inherently a creative endeavor (but which can be either violent in its projections or liberatory in its dreamings).

thinking about pasts is thinking about futures and recognitions of the thickness of what is already always here, (the new world existing in fragments and pieces and we are already a part of it if we feel and move with it)

- looking at past lives as not fixed final or dead is joining with them in moving forward now in ways that are also not fixed final or dead (making rigid predetermined plans)— not just similar (thinking about pasts as unfixed and making things that are unfixed) but exactly the same thing, **and those movements interact and entangle**

[9a] this remembering connects us immediately to an imagining and enacting of radically alternative worlds— that thinking about pasts is already thinking about present-futures.

Ingold (2000)

Figure 14.1 Saussure's depiction of language at the interface between a plane of thought (A) and a plane of sound (B). The role of language is to cut the interface into subdivisions, as indicated by the vertical dashed lines, thereby establishing a series of relations between particular ideas and particular sounds. 'Visualize the air in contact with a sheet of water', says Saussure; 'if the atmospheric pressure changes, the surface of the water will be broken up into a series of divisions, waves; the waves resemble the union of thought with phonic substance'.



10a-12a

[10a] when i speak of choreographies i'm drawing from approaches towards viewing the performance of past lives as well as an approach towards 'design' for a lack of a better word. it follows from a 'thick' description of daily life, which is as penny brickle argues, a challenge to "the notion that life can be neatly parcelled into 'domestic' or 'ritual' concerns" but that instead "life is always 'going on'". and what she argues is that "the flow of life can be seen as being choreographed like a dance, with artful movements and full of tactical playing." and that "this choreography captures social life and the particular aesthetic by which communities negotiate daily activities and social relationships." which "moves the focus from how the body and identity of the individual were constructed on to how people lived together and created the communities which guided how they lived." from that engagement with how people lived in the past, we can bring with us an understanding of how particular architectures and social worlds can be constructed and related, like an improvisational dance.

performative in sense of what a thing does —

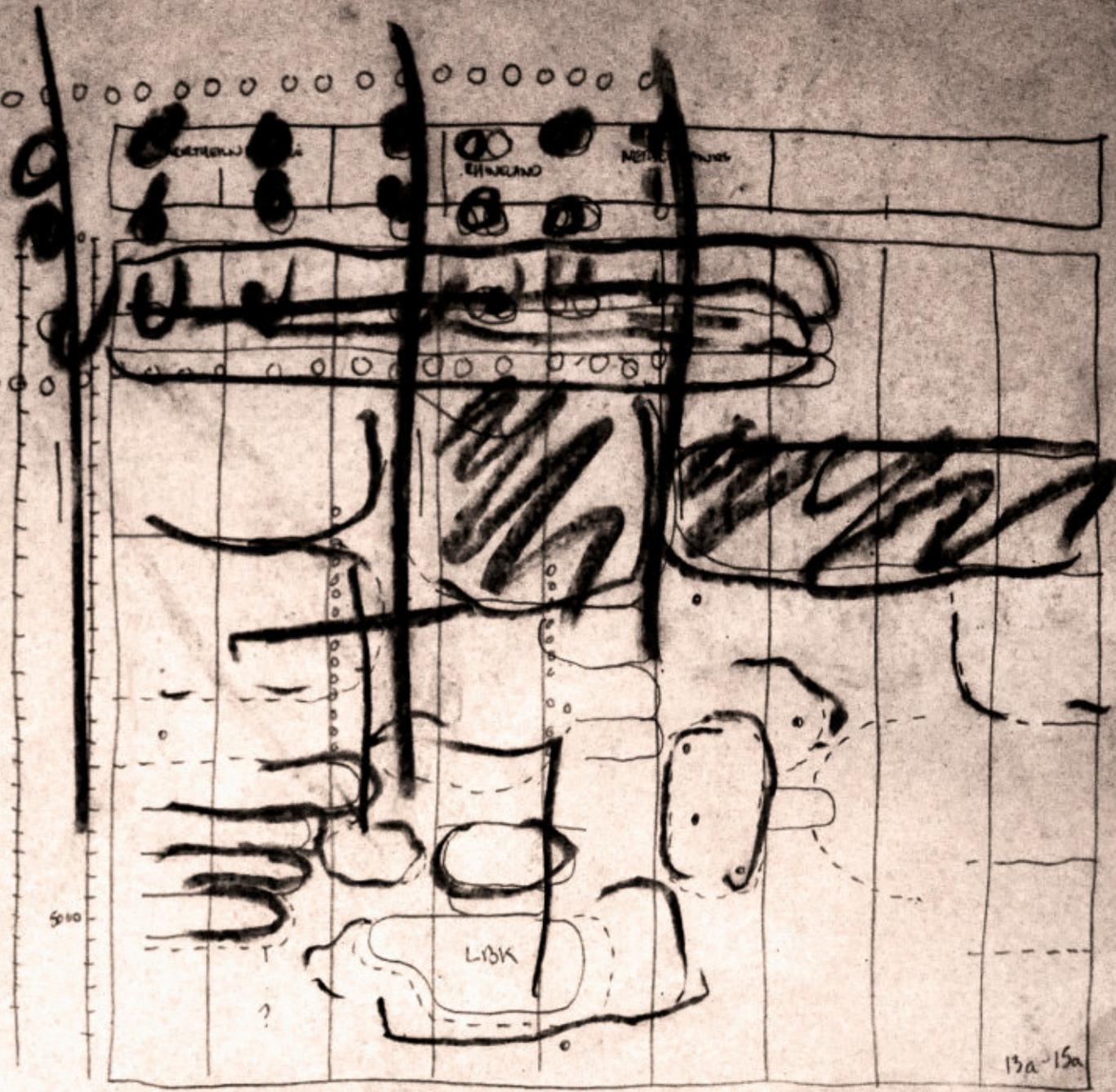
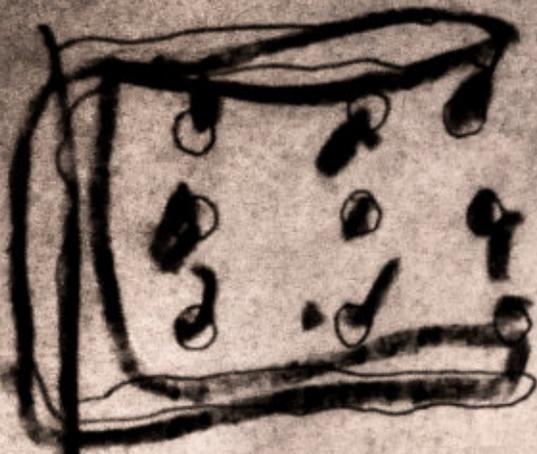
[11a] this way of thinking about pasts and possibilities for radically relived communal lives and architectures is one which rejects bounded, closed and fixed conceptions of space which are projected from narrow viewpoints onto past lives (typically a western, white, male perspective that makes assumptions about past people. e.g. that they possess a natural drive towards economic gain, social hierarchies, oppositions and technological productive innovation etc).

[12a] when we leave that mode we shift away from thinking about artifacts as objects that are fixed, final and dead.

- something about strings twirling and swiggling together, not a linear procession of atomic points (in movement or in history)

Kooijmans (1993)

Figure 8. Bergschenhoek, phase 3 (out of 4) of a small fowling-fishing camp, dated ca. 4400 B.C.. It was originally on a floating piece of peat, ca. 4 x 4 m. When the peat island became embedded, apparently in lakeshore clay, the living surface was raised with bundles of reeds, irregular boards (probably the remains of a dugout canoe), and small trees. Microstratigraphy and bird bones indicate regular winter use over 10 to 20 years. Fish traps were left along the water edge. The "Mesolithic" style of this site contrasts with the use of pottery and domestic animals and cultivated wheat at coeval locations in the same regions, e.g., Hazendonk and Brandwijk.



13a-15a

13a-15a

Diagnosing is creation of a system, an external representation beyond the practical reality of experiences. Mental illnesses, similar to the "laws" of nature and the periodic table, do not exist. It is only plausible to have diagnosing when we regard these distinctions as heuristic tools to understand the experiences people go through. - habitus pierre bordeau

The habitus of psychiatry exists with recurrent loops and feedbacks within the same system, the practice itself creates the reality

[13a] and for that reason i join the opposition to typological thinking, reductionism, seeing only macro trends and treating artifacts as mere documents to be placed in a colonial archive. (i am against systems of order and control which limit the ability for communal lives and architectures.)

de landa periodic table

[14a] what i mean here by typology is how strands of archaeology and anthropology ascribe definitions to neolithic life and culture based on over generalized trends of migration and self-constructed libraries of typologies of forms (in architecture, ceramics, lithics, etc), all extrapolated from limited (and biased) found artifacts that have meaning projected onto them.

agency theory from giddens: people not only formed by culture but also forming their culture

[15a] this reduces the variability, locality and situatedness of longhouses and other everyday practices. in that each longhouse is specific and different.

transition/clarity sentence

topological vs typological

Kooijmans (1993), with overlay of longhouse post-hole plan

Figure 9. Chrono-stratigraphical scheme for the Neolithic period in the Lower Rhine Basin and adjacent areas. Culture names and those of selected sites are mentioned in the text. Major flint mines are indicated with black dot rows.



16a-18a

[16a] longhouses are assemblages of particular knowledges, interactions, decisions, materials, environments and relations (among each other, other communities, animals, landscapes and so on). all of which belong to a particular moment, place and set of people which are unique to that situation.

emphasis

[17a] the reduction to conceal this and project otherwise is a destructive act which affects not only our perception of past lives but also our ability to approach lives and knowledges also here.

flintstones: Groenenberg (2003)

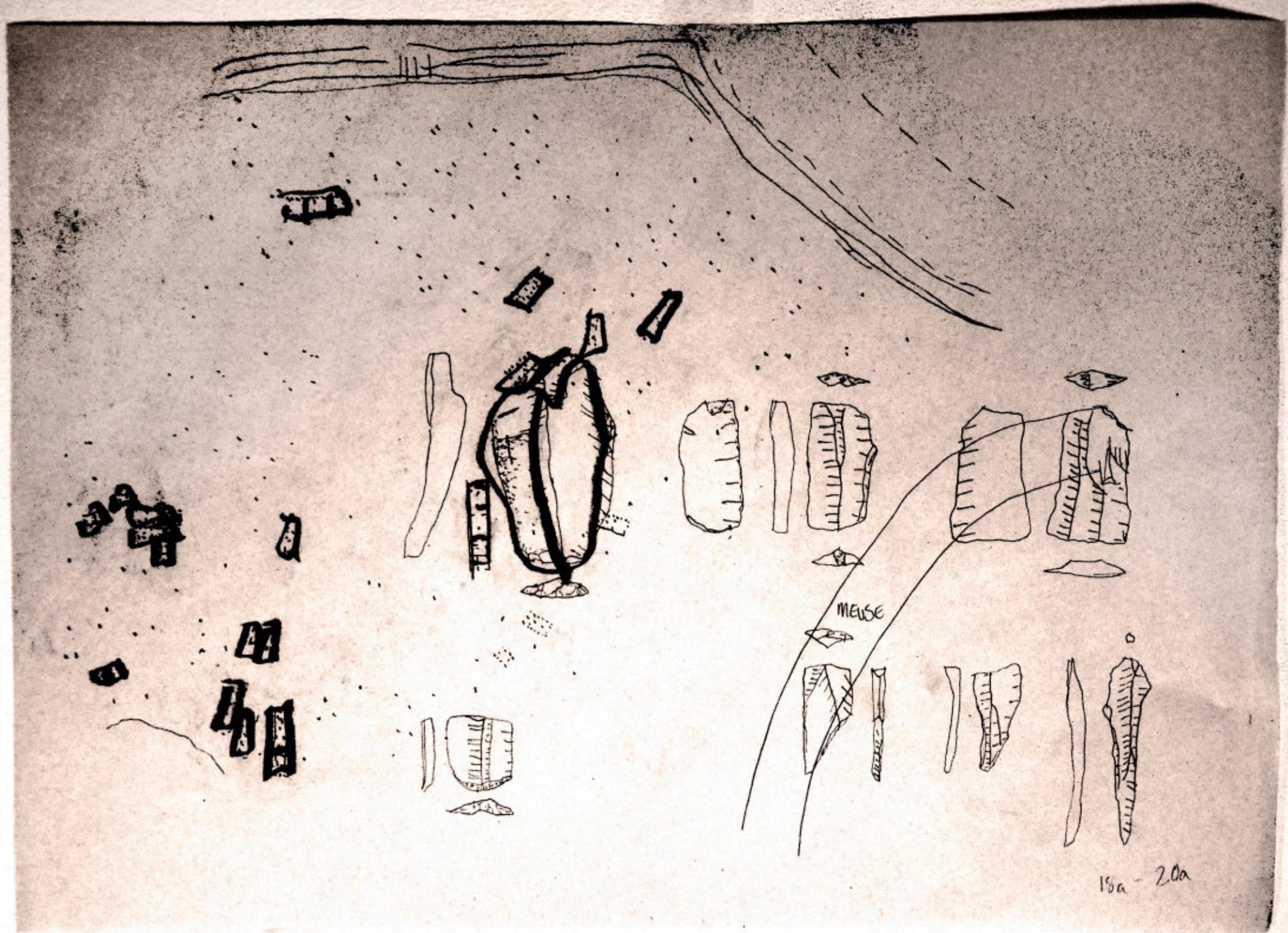
Fig. 3. Archaeological material from Stuttgart-Bad Cannstatt (after Brunnacker et al. 1967).

skeleton: Brickle (2013)

Figure 5.22. Burial 70 from Bucy-le-long *La Fosselle* (Aisne). Note the shells around the head and by the knees. After Hachem *et al.* (1998b, 27).

plan: Brickle (2013)

Figure 6.7. Occupation floors, areas of knapping and refitting materials at Jablines *La Pente de Croupeton*. After Lanchon *et al.* (1997, 328).



MEUSE

18a - 20a

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[18a] when we recognize this it moves us immediately towards a humility and embrace of architectures that focus on relations, process and specific and un-predetermined knowledges emerging in the act. **emphasis**

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[19a] it is then about building and inhabiting the world— the immediate (what we touch) and the extended (what we must 'know' in order to act). meaning what materials and practices that enable that act, combined with our desires for what we want (which are also collective, emerging from our engagements with each other).

flintstones: Groenenberg (1990)

Figure 10: Bruchenbrücken. Microliths, borers, quartz pearls, scrapers and sickle blades. 1: Lousberg flint; 2: burned flint; 3: Wittlinger Trümmerkalk; 4: Wittlinger Trümmerkalk; 5: erratic flint; 6: erratic flint; 7: erratic flint; 8: erratic flint; 9: Lousberg flint; 10: Lousberg flint; 11: Rijckholt flint; 12: quartz; 13: quartz; 14: Wittlinger Trümmerkalk; 15: Rijckholt flint; 16: erratic flint; 17: Rijckholt flint.

plan: Brickle (2013)

Figure 5.29. Plan of the enclosure at Mairy, Ardennes, indicating the position of the Michelsberg houses. House 1 is marked in blue. After Marolle (1998, 21).



21a-22a

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[21a] it is as Tim Ingold says, "form is death. form-making is live-giving."

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[22a] for him we need to shift to creative forward thinking rather than creative backward thinking. in that standard archaeology begins with a found object, which is treated as an object, and is projected upon by speculating what ideas brought it forth. rather he suggests a "joining with the movements of materials and their awareness as they feel their way ahead." to "join with the movement of making" is to be improvisational within a process which is always ongoing and never completed, fixed, final or dead— it is making which is always emerging and re-emerging, through engagement with others, in the act.

emphasis a point not about understanding how lbk life was, but being open to what we dont know and shouldnt assume or project— but how we can 'feel with' and think of pasts, remember and so on

Groenenberg (2003)

Fig. 7. Pointed base vessel from LBK settlement of Rosheim, Alsace (after Jeunesse and Lefranc 1999).



Ma-100

[24a] i am drawing as i speak because (a) it is also an improvisation in the act and (b) because it is not fixed and predetermined knowledge that i am projecting as a finished object. — if a thing is built for instance, we know there must be a knowledge of how to make that, to use that tool, to know whereto get the things for that tool, and so on. if a stone from a quarry in a far away place is found here, then we know it must have traveled, and someone must have done that, so they must in some way know the region or the people in other places, there must be some kind of relation. but we have to be cautious to not assume things such as values, societal organization as so on (e.g. complexity must mean hierarchical organization)

the 'remembering' of me retelling these now, is also a production, which is also linked to how i read and interpret the readings and interpretations, and it is a design, because i have laid out this narrative, with drawings, which represent something, and communicate something. it dreams of something. but not from nowhere. it connects to knowledge, which is remembered. external and internal remembering.

object.

[25a] additionally my approach rejects documentation, which historically acts as an ordering device in the service of power. fixed modes of architecture— the efficient built environment which controls movement towards the production of asymmetrical wealth— depends upon set plans. architects don't make drawings they make diagrammatic contracts. architectures which cannot be rationalized and determined cannot be incorporated into this system. and i refuse to participate.

Ingold (2007)

Figure 3.2 Lines of occupation. Roads converging on the town of Durobrivae, one of the principal industrial centres during the Roman occupation of Britain. Reproduced from the Ordnance Survey *Map of Roman Britain* (third edition), 1956, by permission of Ordnance Survey on behalf of HMSO. © Crown Copyright 2006. Ordnance Survey Licence Number 100014649.

Re-inhabiting the Neolithic
Longhouse:
Extending a 'knowing
How to Build'



[26a] so i will now enter more fully into what is called the neolithic – which i choose to study because it is speculated to be the last period before the emergence of violent coercive hierarchies (the debates and causes for which– whether certain practices or materials lead to the violence– i will not dive into, but not from lack of interest). **clarify**

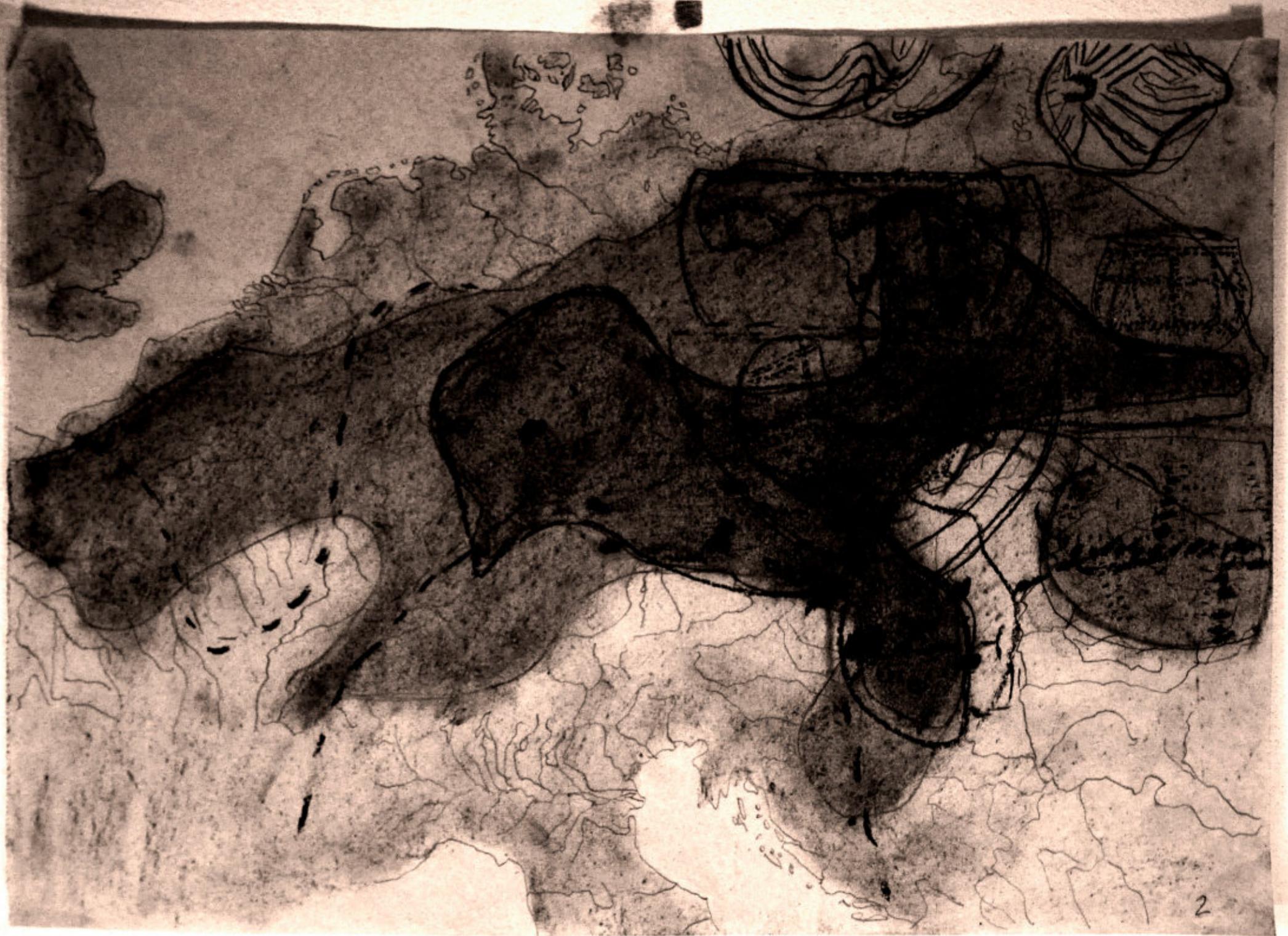
[1] i'll begin with some very brief context. i am specifically looking at Linearbandkeramik (LBK) longhouses, which are particular to neolithic europe. lbk culture is typically associated as the arrival of farming practices, sedentary ways of life and a shift away from hunting and gathering. it emerged around 5500 bc and shifted from the danubian plane to the west over a course of 500 years. a more particular culture emerged in the paris river basin and the lower rhine-meuse area in a 250 year period centered around 5000 bc which is what i will focus on. house design and practices surrounding the use and

**clarify the location of brickle's case studies (paris river basin)-
and techniques which capture archaeological 'data'**

construction remain quite recognizable during this period and have been the subject of quite a lot of archaeological study.

Groenenberg (2003)

Fig. 1. Cartographic representations of the spread of pottery and farming (after Piggott 1963 (upper); after Uerpmann 1983 (upper right); after Zimmermann 2002 (right down)).



[2] as brickle, barrett, amkreutz, gosden and others have identified, the longhouse is typically not recognized as having a history of its own as narratives tend to focus not on the specificity of particular longhouses, but as a symptom of broader and larger social changes. tied to this is a reductive narrative that reduces lbk culture to one of external-migration and colonization wherein the shift from mesolithic indigenous hunter gather practices to neolithic foreigner farming and herding practices was rigid and absolute, sometimes termed an 'invasion'. (which reveals a sort of absurd backward thinking which assumes people to be competitive for gains, and access to resources and so on- that if new practices were to emerge, there must not have been exchange, but it must have been based on domination.) instead groningen and others have suggested "more complex models for the beginning of the LBK with detailed appreciations of regional sequences, resulting in a complex array of origins and processes, with a multi-faceted combination of migrations, adaptations, and acculturations happening over a longer period and fusing together the traditions of hunter-gatherers with farming." simply put, the possibility for exchange and co-assemblage of knowledges towards new knowledges and practices seems a likely generator of emerging complex architectures. **dont say simply put and use jargon**

map: Groenenberg (1999)

Fig. 2. Distribution of Earliest LBK. Extension of eLBK is shaded, dashed lines represent the pottery traditions of La Hoguette in the West and Starčevo-Körös and Sztarmár in the East respectively (modified after Gronenborn 1999).

pottery: Groenenberg (1999)

Fig. 4. LBK and La Hoguette vessels with "hybrids forms" (after Jeunesse 2001).



[3] evidence exists which points to cereal cultivation as existing within the last centuries of the mesolithic, along with distinct ceramic patterns and lithic styles and technologies which differ from the rest of lbk or mesolithic cultures. additionally jeunesse argues that farming could have been a marginal practice alongside foraging for mesolithic groups, and that the planting of cereals could have been treated as a wild crop, with seeds thrown and left alone, rather than being

domesticated. all of which suggests that a transition phase occurred, with mutual exchange, and as jeunesse argues, "there is no reason therefore not to assume that Mesolithic hunter-gatherers could have known about lbk ways of life."

additionally the flint sourced for lithics ranged up to 30km and crossed a variety of different groups- dobres has challenged the association of retroactively constructing group-identity through tool styles, but rather according to the variance in stylistic development, "communities may not have based group identities on their most frequent economic activities." brickle concludes that mixtures of adoption and the continuation of mesolithic practices into lbk life shows exchange rather than "wholesale abandonment of one world view for another."

maybe emphasis what this means conceptually for history thinking

flint: Groenenberg (1990)

Figure 5: Bruchenbrücken. Cores and blades. 1: Vetschau flint; 2: Lousberg flint; 3: Yellow Jurassic hornstone, 4: Lousberg flint; 5: Rijckholt flint; 6: Erratic flint; 7: Rijckholt flint; 8: Rijckholt flint; 9: Lousberg flint.

overlay diagram: Groenenberg (1990)

Figure 12: Bruchenbrücken. Hypothetical development of distribution network of flint from the Maas valley sources during Late Mesolithic and earliest Linienbandkeramik periods.

map: Brickle (2013)

Figure 1.2. Map of the main river valleys in the Paris Basin showing the concentration of early Neolithic settlements in the two areas which will form the case studies: the Aisne and Oise valleys and the valleys around the Seine-Yonne confluence. After Pernaud *et al.* (2004).



[4] as longhouses go “the lbc and related communities showed a preference for fertile river valleys, predominantly choosing to settle on loess soils, and thus were obviously knowledgeable about their physical environments” The first houses to be built were in the Danubian style, with rectangular post-built structures, loam pits and shared orientation. Among these broad styles regional differences can be identified but the typologies of houses break down on closer inspection, with styles being what things tend towards, rather than firmly defined rules of behavior.

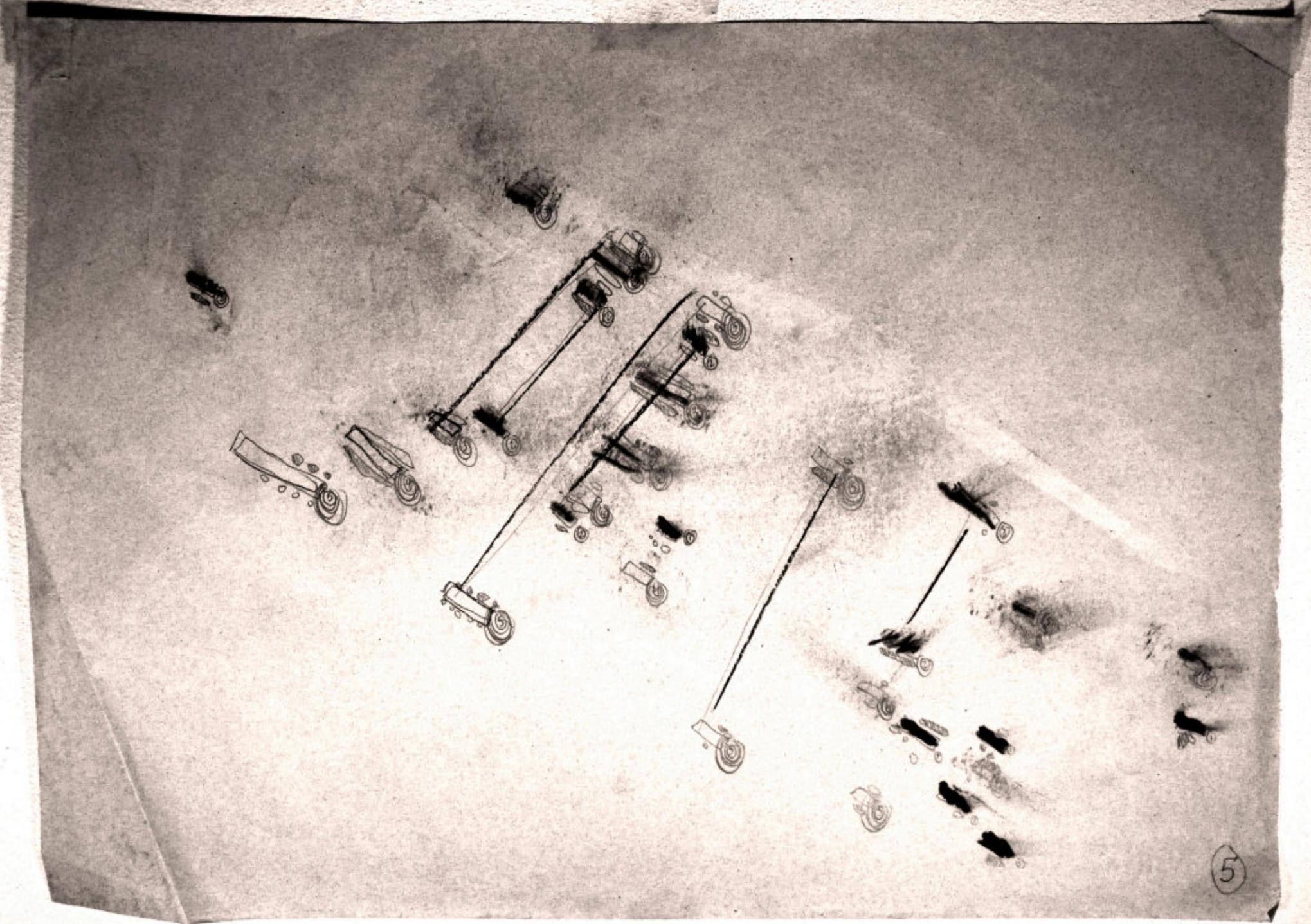
map: Luning (1983)

Fig. 1. The Lower Rhine Bay. Distribution of the Bandkeramik (after Dohrn-Ihmig with additions) and the Rössen and Bischheim Culture (after I. Eckert-Schröter). Vertical cross - Inden I. Scale 1:750 000

plan: Brickle (2013)

Menneville *Derrière le Village*. Farruggia *et al.* (1996, 121).

Description: Excavated between 1977 and 1985, Missy-sur-Aisne has four Rubané longhouses and at least one inhumation. One house had a rare example of finds in the fills of the postholes, including a fragment of quern stone and a piece of human skull. The quern stone was in the southern-most posthole of the first post-row (to the east) and the piece of skull was found in the northern-most posthole of a middle post-row (the forth from the east).



.
[5] a unique aspect of the longhouse among neolithic architecture is its temporality and successive phasing. After construction, the longhouse was used for approximately 30 years, or a generation, before being abandoned. unlike other settlements across europe, the longhouse would not be rebuilt on the same location, but left to decay, in situ, while a new structure was built nearby, often in the same orientation. which evokes at a level of uniformity of tradition and strength of relations among a region.
.

Brickle (2013)

Figure 5.15. This figure demonstrates the development of Cuiry-lès-Chaudardes (Aisne) by phase. The darker shading of the loam pits indicates the side of the house where more finds were retrieved. The 'paired' houses are indicated by the lines. After Hachem (1997, 246–7).

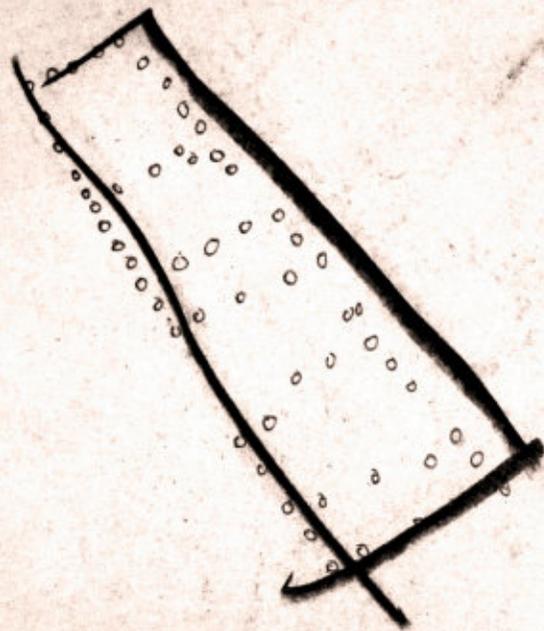
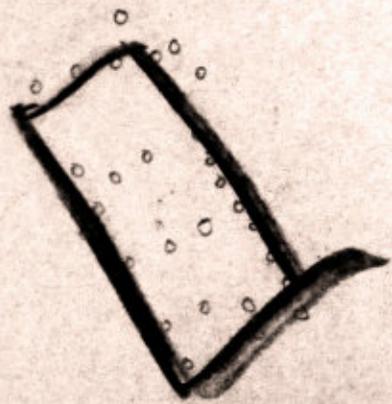


[6] brickle breaks down the experience of living and manipulation of house design into three main aspects: linearity, ground plan, and internal post alignments.

Brickle (2013)

Figure 5.7. A demonstration of the mis-alignment of house 200 at Berry-au-Bac *Le Chemin de la Pêcherie* (Aisne). After Dubouloz *et al.* (1995, 29).

Figure 5.6. 'Three-posts-in-a-row' ideal demonstrated by the houses found at Berry-au-Bac *Le Chemin de la Pêcherie* (Aisne). After Dubouloz *et al.* (1995, 29).

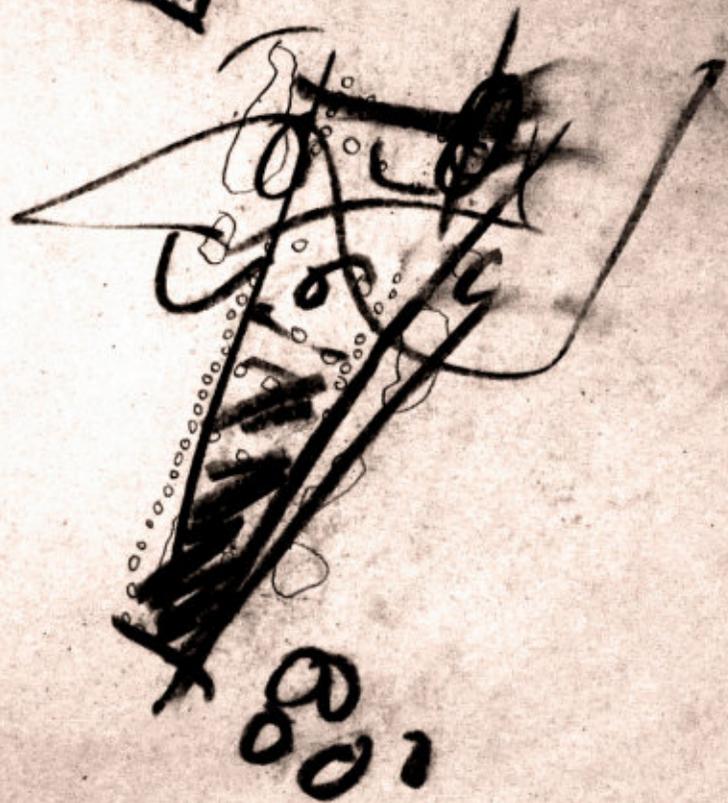
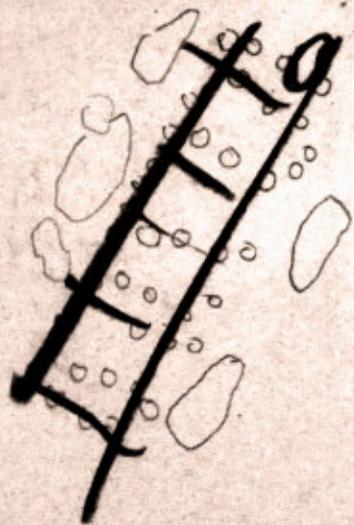
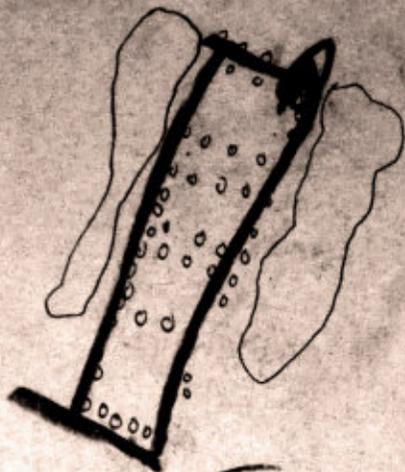
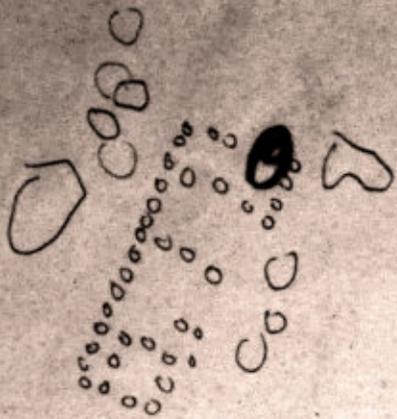


.
[7] house lengths could vary from 7 to 40 m long. (and this at times varied depending on activity of the house, and attendant size of the household for that activity, not as a hierarchical symbol, which i will get into later) brickle argues linearity allowed for houses to be oriented– and houses would be oriented not for wind or other technical concerns– but that this would have "provided a forum for a performance of unity within the settlement" as no house was entered from a different direction.
.

Brickle (2013)

Chambly *Le Clos de la Rivière*. After Herbaut and Martinez (1997, 11).

Description: Excavated due to the construction of the A16 autoroute. Two VSG pits (158 and 153) were found. Alongside ceramics and lithics, six pieces of bracelet were found (one from ceramic, the rest schist). This site is thought to date to the final phase of the VSG.



.
[8] the majority of longhouses are either somewhat rectangular or trapezoidal, with the entrance believed to be in the southeast corner. the trapezoidal houses would seem to exaggerate the front and the entrance, and to condense the rear of the house. if we think about the performance of activities and movements, such a layout would have brought people working in the rear of the house closer together and for the space in the front to not interrupt the flows of daily life.

.
[9] space could be seen to be more varied in a rectangular plan as a trapezoidal plan would already dictate a gradation. as trapezoidal plans emerged later, it could be that these are a result of desires for manipulation of relations and movements in space in an interior environment.

Brickle (2013)

Figure 4.5. A comparison between two 'RRBP' type and two 'VSG' type houses at Bucy-le-Long, Aisne. The red circles indicate burials and the central posthole of house 20 is marked in blue. After Hachem *et al.* (1998a).



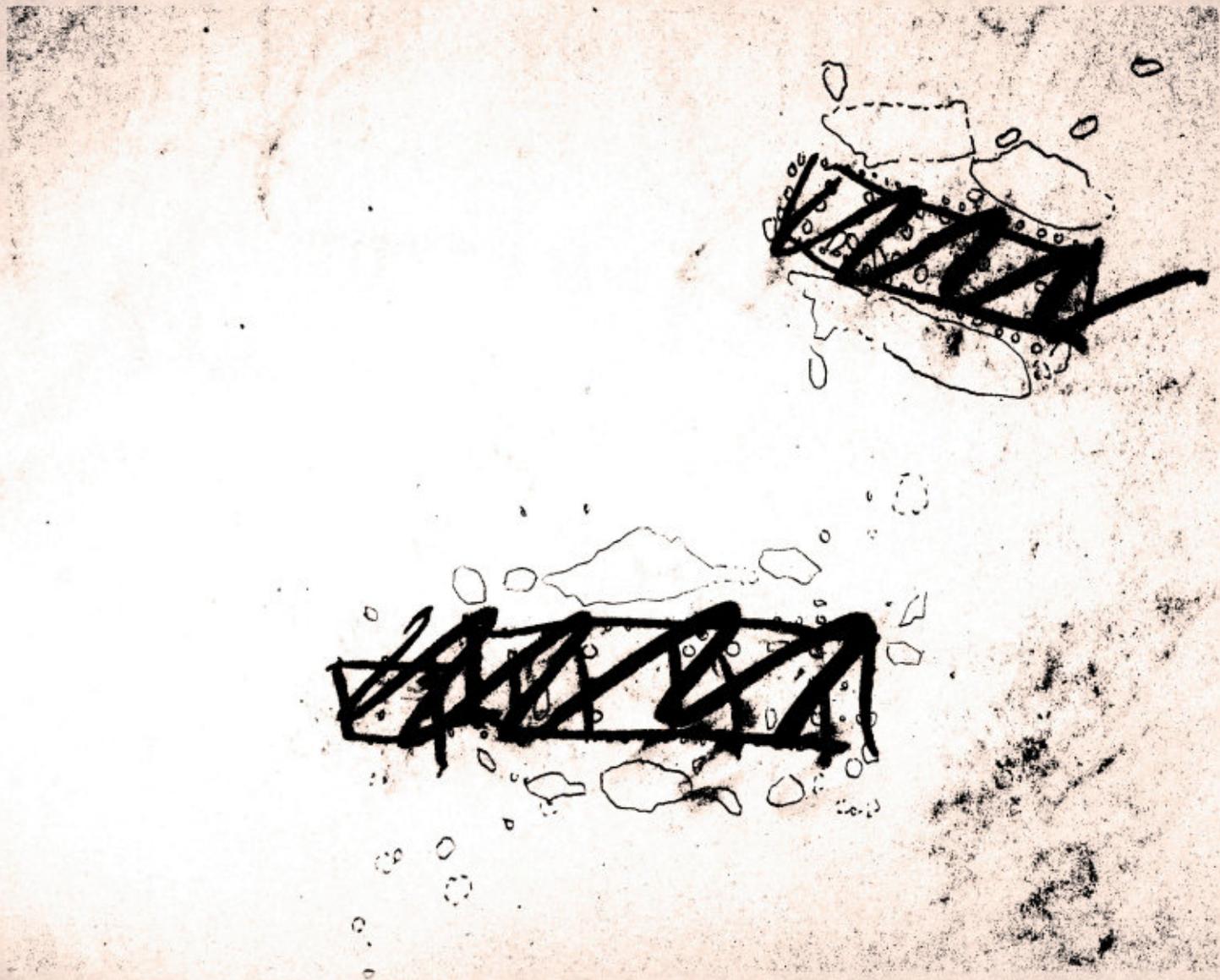
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[10] some would also include porches, which could have served to extend the threshold and the choreography of entrance as well as a boundary between the interior and the exterior— more open spaces and more confined spaces. these could have also acted as rain shelters, and are identified by post holes that extend beyond the last post row.

.

Brickle (2013)

Figure 5.4. Two examples of the 'porch', highlighted in red. A) House 55 from Presles-et-Boves *Les Bois Plantés* (Oise, RRBP) after Colas *et al.* (2001, 43), B) House 225 from Cuiry-lès-Chaudardes (Aisne, RRBP) after Soudský *et al.* (1982, 117).



[11] the two houses here have roughly the same amount of internal posts (24 and 26) but the larger house is 230m² and the smaller is 125m², which creates drastically different movements and sizes of space within the house. (the central section in one is 6.2 and the other 3.8 m.) based upon this difference, additionally within the sequencing, brickle posits that certain decisions, by specific groups of builders, must have been made about the rhythm of posts and were probably not accidental by-products of certain layouts.

Brickle (2013)

Figure 5.6. 'Three-posts-in-a-row' ideal demonstrated by the houses found at Berry-au-Bac *Le Chemin de la Pêcherie* (Aisne). After Dubouloz *et al.* (1995, 29).

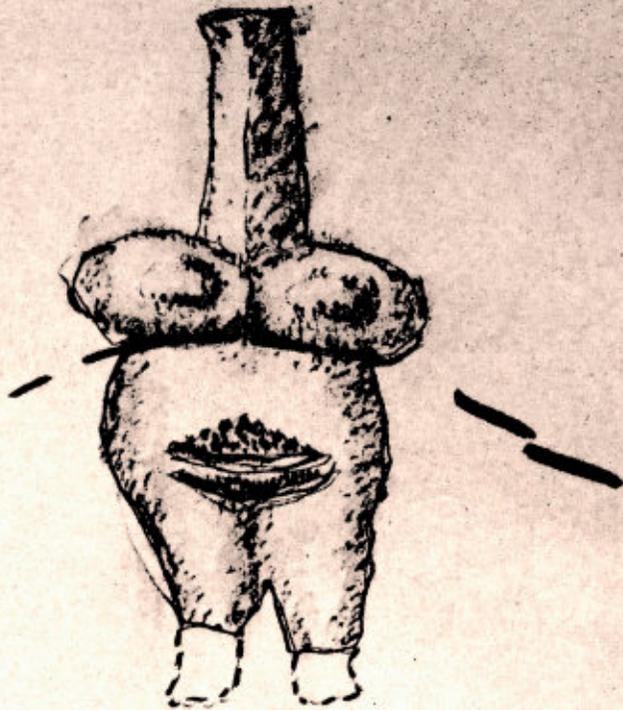
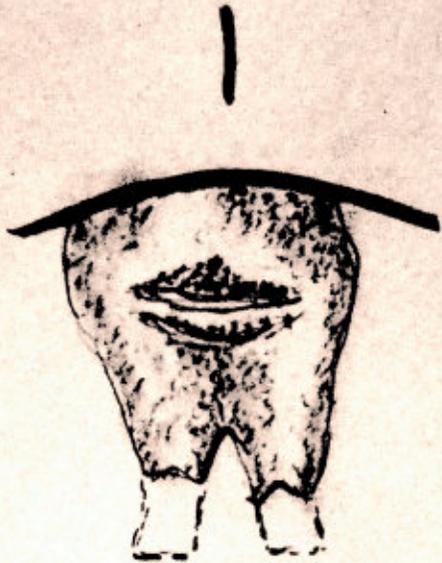
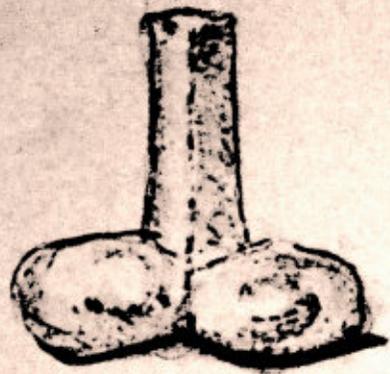


12, 13, 14

[12] a consistent pattern in layouts however was the so-called 'triparte division' wherein 3 posts would create the row. so manipulations would occur in the 'stretch' direction, and less so in the division and spacing in the short length. it is often speculated that the edges were used for animal stalls, granary, mortuaries or other various storage while the center would have been used for communal interactions and activities of daily life. although others would suggest that on account of occasional manipulations to this rhythm of 3 posts and the general unfixeness of domestic life that specific sections were possibly not associated with particular functions or tasks. (programming could be a projection that we want to place upon the division of space)

Brickle (2013)

Figure 5.8. A demonstration of the different 'room' shapes in houses at Berry-au-Bac *Le Chemin de la Pêcherie* (Aisne). After Dubouloz *et al.* (1995, 29).



[12-2] additionally another sphere of disrupting the binaries of the domestic comes from an emerging field of queer archaeology, which originated in feminist efforts to re-examine the presumed role of women in past times, to then go further to question the presumed existence of gender binaries in past times. a standard account of archaeology would consist of men as the innovators | and women, if they were spoken about at all, were seen only as domestic care workers, caring to children and the home life. a "different version of modern housewives" as marjolijn kok puts it. not only does this narrative privilege a history written about men who do 'the real work' but it assumes the roles of persons into distinct categories, or binaries. kok wants not to argue that women dont have children or work in the household domain, but "whether this is the only domain women can be related to and whether all women are related to this domain. Moreover, what I want to know is whether in past societies the binary division between women and men was made in the first place." [drawing of an androgynous figurine which changes sex when broken]

Kok (2003)

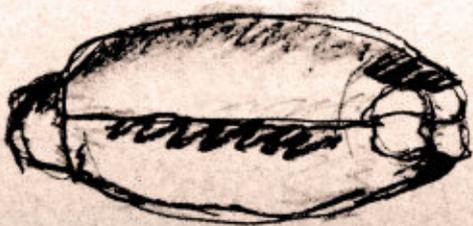
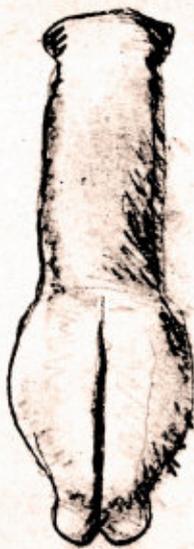
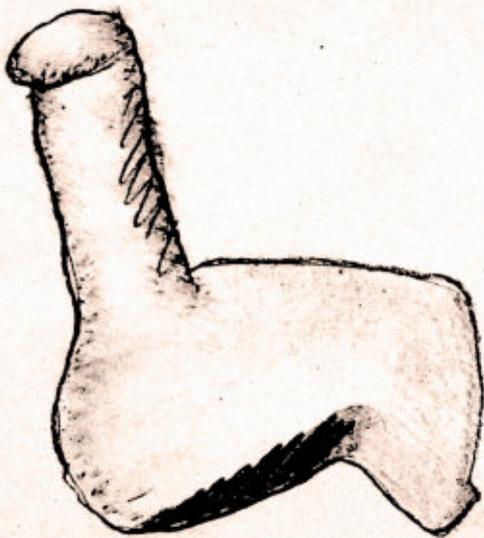
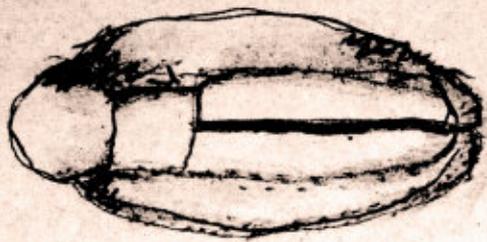
Fig. 2 Androgynous figurine changes sex when broken. After John Chapman, *Fragmentation in Archaeology* (London: Routledge, 2000). Manipulated image.



[12-3] yvonne marshall in queer archaeologies describes the logics of the discipline as "searching for patterns in the refuse of the past: patterns which they can identify and name as 'things' which can be held apart and defined against each other. the idea that bounded identities should be resisted goes against all the normative ideals which define archaeology as a discipline." an anxiety which reveals itself most potently in the practice of sexing skeletons, which relies upon interpretive observations— and, as kok says, "because the aim is to sex the skeleton as either male or female, you start to look for sex-defining characteristics." often skeletons are identified as male even in instances of ambiguity, and 10 percent cannot be identified at all, even by these practices.

Barbara Fischer Philipp Mitteroecker (2015)

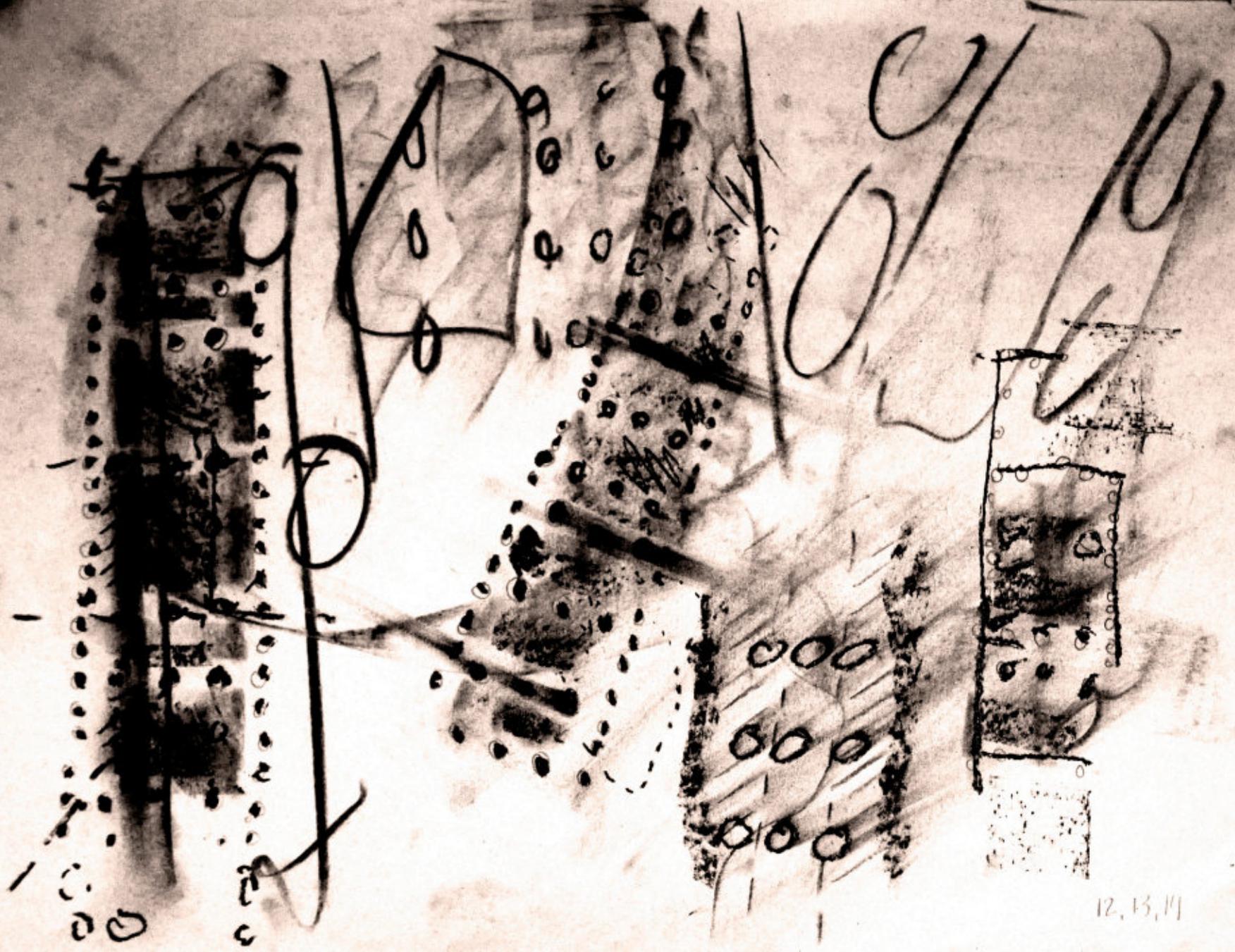
Association between pelvis shape and stature, illustrated by average pelvis shapes for individuals with short and tall stature, separately for females and males. The shape differences shown here correspond to the partial linear regression coefficients for stature from the shape regressions. Hence, they represent the association of pelvis shape with stature, independent of head circumference. Each of these pelvis shapes is shown in anterior, superior, and lateral view (Top , Middle , and Bottom , respectively). The magnitude of the displayed shape differences corresponds to a deviation of ± 40 cm in stature from the sample average, which is approximately a twofold extrapolation of the actually occurring variation. On average, taller persons have a taller and narrower pelvis with longer ilial blades and a shorter relative distance between the acetabula compared with shorter persons. Taller persons also have a more oval pelvic cavity with an outward-projecting pubic symphysis, whereas short persons have a rounder pelvic cavity. The relative height of the sacrum and the symphysis increases with stature in males. This effect is weakly present in females.



[12-4] "a theory adhering to a binary categorization of society" as kok calls it, will tend to want to reduce life in past societies to an either/or categorization which associates males with public life and females with the private domestic sphere. but as kok suggests, the higher level of complexity reveals that "the people of the past did not do what the binary models wanted them to do." a noteworthy example is the drawing here of an androgynous figurine of the late neolithic found in cyprus. the statue changes gender when viewed from different angles— "ranging from neutral, to male, to female. the last two can be viewed twice by accentuating different aspects of the genitals, thereby emphasizing differences within a sex."

Kok (2003)

Fig. 3 Figurine changes sex when viewed from different angles. After Lynn Meskell, *Archaeologies of Social Life: Age, Sex, Class Et Cetera in Ancient Egypt* (Oxford: Blackwell, 1999)



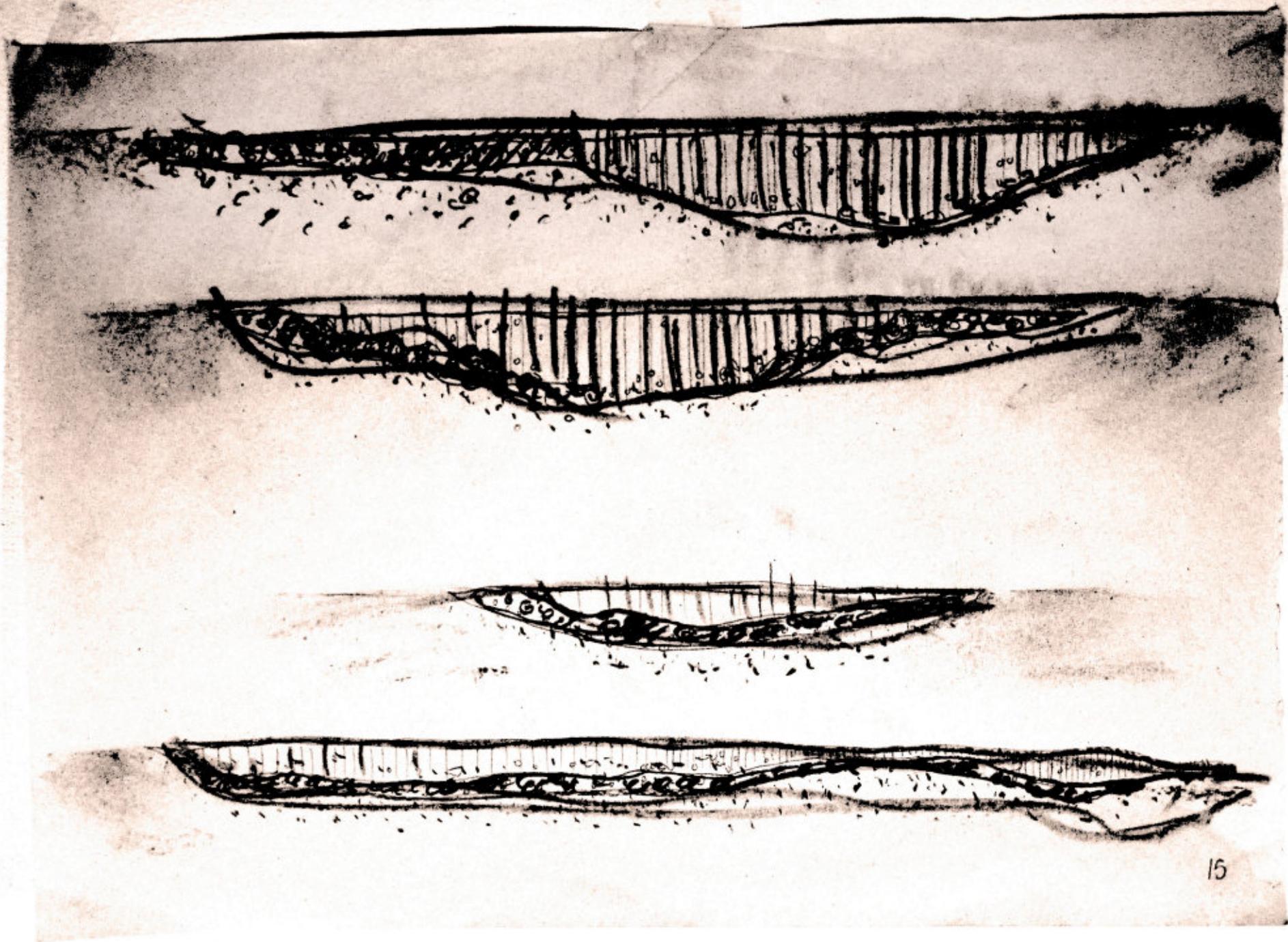
12, 13, 14

[13] rather than ~~dwelling on resolving this question~~
archaeologists such as Whittle regard the 3-post alignment as a
"union of differences", allowing the house to encompass and
demonstrate unity by bringing together difference. This
'difference' could be thought of in terms of practice or tasks,
or it could be an elaboration of the different parts or
constituent elements of a LBK household" – that the alignment
reflects the flexibility of the household over time.

[14] another major source of archaeological material remains are
the loam pits which would accompany every longhouse– in the
Paris river basin these were almost always abutting the house,
in other parts of the LBK there may have also been pits
elsewhere. pots, ceramics, flint, fragments of stone bracelets,
animal bones, worked bone and shell, and sometimes even burials
(almost all children), would be found in these pits.

Brickle (2013)

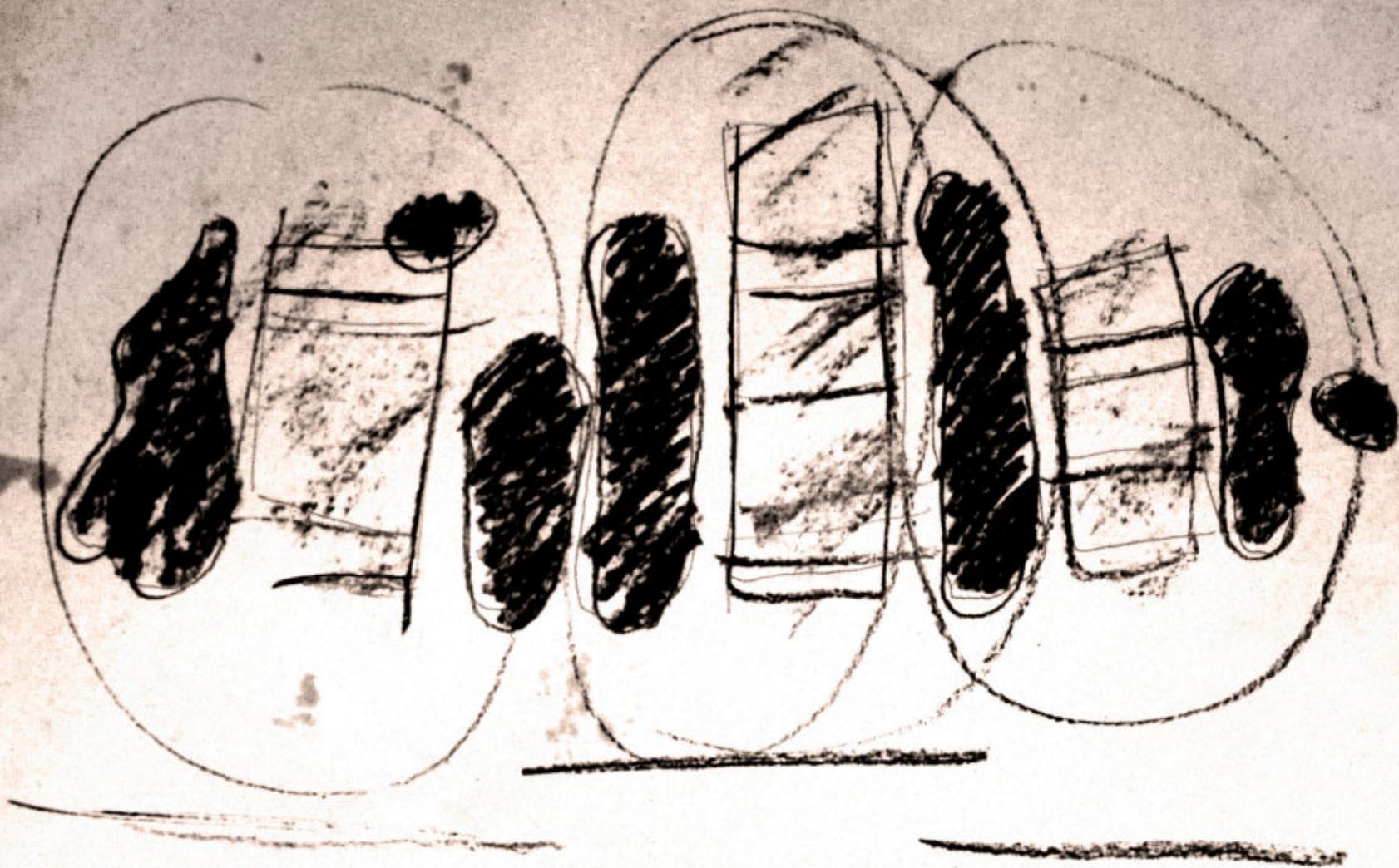
Figure 5.8. A demonstration of the different 'room' shapes in houses at Berry-au-Bac *Le Chemin de la Pêcheurie* (Aisne). After Dubouloz *et al.* (1995, 29).



[15] often speculated to be the 'rubbish' of everyday (which reproduces a western ideal of cleanliness and discard of waste), it is now widely considered that these pits were constructed at the same time as the house, with the clay being used for the wall coverings. the pits allow us not only to think about daily practices, but also the relation between households, settlements, and the environment at large. and by looking at the soil compositions, there is no reason to suppose that they were terminal deposits and the materials in them had ended their active life— meaning that objects could have been retrieved.

Brickle (2013)

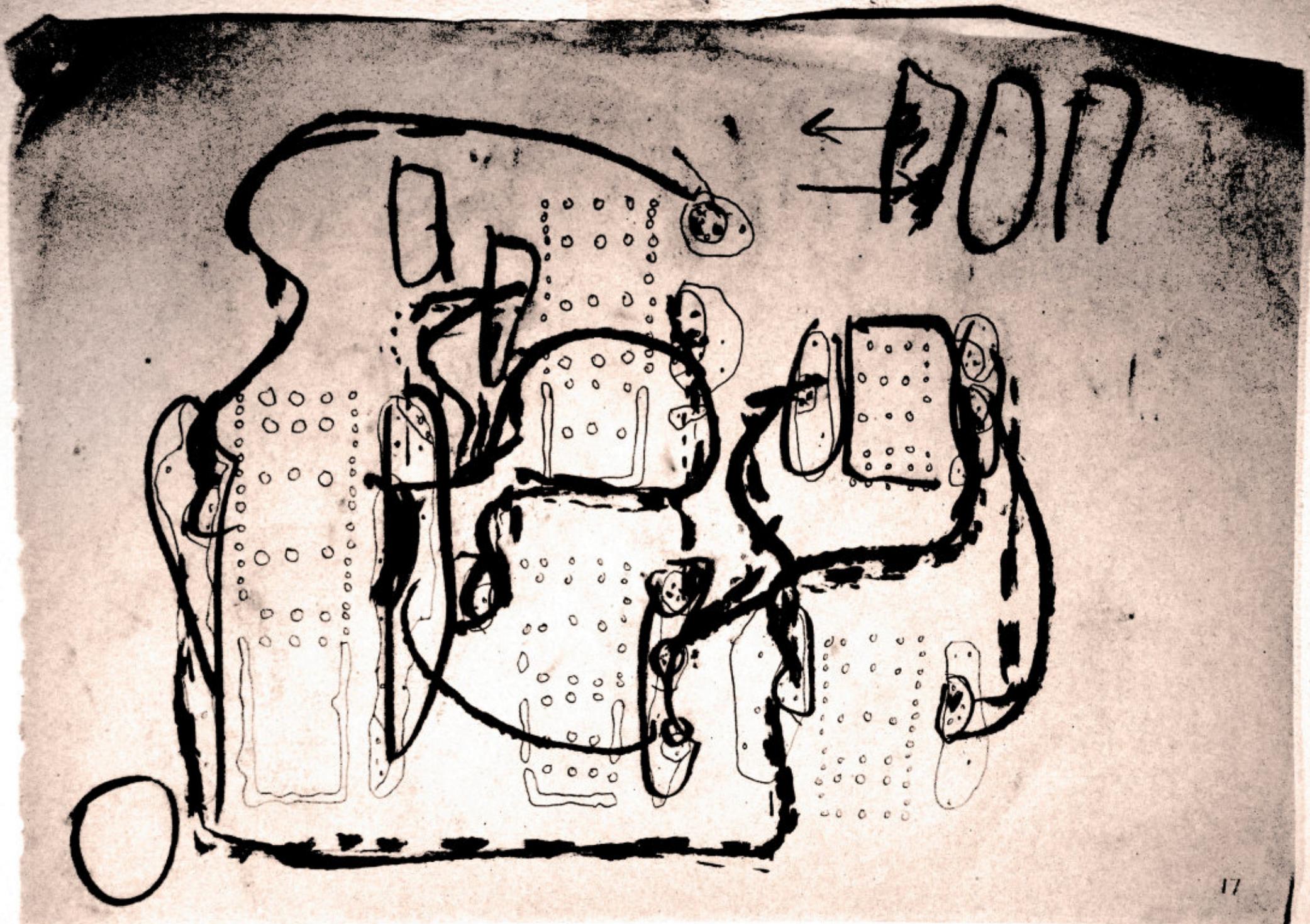
Figure 5.11. Loam pit sections from the VSG site of Poses (Seine, see Figure 5.1). Each pit shows evidence for two phases of deposition: an initial layer of more gradual silting followed by the deposition of a darker layer containing larger fragments of material remains. After Bostyn (2003, 51–3).



[16] additionally, these, like other aspects were particular to each household and places of deposit were not regularized or repeated. and significant deviances are seen to occur, such as here where the center house (which comes in phase 4) has no pit on its north side). which reflects the particularity of each house, activities and practices, despite that there are routines that can be identified. **emphasis on continuity, but unfixed**

Brickle (2013)

Figure 5.9. Houses 440, 420 and 425 at Cuiry-lès-Chaudardes (Aisne). House 420 is tripartite, while houses 440 and 425 are bi-partite, with the red markers indicating the corridors that separate the different sections of the house. After Ilett and Coudart (1982, 30).



[17 - + go back to 5] some case studies suggest that patterns of deposition may have also been tied into individual relationships between different houses or households. certain houses seem to be linked through opposing depositing practices, which is particularly visible during the second phase here, when the occupants of houses which are opposite each other prefer to deposit material on opposing sides of the house. This 'pairing' of longhouses suggests that different houses had varying relationships, rather than being tied into a rigid hierarchical social structure. regardless of the reason for this, it suggests strongly that a network of relationships existed.

Brickle (2013)

Figure 5.12. The areas of finds concentration in the loam pits of five houses at Cuiry-lès-Chaudardes (Aisne). After Chataigner and Plateaux (1986, 322).

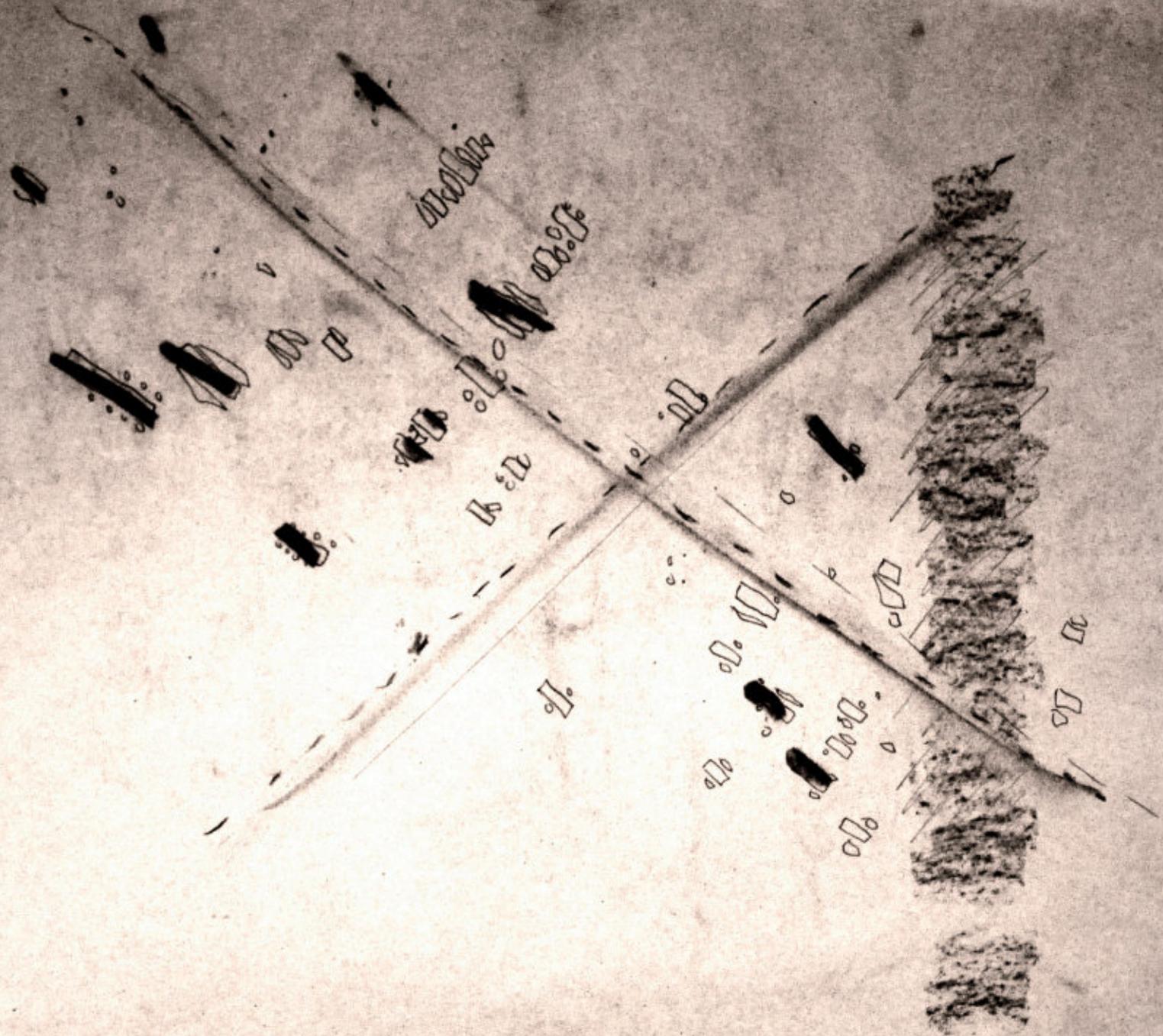
Figure 5.10. The figure shows some of the ceramic finds in the loam pits of houses 425 and 420 at Cuiry-lès-Chaudardes (Aisne). The same colour and shape indicate that the sherds came from a single vessel. After Ilett and Coudart (1982, 31).



Brickle (2013)

Figure 5.15. This figure demonstrates the development of Cuiry-lès-Chaudardes (Aisne) by phase. The darker shading of the loam pits indicates the side of the house where more finds were retrieved. The 'paired' houses are indicated by the lines. After Hachem (1997, 246–7).

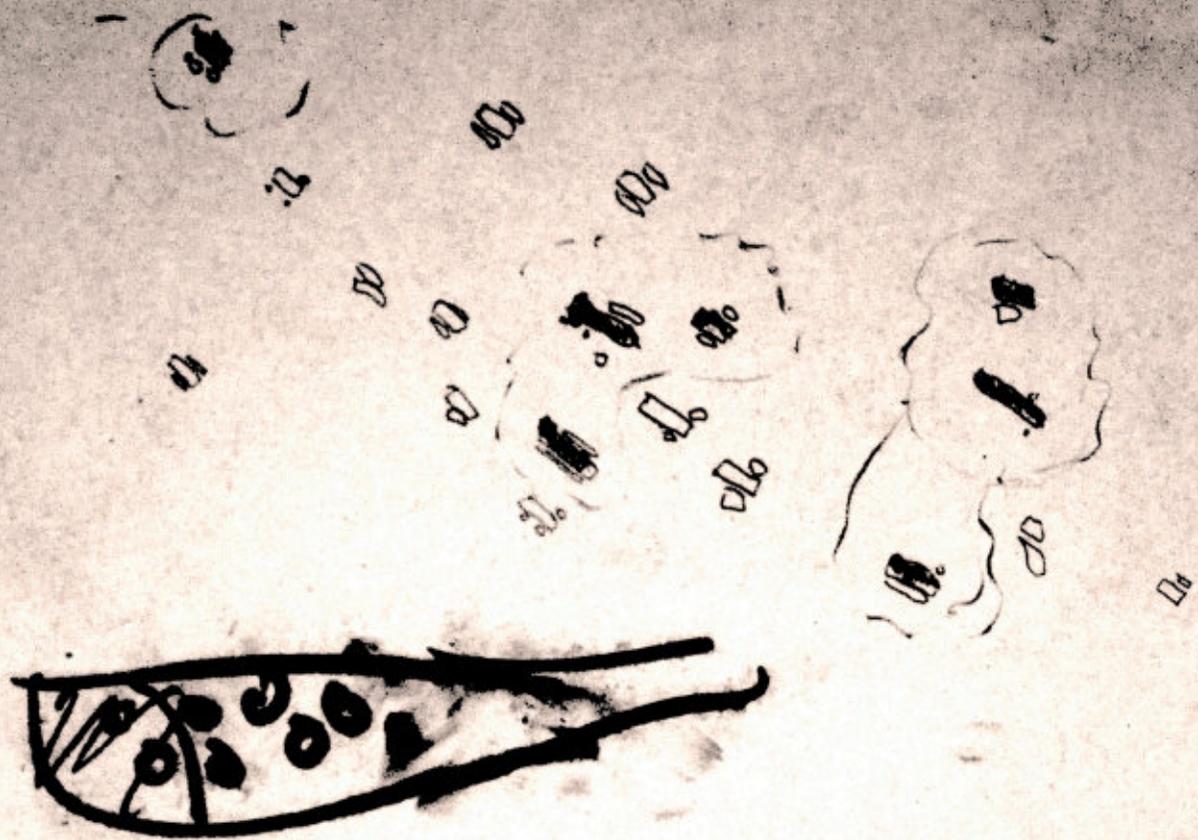
Figure 5.18a-e: The following diagrams depict the five phases at Cuiry-lès-Chaudardes (Aisne) and show which houses had high concentrations of cattle, sheep/goat or wild boar. The houses with a second colour have higher than usual concentrations of a secondary resource. The houses in black indicate that there was no particular concentration of any animal species. After Hachem (1997, 246–7).



[18] from looking at these loam pits trends of certain animals in certain regions of the settlement can also be seen. wild animals tend to the northwestern section (representing hunting practices), cattle in the east and sheep in the southwest. although wild animal proportions seem to decrease over time as herding becomes more prominent. additionally higher cattle assemblages in the pits are associated with longer houses and more 'rooms'.

Brickle (2013)

Figure 5.17. This figure demonstrates the two axes Hachem (1997) identified dividing Cuiry-lès-Chaudardes (Aisne). The NW/SE axis marks the line across which houses were 'paired'. The grey hatching indicates an area of erosion. After Hachem (1997, 246).

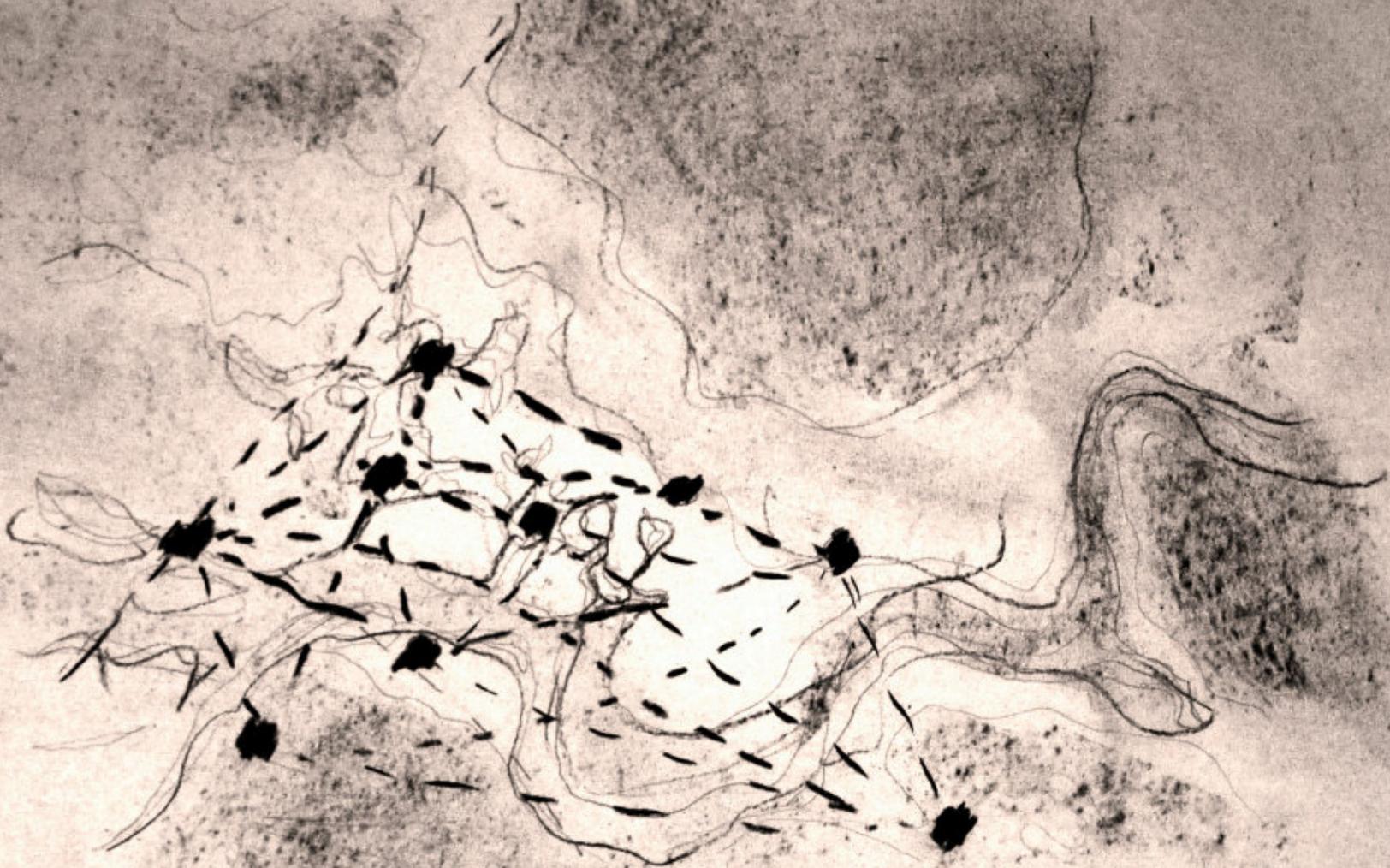


[19] by looking at houses phase by phase, hunters tend to be more on the edge of the settlement, and were of course smaller. suggesting that they were perhaps more independent from the rest of the settlement. consequently larger herds of cattle would have required more people to tend to them and would have ensured relationships across the settlement to continue, or for new ones to form.

[20] from this, house size could directly relate to the number of inhabitants and the practices associated with them. from this caring for animals and architectural form are clearly overlapping. but it also represents that the relations between houses were influenced by different concerns relating to practices which could have become associated with certain groups or houses, although brickle doesnt believe identity has to be applied in such rigid ways- "being a hunter or herder was just one of many relations which tied people into their community." (it also challenges notions that size of the house was indicative of hierarchy or status.)

Brickle (2013)

Figure 5.18a-e: The following diagrams depict the five phases at Cuiry-lès-Chaudardes (Aisne) and show which houses had high concentrations of cattle, sheep/goat or wild boar. The houses with a second colour have higher than usual concentrations of a secondary resource. The houses in black indicate that there was no particular concentration of any animal species. After Hachem (1997, 246–7).



[20-2] marjolijn kok wants to take this further and question the assumption of hierarchy as being necessary for the construction of a complex society- the connotation that if complexity exists, it must have been implemented via hierarchies and leadership (authority). kok wants to suggest that "people consciously chose anarchy as an organizing principle." in the instance of an iron age society in the western netherlands- a coastal area with an active tidal system- single farmsteads were built at a distance to each other across an open landscape, but in sight of each other. in this instance there are 9 farmsteads, the distribution of which can relate to the system of social organization. typically a model of symmetricality/ asymmetricality, distributed/non-distributed will measure if houses can be reached by passing through another house or not- if multiple routes of access exist or not. in this instance the houses are spread with no clear boundaries; levees and creeks did not need to be crossed in a prescribed manner. by this kok concludes that "no farms controlled access to the other farms or was more accessible than the others." in a place where there was no material difference between households and a constant distance which is near and symmetrical, with evidence of collective ritual, it would suggest self-sufficiency and autonomy, but coming together for specific tasks such as building and rituals. kok would claim anarchy to be a "good model for this community."

Kok (2017)

If we look at the map the houses are spread across the area with no clear boundaries, as we know they could traverse land and water. People did not have to use the levees and creeks in a prescribed manner they could go criss-cross. So the houses are distributed as there is more than one route to be taken between houses. Furthermore, the farms are fairly symmetrical in relation to each other, we should only take distance into account but there is not necessarily an order like you can only get to farm 2 through farm 7.



[20-3] being that this time, the iron age, the netherlands were the swampy region on the margins of the roman empire, the archaeological account would seem to give less attention or to broad stroke with accounts of increasing hierarchical order elsewhere. but kok believes this "says more about our preference for taking the perspective of the more hierarchical society. these societies on the edge were not less complex; they had complex ideas about their surroundings and their place in it. their social organization was however most likely not built on a permanent authority that drew power and goods towards itself." being that people traversed the wider region, and those on the 'margins' were not unaware of what was happening elsewhere, and they had choices for how to arrange their social world. it cannot merely be a mistake or a coincidence that different communities organized themselves in different ways.

Kok (2017)

[slide] As a case study I will look into an Iron Age society in the Western Netherlands **[slide]**. It is a coastal area with an active tidal system that slowly closes off from the sea around the end of the Late Iron Age. The area has been extensively researched from the eighties onward.

The area is characterized by single farmsteads with mixed farming such as the well-known house Q **[slide]**, ritual deposits in pits and water, single human bone deposits **[slide]** and animal burials **[slide]** but except for some small cremation pits, no human burials during the Iron Age until the middle of the Roman Iron Age. It should be noted that there was a Roman fort on the south side of the area for several decades but most of the area was never part of the Roman Empire.

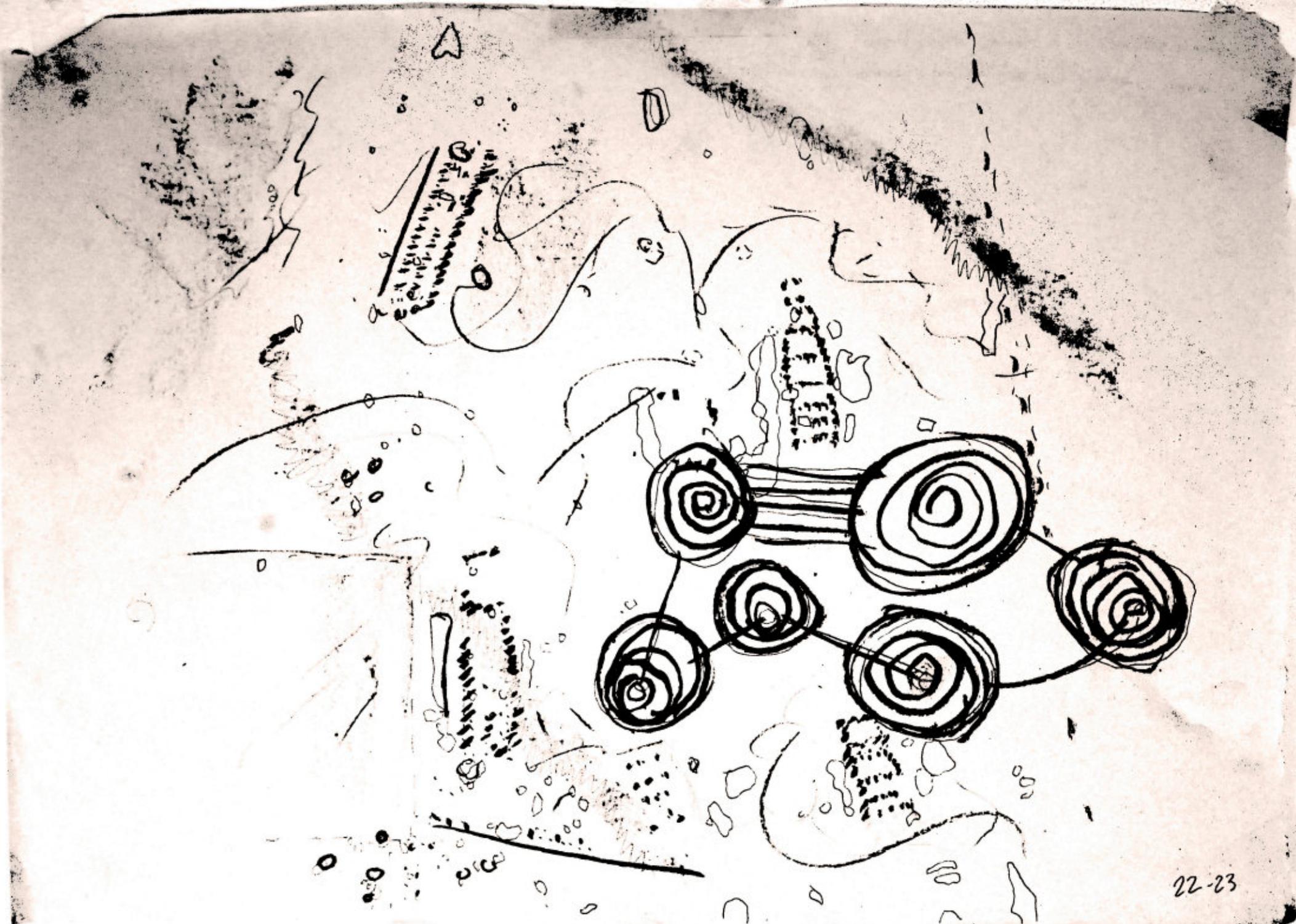


21
1977/06

[21] relatingly, that people moved around in the wider landscape (a world beyond the house and household) is clear, given the movement of stones and other materials (as material or as a tool) as well as hunting and herding. we can think about relations among communities and the landscape that tied settlements to each other. as bourdieu says "through movement (which requires no more space than the body itself) the material world and landscapes become available to us."

Luning (1983)

Fig. 5. The Aldenhovener Platte. Hydrographic network, relief and Bandkeramik distribution. Scale 1:200 000.



[22] brickle speaks of the the immediate area around the village is as "a place of the everyday; a place for gathering fire wood, playing, hiding, secret liaisons, sexual encounters, gossiping, defecating, visiting fields and gathering foods. It is a familiar landscape of well worn paths, daily tasks and activities." but that the relationship with these immediate surroundings with the wider landscape may not be as clear.

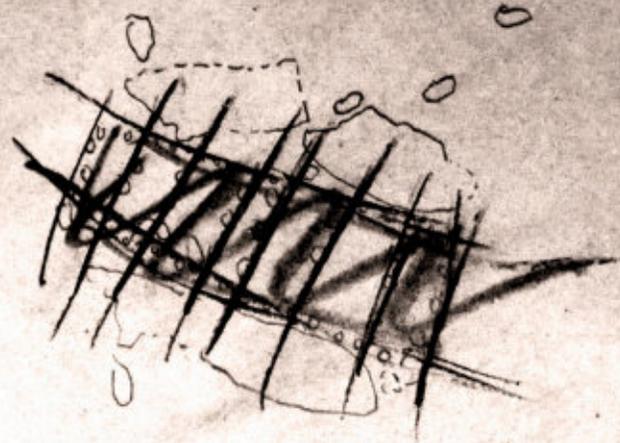
[23] there is a lot that could be said about the potential for the entanglement, potentially emotionally, between human and animal lives. one point that could be said is that there is a tendency for archaeologists to be more concerned with the economic aspects and to create a rigid seperation between hunting (wild) and herding (domesticated), and by extension mesolithic/neolithic. whereas while humans relation between different animals can certainly be different, as ingold says, that "does not mean that these relationships have to be opposing and are, in fact, frequently complex and limitlessly varied." and thus for ingold, "movement in the landscape would not be formed from the environment in isolation, but in the network arising out of task, human, animal and the temporality of the event."

map: Brickle (2013)

This map illustrates the RRBP settlement at Berry-au-Bac *le Vieux Tordoir*. After Allard *et al.* (1995, 48–9).

diagram: Ingold (2007)

Figure 3.9 Site-path figure, from a Walbiri paper drawing. Redrawn from Munn (1973a: 194). By permission of Oxford University Press.

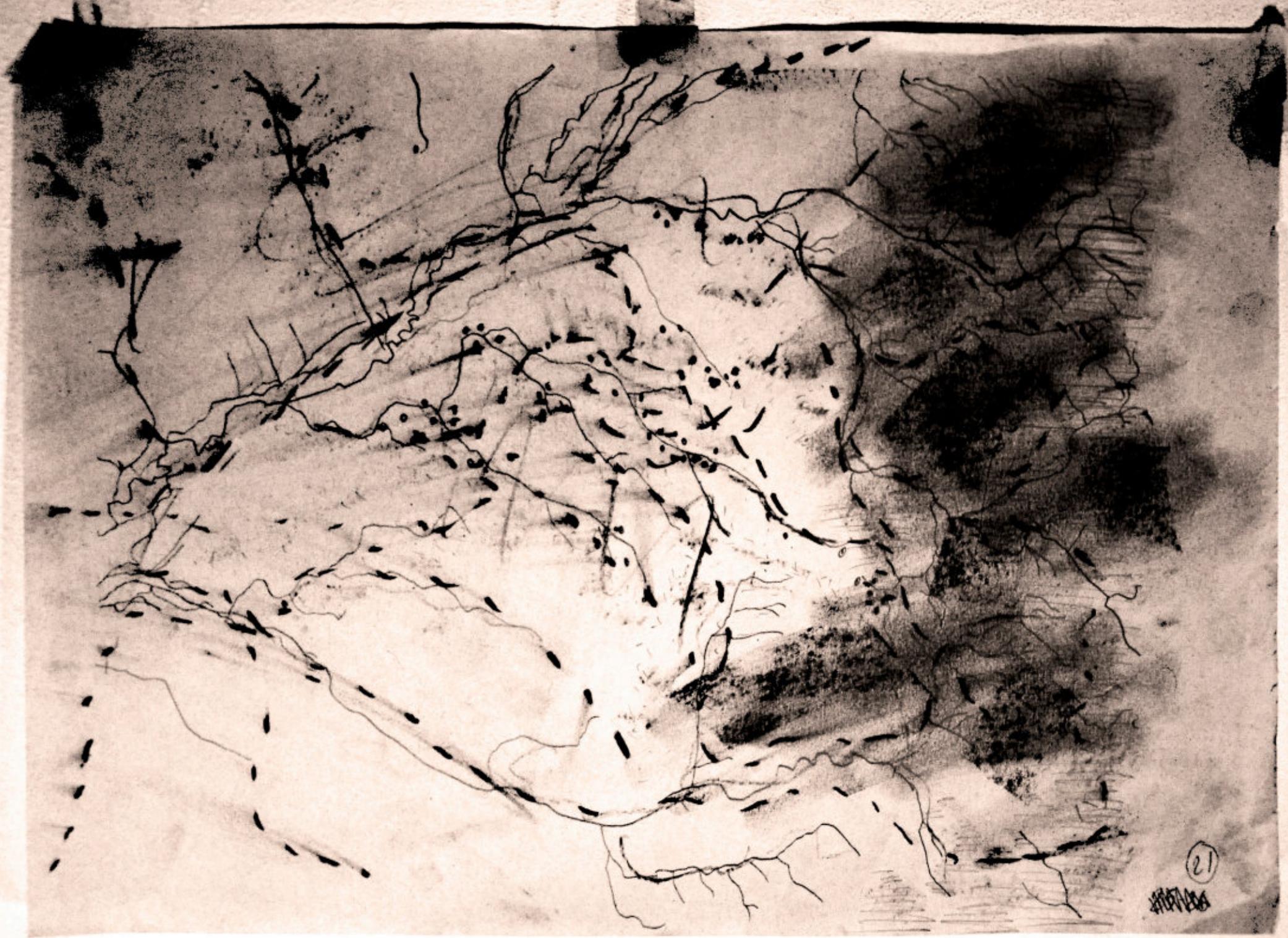


[24 - return to 11] to return to house size, those predominantly associated to sheep would be the largest (20m avg) then cattle (15m avg) then wild boar (13m avg). its estimated that each house would have tended to 4-6 cattle, 4 pigs and 4 sheep, which is not enough for a herd- and so cooperation between households would have been necessary. (this also challenges the idea that cattle was associated with high status and differentiation).

additionally these houses mostly all contain elements representative of hunting and herding, to some extent (with splits of 30 wild-70% domestic in bone assemblages in the pits to- 10% wild-90% domestic for others). which indicates that people were both hunters and herders, not fixed to single identities, but co-joining in practices.

Brickle (2013)

Figure 5.6. 'Three-posts-in-a-row' ideal demonstrated by the houses found at Berry-au-Bac *Le Chemin de la Pêcheur* (Aisne). After Dubouloz *et al.* (1995, 29).



21
[scribbled text]

[25 - back to 21] additionally to this hunting and herding would have afforded very different movements through the landscape, rhythms, social relations and knowledges (also with different types of attentiveness to different things in the landscape). hunting would have occurred over short and specific trips (maybe just a few days) or from opportune moments while carrying out other tasks. whereas herding animals would move over considerable distances, as a season practice with animals generally being pastured on higher ground during the summer months. perhaps taking people away for long periods of time, and allowing them to meet other groups, for relative isolation and possibly for youth to join experienced herders on long trips and so on.

Luning (1983)

Fig. 5. The Aldenhovener Platte. Hydrographic network, relief and Bandkeramik distribution. Scale 1:200 000.



[26] herding would have brought people into their wider worlds, a landscape of connections and a network of exchanges. which means social lives were lived at different scales. The variety of performances in the landscape presented the possibility for different engagements not only with landscape, but with different forms of social exchanges. (which seems to all be based on exchange and encounter, not our trade-based conceptions of encounters between groups which is coming from our ideologies of transaction and economic gain.)

. possibility, contrasted against historical projection

diagram: Ingold (2000)

Figure 2.2 Alternative foraging strategies in a patchy environment: (A) patch-to-patch foraging; (B) interstice foraging (Winterhalder 1981a: 91).

—— Path of forager
..... Path of mobile prey

map: Luning (1983)

Fig. 15. The Merzbach Valley. Topographical location of Bandkeramik settlements and houses.



[27] relatingly the experience of the landscape would also have been framed by the raw materials that were sought from it and the exchanges that took place across it. – The exchange of lithics across central Europe during the early Neolithic is

wide-scale, but these movements or exchanges appear to happen in specific directions with particular groups rather than generalised patterns of movement – different intensities of exchange supports the presence of specific relationships rather than generalised circulation of material.

Brickle (2013)

Figure 5.20. This map demonstrates possible networks of flint exchange during the Rubané period. From Demoule *et al.* (2007, 55).



[28] the house was also of course constructed of wood. Everyday activities on the settlement involved material brought from the forest— carrying out of such tasks would have necessarily entangled people and the settlement into these scales beyond the house. which also brings the landscape beyond the settlement and into the context of the house. Trees would have been cut down and then re-erected in the process of building the house. transforming tree to post would have negotiated as much socially as practically. particular knowledge of tree felling would be required and it had the potential to be a fairly risky or dangerous activity.

frame: Luning (1983)

Fig. 16. Reconstructed internal structure of a Bandkeramik longhouse (Type 1) with storage floor in the south-east section

diagram: Ingold (2007)

Figure 2.14 Palingawi knotted cord, Kandingei, Middle Sepik River, Papua New Guinea. Reproduced from Wassmann (1991: 71).



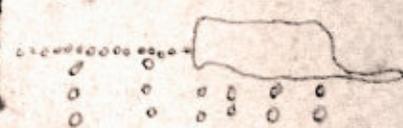
[29 - return to 16a] relatingly, as for cultivation of cereals in the near and wide landscape, Ingold comments that tending and caring for plants does not necessarily have to be a time-consuming activity, nor does it necessarily tie people to one location. Evidence that plots were long lasting rather than shifting can be contextualized by thinking that the long lived plots may have meant that different members of the community experienced different patterns or temporalities of movement. This may not have meant that certain individuals were tied permanently to settlements, but rather that patterns of movements may have varied over an individual's lifetime. Therefore, the permanence of the 'gardens' may have contrasted with the more fluid and variable movement of people and, given the varying length settlements were inhabited for, possibly even with the varied life span of houses.

Brickle (2013)

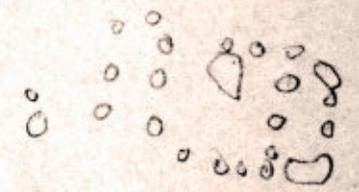
Figure 5.13. This figure demonstrates how different categories of material did become mixed. The lines indicate refitting pieces of ceramic or flint. House 380 from Cuiry-lès-Chaudardes (Aisne). After Ilett *et al.* (1980, 39).

Figure 5.14. Possible patterns of discard at Miskovice (central Bohemia). After Last (1998, 27).

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MATHS



III



[30] in concluding, we can see how through the construction of

the longhouse a variety of different physical spaces were built into existence, each allowing a certain choreography of social life to take place. certain elements were manipulated, such as length, house shape and internal spaces, whereas orientation, number of posts in a row and 'tripartism' remained more or less constant. These aspects, rather than influencing movement in the house, are part of what brickle calls 'knowing how to build'. "three internal posts 'made' a row, three different sections 'made' a house, and a certain orientation allowed for the arrangement of posts to take place." Along with the creation of loam pits, the coming together of these actions created the longhouse- they had to take place in order for a longhouse to exist. and this 'knowledge of building' was derived from wider practices which were socially emergent and were manipulated in specific decisions by specific households.

Brickle (2013)

Figure 5.3. Coudart's (1998) scheme for determining the style of longhouse plan. 1) rectangular, 2) pseudo-rectangular, 3) slightly trapezoidal, 4) trapezoidal, 5) naviform, 6) pseudo-trapezoidal (see also Appendix 2, 360). From Coudart (1998, 27).



[31] Small-scale and intimate, these moments of variation occur at the moment of building the house. The post layout had to be set into the ground as the house was being built and thus was part of the numerous decisions that had to be made before and during house construction (e.g. size, location, collecting the wood, gathering enough people together to build the structure and so on). as brickle says, "the internal layouts may have communicated certain things to the inhabitants once the house was built, but in the moment of building the household was making a particular commitment to making these decisions, to continuing the performances associated with the house."

Brickle (2013)

Figure 5.4. Two examples of the 'porch', highlighted in red. A) House 55 from Presles-et-Boves *Les Bois Plantés* (Oise, RRBP) after Colas *et al.* (2001, 43), B) House 225 from Cuiry-lès-Chaudardes (Aisne, RRBP) after Soudský *et al.* (1982, 117).



31-32-33

[32] related to this knowledge of building would also be the memories of when other houses had been built, and referencing of earlier phases of the settlement. brickle reminds that "we are not dealing with general senses of ancestry, but with specific relations between households and people, which were kept alive through the physical location of the house close to those that had been abandoned. – seen here is a drastically different

variation upon orientation and phasing that is not seen anywhere else, and what is important in this example is that these were specific alterations seen at a specific site, specific to the these households at that moment in time and born out of the relationships and concerns of that particular place.

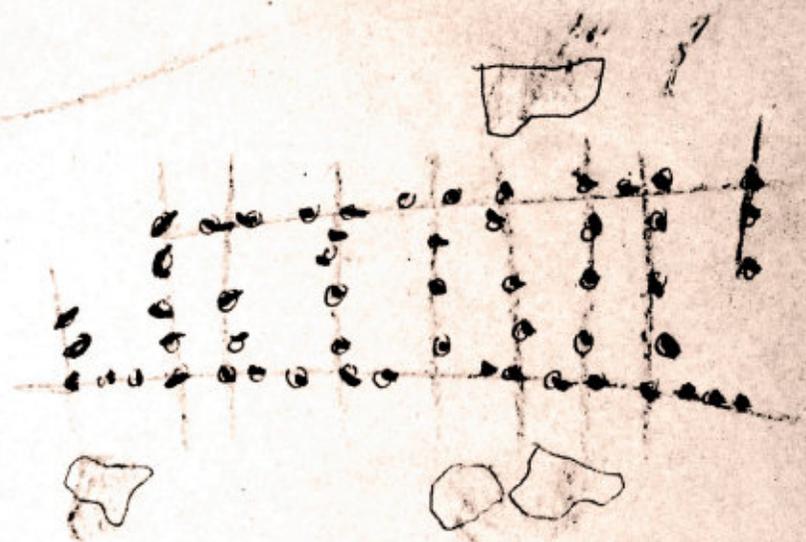
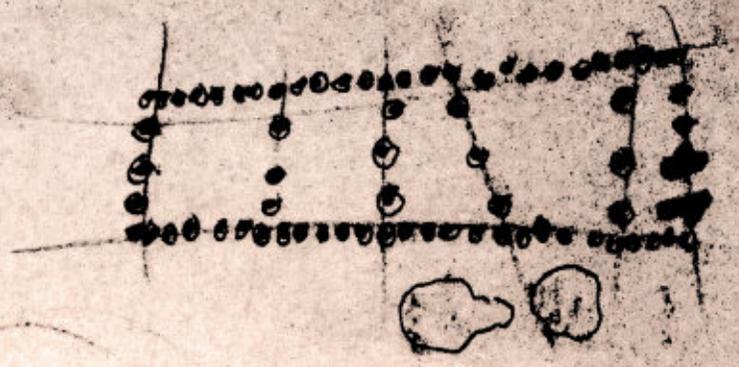
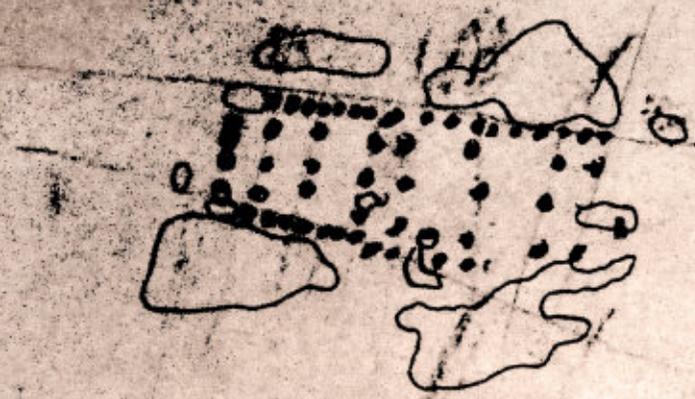
Brickle (2013)

Figure 5.2. The three overlapping houses at Berry-au-Bac *Le Vieux Tordoir* (Aisne). Houses 630 and 620 date to the RRBP, while house 625 was built during the Cerny period. The larger blocks of colour represent the loam pits and the site is cut by a First World War trench and ditch (represented by parallel lines). After Dubouloz *et al.* (1996, 18).

Figure 5.16. This figure shows the surviving post-pipes of house 590, Barry-au-Bac *Le Vieux Tordoir* (Aisne). After Allard *et al.* (1995, 60).

diagram overlay: Ingold (2007)

Figure 3.1 The meshwork of entangled lines

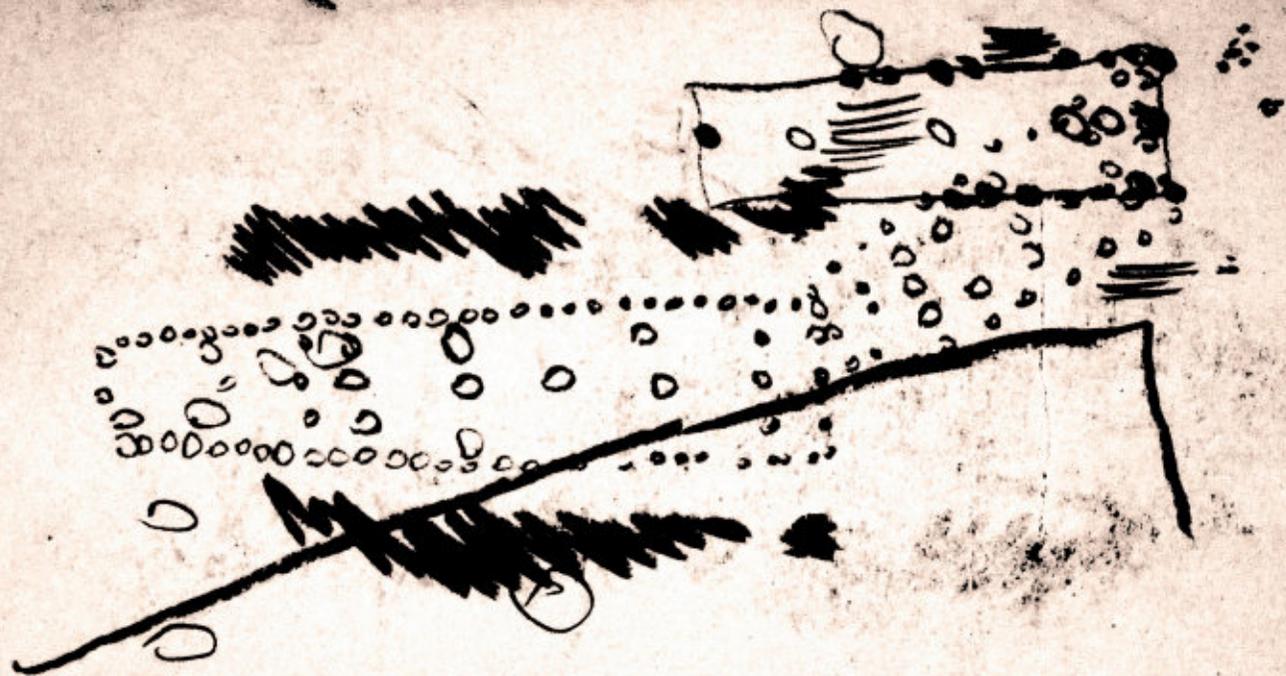


[33] to further quote brickle "The overall sheer variety in settlement form shows to us that these senses of community were in no way fixed, but rather fluid and particular. Individuals, households and wider communities were by no means rooted to one location, nor experiences around the wider community permanent and fixed. We could argue endlessly about what the house layout might have symbolised to the inhabitants or visitors to the house, but the continued manipulation of post-spaces would have meant each house was a slightly different engagement between people and architecture. If house form had remained truly stable and not open to manipulation it would not have continued for so long as it would not have been able to play a role in the ongoing negotiation of the different possible ways of being in the community"

Brickle (2013)

Figure 6.5. This figure demonstrates the **trapezoidal nature** of longhouses from the Seine and Yonne valleys. A: House 3, Balloy. After D. Mordant (1991, 34). B: House 1, Charmoy. After Delor (1996, 298). C: House 4, Gurgy. After Delor (1996, 299). D: House 4, Villeneuve-la-Guyard. After Prestreau (1992, 176).

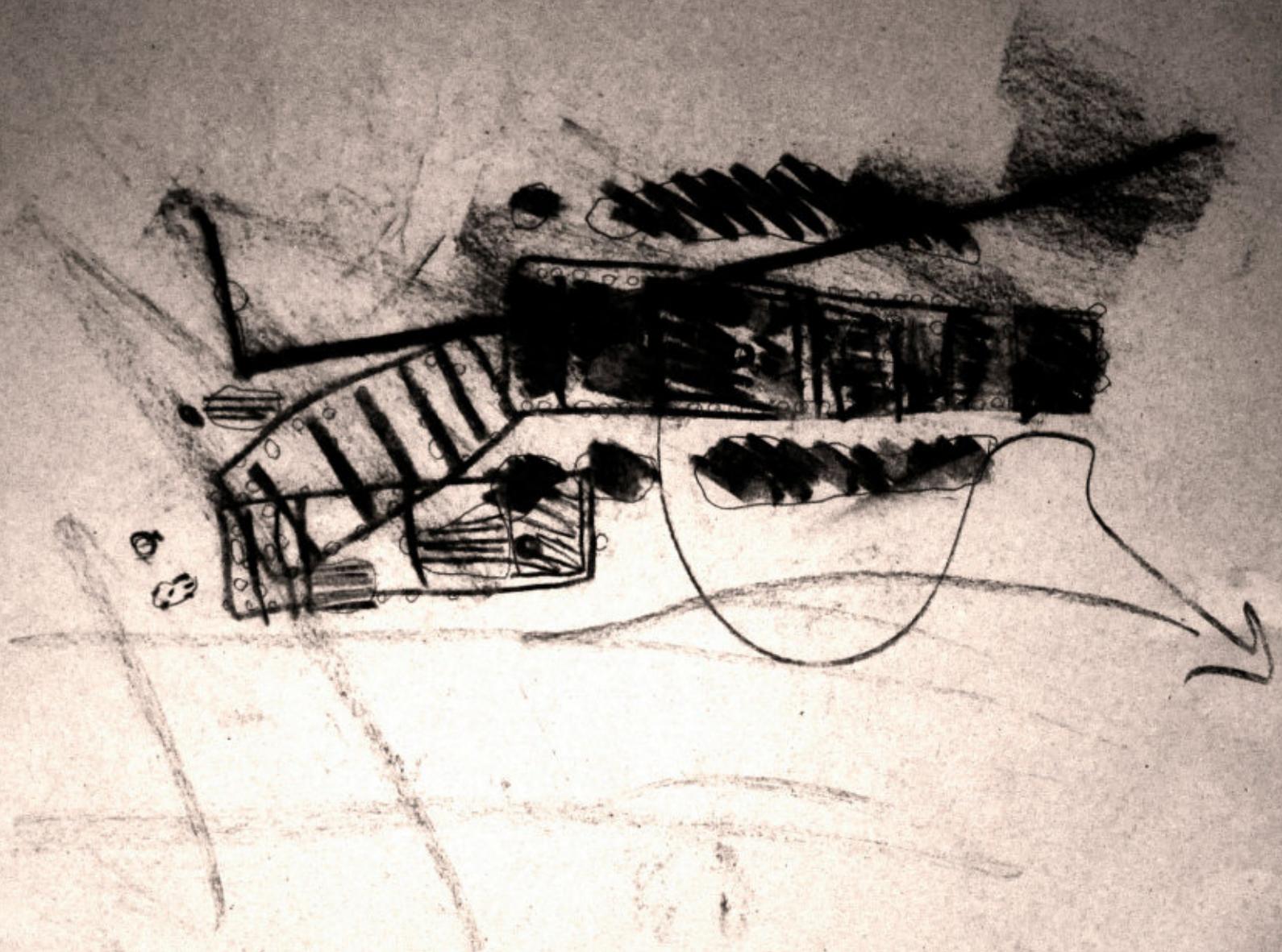
Figure 6.6. Two examples of the 'Charmoy-style' entrances to longhouses emphasised in red. A: House 1, Charmoy *Sous les Ormes*. After Delor (1996, 298). B: House 5, Gurgy. The blue pits show the position of the two internal pits and the green highlights the wall trench. After Delor (1996, 297).



[34] and by witnessing the variance in duration at a settlement, in a longhouse, and the space of time between building phases, we can shift from thinking of community as "stable or built up successively from the same affinal relationships at each site" towards "an inherent variability in the relationships that were created when a settlement was built." brickle believes that "relationships were by no means fixed and each household seems to have been free to reaffirm or break existing ties."

Brickle (2013)

Figure 5.2. The three overlapping houses at Berry-au-Bac *Le Vieux Tordoir* (Aisne). Houses 630 and 620 date to the RRBP, while house 625 was built during the Cerny period. The larger blocks of colour represent the loam pits and the site is cut by a First World War trench and ditch (represented by parallel lines). After Dubouloz *et al.* (1996, 18).



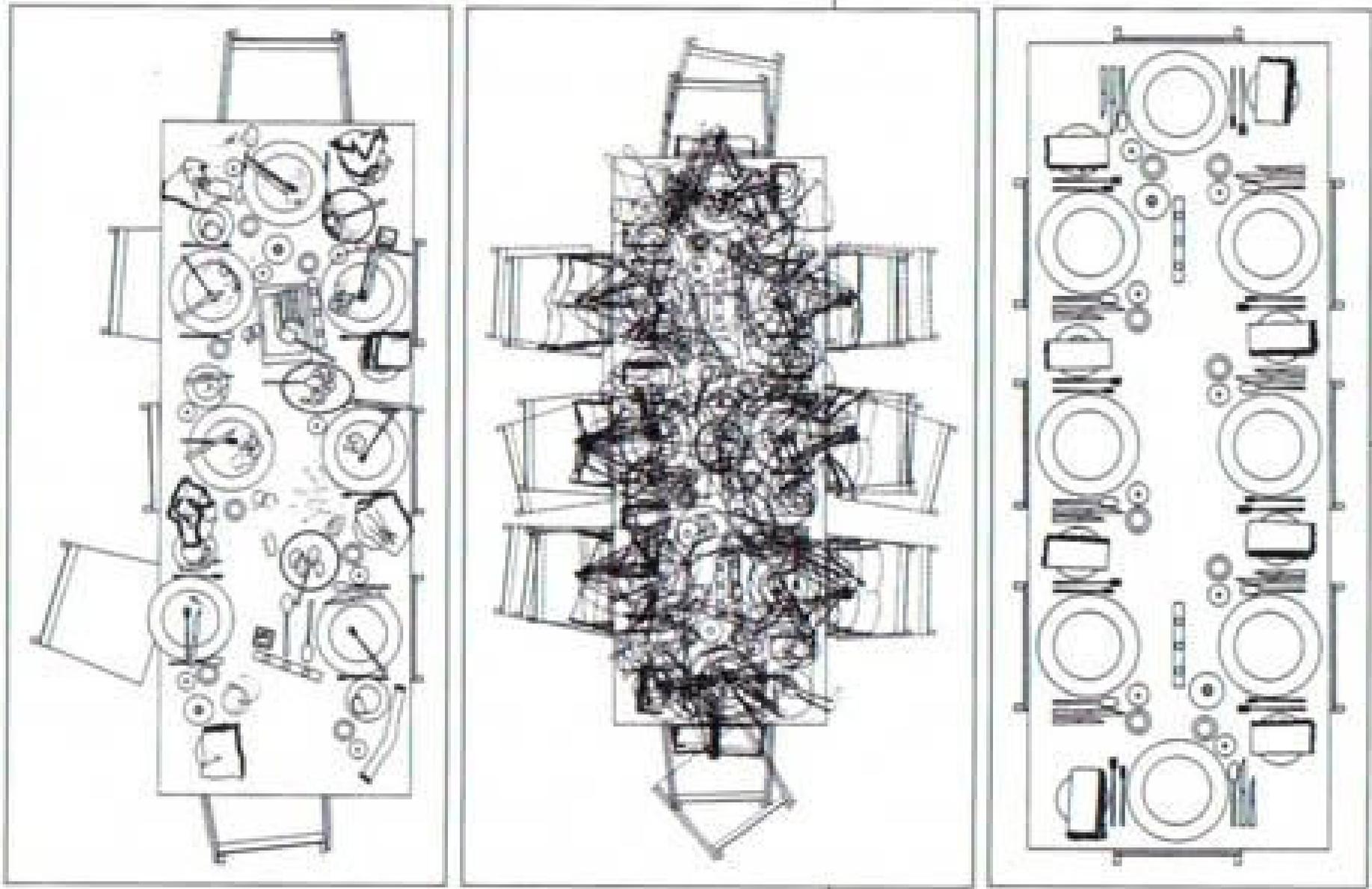
[35] to keep quoting brickle "there is probably no one model on which relationships were constructed during the LBK– even the burial assemblage is extremely varied, The independence and differing identities of people, households and communities were thus not rendered through hierarchy or rigid social structures,

but rather fluid, varied, and created through different contexts..... Hence, rather than a hierarchical model in which people constituted houses, that then formed settlements, which in turn bonded together in the formation of a region, LBK social relations were composed out of specific bonds, in which their scalar situation is the context in which they formed, not what they were determined by."

Brickle (2013)

Figure 6.4. Houses 6 and 7 at the site of Gurgy. House 6 is represented in blue, house 7 in green. The red dots indicate internal pits. The internal postholes have not been coloured as it is more difficult to determine whether they belong to house 6 or 7. After Delor (1996, 301).

Doe-Het-Zelf Merkplaats:
A conversation on
Making - a
transcribed talk
with Michele Portioli
at HZ Rotterdam,
- with annotated drawings



Increasing disorder in a dining table, by Sarah Wigglesworth and Jeremy Till

Tomi: Recording is a contradiction because, as you were saying, how those discussions which are so much beyond the few word description of something... which is this somewhat secret... only the people there know... well now maybe we are revealing it, but I think its an interesting idea.

Michele: Are you recording? Ah ok, so you started the recording with a doubt about what to record

Tomi: Yeah and I feel thats always how it is... I liked what you were saying and I wanted to catch it, but I missed it

Michele: It changes a bit the... knowing its being recorded

Tomi: Yes of course

Michele: Because then we also need to think about how it will be to transcribe it.

Tomi: Yes but sometimes its also nice to record not just for the sake of turning it into a document, but also just for the sake of memory

Michele: Thats also whats going on in parallel with the diary [of the Tower of Love] thats also a recording

Tomi: Yeah, and the orientation can be different, in the modes of how we record, and their intentionality. Same with maps and drawings. You can make maps, and drawings and stories for your friends in order to help them to get somewhere, to meet you somewhere, to find you, to know what... the shape of something is, what the size of something is, as that can help them plan or think about how to do more things. Or you can make those things with the intention of exploitation, conquering, controlling... The orientation or the difference can be subtle sometimes, but quite real.

Michele: Thats a quite big thing going on in our discussions, and it could be connected to our discussion about the tower when we brought everything for example slowly from one place to the other one. From the old place of the tower to the new one. And also the rhythm that was behind the construction which was with the intention of... anti-capitalistic, anti-exhaustive (in the coercive compulsory sense)... maybe in-efficient instead of efficient. Taking our breaks, having our own pace... And it's like what you were saying.... right now. So one thing can be done with a certain intention and is not related with what generally is conceived to be the form of the construction itself.

Tomi: Yes, that it might look like one thing but in fact be quite another thing. And I think I was already following one of your vectors when I was

beginning. Because you were saying that the construction of the tower is also similar to a different orientation because you're building something but you're making it on different terms. Terms which you are deciding with the people that are involved.

Michele: Ah yes, and was similar to the notion of recording itself, the having a diary, which could be done backwards way... I don't know, used as a weapon against... or to use it in a completely different way than having a recording... -- like the one we are having now. So the concept is not much what you're doing but how you are doing.

Tomi: And there was something else you said... I can't remember exactly.. but something about how people were deciding to take breaks and rest at their own point.. and there was a word you were using...

Michele: .. I said about the pace, our own pace and our own rhythm- re-accounting differently for efficiency and productivity. Doing something, constructing a building, not in the way which is generally meant by efficiency and productivity, but still doing that, building effectively, through this other how. So you have in the end the tower, you manage to reach what it is you want to build, but with other meanings (means).

Tomi: But it seems like you were kind of recognizing in the way that we were building there was this balance between still constructing but constructing in ways which are not limited or connected to the dominant modes of how construction *has* to be, but that you can construct things not only slower but with different considerations and more considerations.

Michele: And then the focus is

shifted to staying in the place. Away from building and towards doing something, for us, our well being. So the focus becomes us, as a group of people more than the tower as a physical structure. A concern about ourselves and that we could enjoy that night. Not so much caught in the anxiety that we finish before sunrise and risk being seen building, but to enjoy the moon, the cold, the sound of the highway. And the darkness, and the mud, and the feeling of being there, in the park, among the bushes, being protected, but exposed to the lake- safe but open, free but afraid of being seen. And you enjoy those feelings.

Tomi: I like this attentiveness and really having to pay attention to what is around you. You said it well. Why do you think it is so imperative that we make things in this way? Maybe its not the right question, because I don't want to make it compar-

ative but I'm not sure how to ask the question otherwise, so I will— what do you think pulls those aspects out, or which parts is more urgent: the slowness or the being with other people?

Michele: Hm yeah wow, maybe let me start from something that can be more chronologically related. At the beginning I went there with the idea of like (12:27)

Tomi: So I kind of sense that you are also connecting... there is quite an integral link and tie between the slowness and attentiveness with caring, and responding and constructing well-being between people. Because in order to be attentive to each others needs and desires and what we want to do and what should we do, we also need to be slow and attentive to each other and surroundings and environment around us in order to act and do those things, which go against traditional dominant

logics of, not only the pace at which something is constructed, but the pace at which it is conceived and valued and what that value is for. Which you could say there is a certain speed of capital which takes priority that the capital must continue to move and accelerate and grow at such a pace that everything else, all other aspects of life become completely negated and discarded and cannot be considered because they get in the way of this processual incessant march, this unrelenting speed, towards the growth of things that destroy our capacity for life. And we have to stop and be like "why the fuck are we building these things, and whose well-being is it for?" I mean of course you could say its for the well-being of some fuckers who have addresses and names, but there is also this impending logic of things having to be built for no reason we remember anymore. So to move slowly with love and care is a bit of resis-

tance to that, and those things are quite integrally tied.

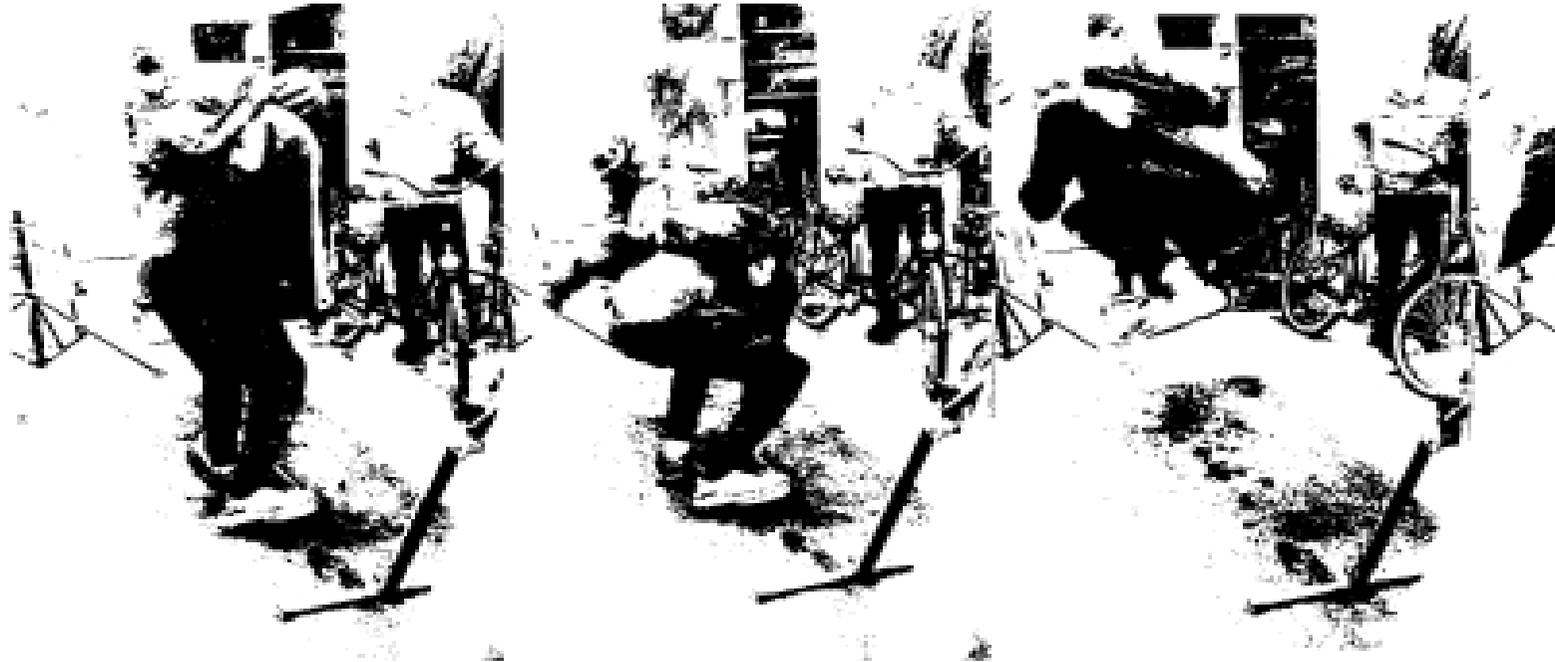
.. But how was your experience then in the ways we were working together, with the rhythms of rest and discussions about what we should do, and should it be and how would we link that to those sorts of actions that happen in the bike workshop? Where do you see overlaps, or also if you just want to comment about how those actions happen. Because I think in the bike workshop, each time is also an experiment in making things with other people, and having to be jointly creative with the other people. In my mind— not to be, ... well I'll just put things out there— each person comes in here, thats another specific construction that we build. It's a very specific person and each person is different. We have such a range of people who come in here with such a range of experiences, range of knowledges, range of

bikes, range of problems, range of amount of time that they have to deal with the issue, range of the tools that we have to do it, knowledge we have to fix that problem, and so on. And all of those specificities come together in this web in which each action, each act of making something, or fixing something, is different, and requires us to not be that machinist, capitalist or hardcore marxist who smashes the same thing the same way each time. But we need to be very attentive and improvising each time, and responding to the specificities of that situation. There are probably more variables that I'm not thinking of, that go on infinitely- language, barriers (or opportunities- because sometimes you have to speak more with your hands), backgrounds, etc...

Michele: And also trying to solve problems that we don't

know. Like either the people that have a problem with the bike, and also us the volun-

attentive of the time the visitor has, or the requests that people have, and to overcome the



A kickflip at the Werkplaats, 2018.

teers. So overcoming all these barriers which could be considered not barriers- so none the less we have to be caring and

thing which is out of our knowledge, and together find a way to interact with each other and trying to do something that we

don't know. Like create knowledge and arrive to formulate a solution together, with all the

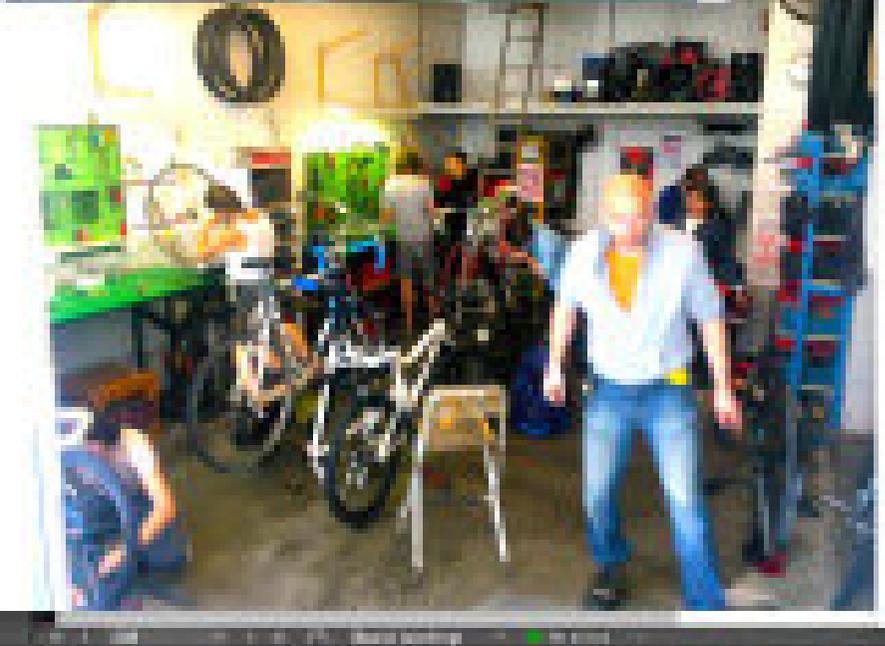
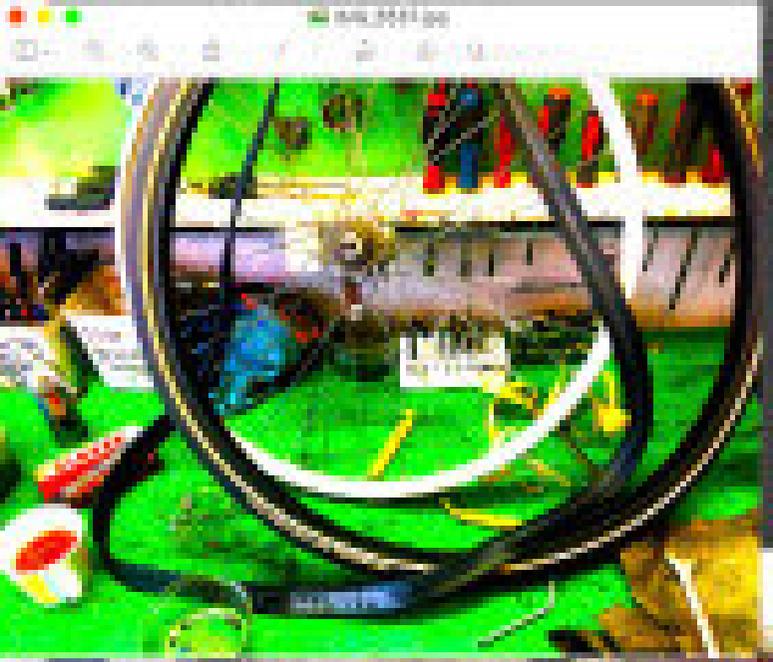
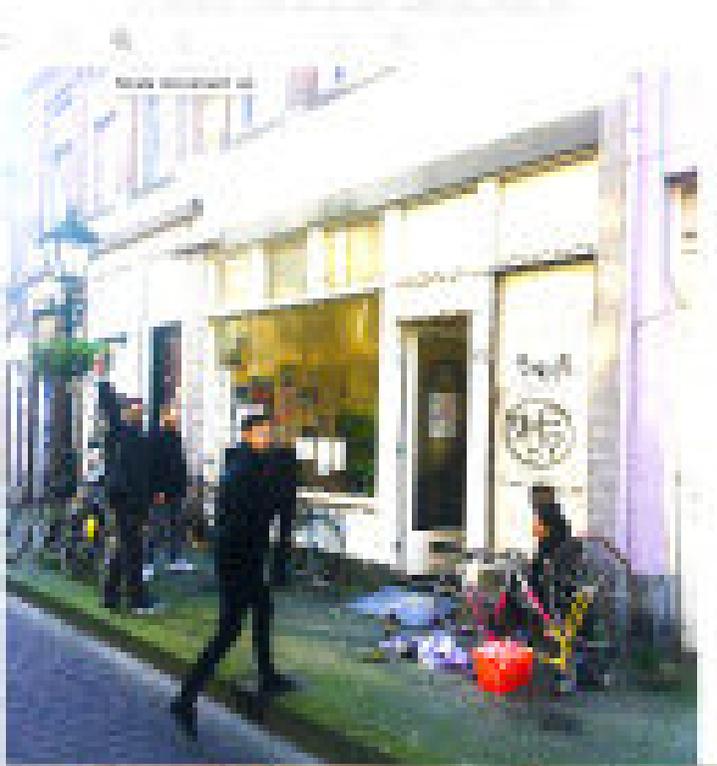
ple. We're learning how to give the best welcoming to the people, like how to interact with

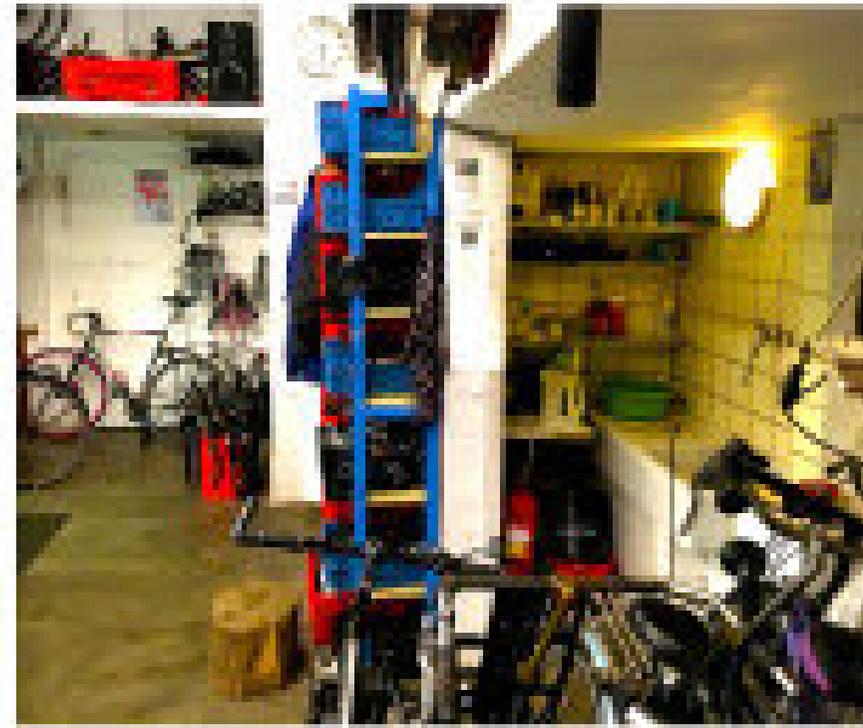
(and remaining stable) through my own research, but something people driven (produced by experience and contact with others). Every person brings something—me the people around me, and the person who comes to fix the bike, and hopefully also that the workshop itself is enriched a bit, not just from the bike that is fixed, from having a better bike, but also having had the feeling to have built something also. Which could be physical building, relation building, and building the way in which you exchange or grow knowledge, feelings, enthusiasm, emotions. Because you have all the kind of emotions of joy and frustration, which is shared, which is something that doesn't happen in a normal shop. You don't see or feel that the people who fix your bike are frustrated, or if you are the cause of some frustration or some joy. But you just exchange money for fixing, and because you are confronted with all these other peoples

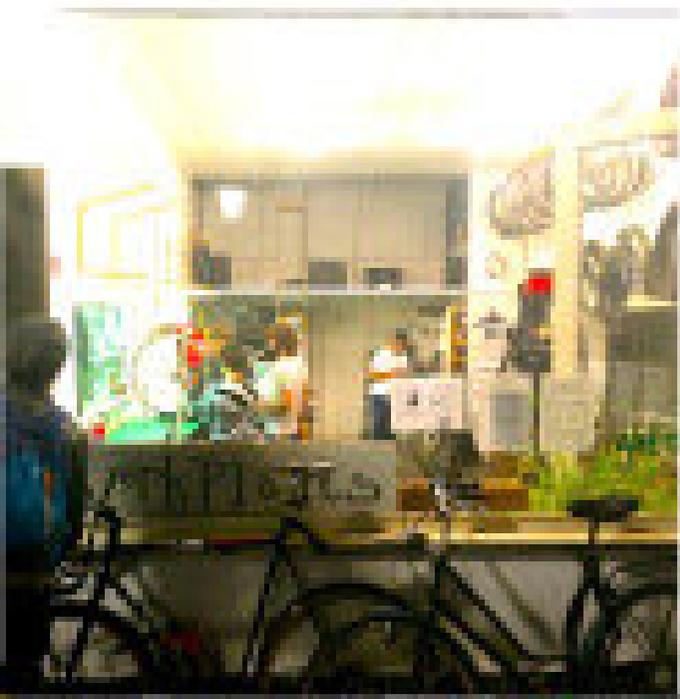
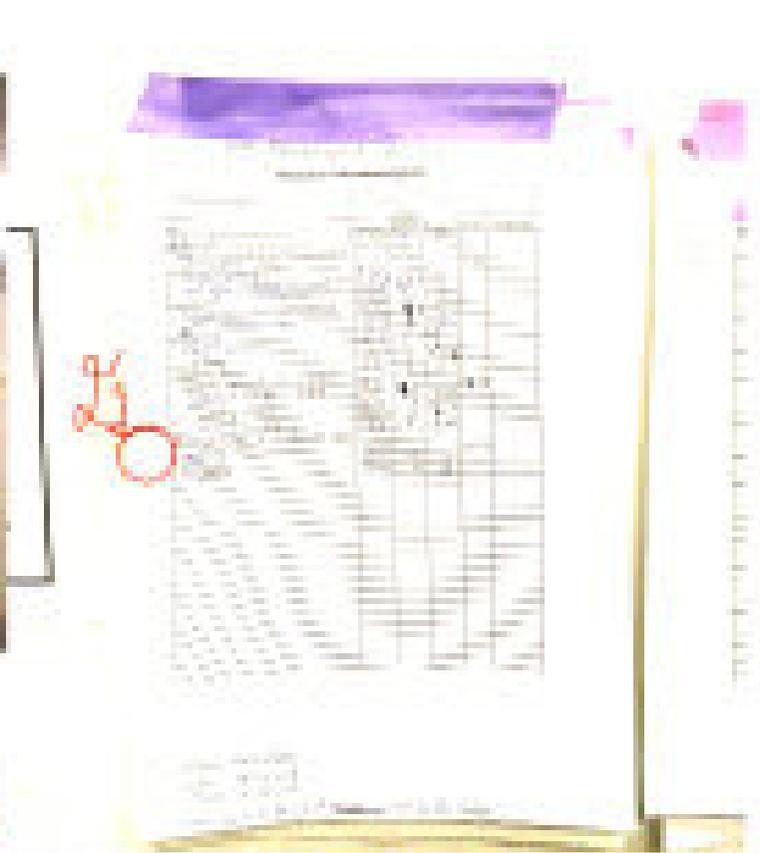
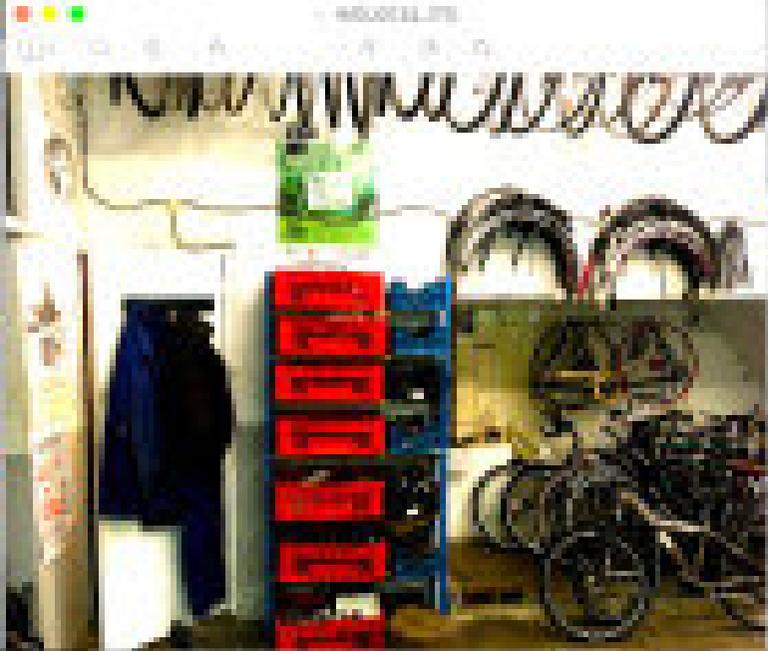


variables as it is as you were saying. And we are building our knowledge ourselves, of what we know about bikes, and also how we build the relations with peo-

ple. And that is something that I feel has been building in my mind—that is a knowledge which keeps on building, because it is not like it is built up







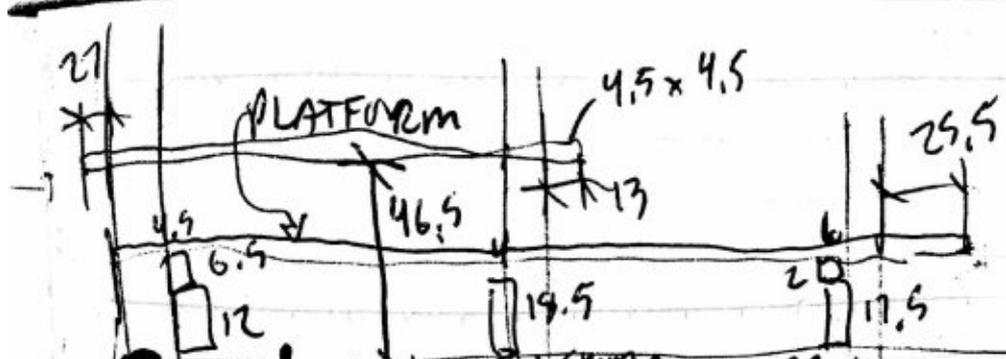


feelings you relate more your actions. You say "ah wow, maybe I do something that I— up to now assume that I put my bike in a box, in a bike workshop which is called 'shop' and I get something back in exchange of money, and now I have to deal with emotions, and how do I feel? I realize that I could feel bad because I cause frustration to a person, or good because I made the volunteers happy." And you are finally in contact with people, sharing these emotions. Which can be a critique of the dominant logic in the same way we spoke about with the tower, of the slow pace and the breaks and the attentiveness of the well being of the people (who you also relate to and with whom you share pains and joys with more), and I think they are similar in this way. You do something, with people, and it contains all these aspects which you don't usually realize, both when you buy a house, when you buy a bike or when you pay for repairs, but they are there.

Tomi: Yes, and all of these exchanges or building of relations of knowledges and emotions are brought together not merely to fix a thing or build a relation, but to do both things, simultaneously, which produces a power, because it grows both the things which literally enable us to move (the bike) and our ability to do it again. Because we know more— jointly— and we know each other more, and we feel closer to each other, because we have gone through this process of discovery together, which evoked and produced emotions which are as you say, typically removed from the process of construction or repair, or making in general. It produces the ability to be affected by each other, and to turn that affection into an action, by affecting us more, and our environment. Which is done by, as you say, a certain opacity to the process of making. Making of bikes and towers, but also opacity of making knowledge. None of this is happening

in an exclusive space, but in public, in a shared moment between the people engaged in it. So know we both know it, because we were there. And we can more easily join in with the movements of each other, to enhance those movements more, through attention, care and presence. And because we have the tools and the space, the physical space, to do it as well.

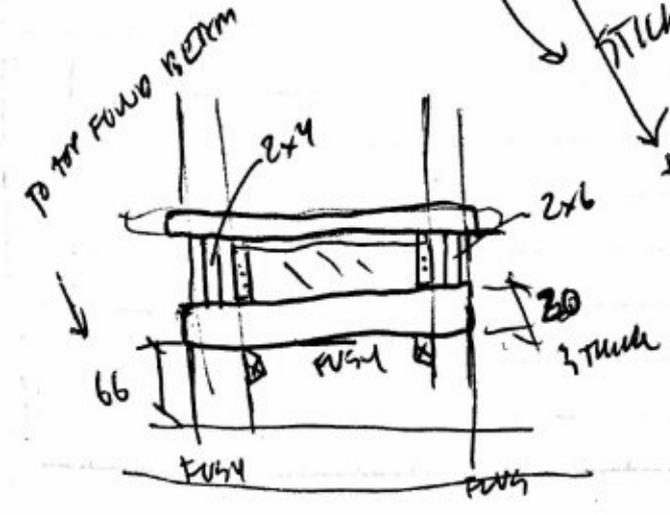
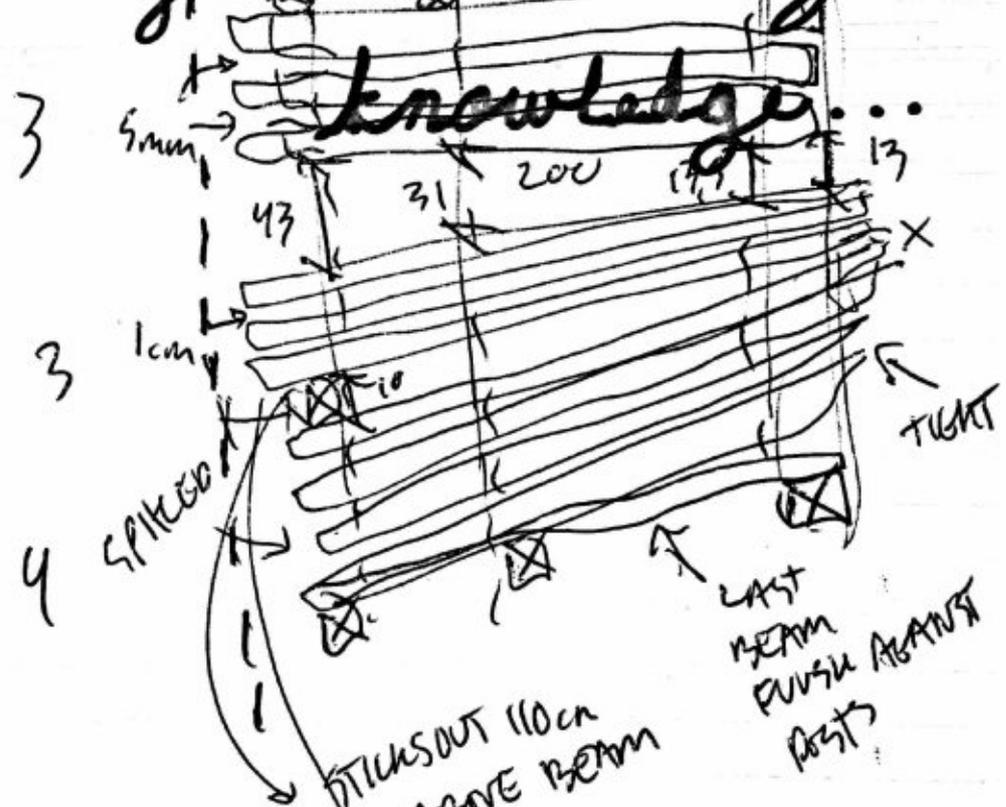
... to be continued...



Epilogue: Memory is creation...

BEAMS
FUSH

Memory is knowledge...



While memory may be everywhere the same, its content and pretext must be seen as fundamentally different; it actually is difference. In mourning, this difference manifests as incommensurable loss; in memory the collective act of dealing with such losses becomes imperative and part of a particular community's identity. Such exploitation is to be answered in the name of memory, but it is obviously not enough to invoke its multicultural concern; this is bound to remain, by definition, a split affair. The survival of the mnemonically fittest cannot be the goal of a community's politics, and the liberal distribution of memorials is no solution. Thus, learning from other memories rather than establishing one's own memory, indeed, "incorporating" the memories of others into one's own cultural embeddedness, may be imperative. Put the other way around, we will have to learn, in the "learning of learning" that is memory, how to read and reread the crypts and encryptions of cultural "intelligence."

When one works *on* work, on the work of mourning, when one works at the work of mourning, one is already, yes, already, *doing* such work, enduring this work of mourning from the very start, letting it work within oneself, and thus authorizing oneself to do it, according it to oneself, according it within oneself, and giving oneself this liberty of finitude, the most worthy and the freest possible.

One cannot hold a discourse *on* the "work of mourning" without taking part in it, without announcing or partaking in [*se faire part de*] death, and first of all in one's own death. In the announcement of one's own death, which says, in short, "I am dead," "I died"—such as this book lets it be heard—one should be able to say, and I have tried to say this in the past, that all work is also the work of mourning. All work in general works *at mourning*. In and of itself. Even when it has the power to give birth,

even and especially when it plans to bring something to light and let it be seen. The work of mourning is not one kind of work among other possible kinds; an activity of the kind "work" is by no means a specific figure for production in general.

Inconsolable. Irreconcilable. Right up until death—that is what whoever works at mourning knows, working at mourning as both their object and their resource, working *at mourning* as one would speak of a painter working *at a painting* but also of a machine working *at such and such an energy level*, the theme of work thus becoming their very force, and their term, a principle.

Benjamin has unmistakably told us how to view the matter. What we find is severed from its context and itself broken – an artifact of the human figure destined to become object in a world of art rather than of biography. Yet if we can find our way back to the beginning, he weaves a context from which, it would seem, nothing can ever extricate itself: the insistence on medium and the return to the same, the layerings and deposits in which we are to strew the earth about as we engage in a performance that renders unintelligible the difference between digging up and burying. As we dig about in the past, we indeed seem to enter it. Not only because that which is found is not what was. Language has told us that remembrance cannot unearth the past but only serve as its place to be viewed (*Schauplatz*). Benjamin's passage transforms in a layering of similes and images that tells us nothing of the author's past but everything of the scene of finding it. Remembrance becomes so like the earth in which dead cities are buried that she who is in search of lost time must bear herself like one who works – not with pen but with spade in hand – contenting herself with that which can be spoken of only as resembling the ruins of someone else's era. The *Chronicle's* linguistic performance, then, carries out both archaeological dig and self-burial through a maze of rhetorical figures that leaves nothing as it was. But then again, Benjamin admonishes us about what should be written down in all this.

We have only begun to explore this topography filled less with people than with their names, less with things than with their images. That the image in its disconnection might create the (illusion of) thing and even be taken for it is the pervasive possibility of mistaken identity and of the fragility of our perception.

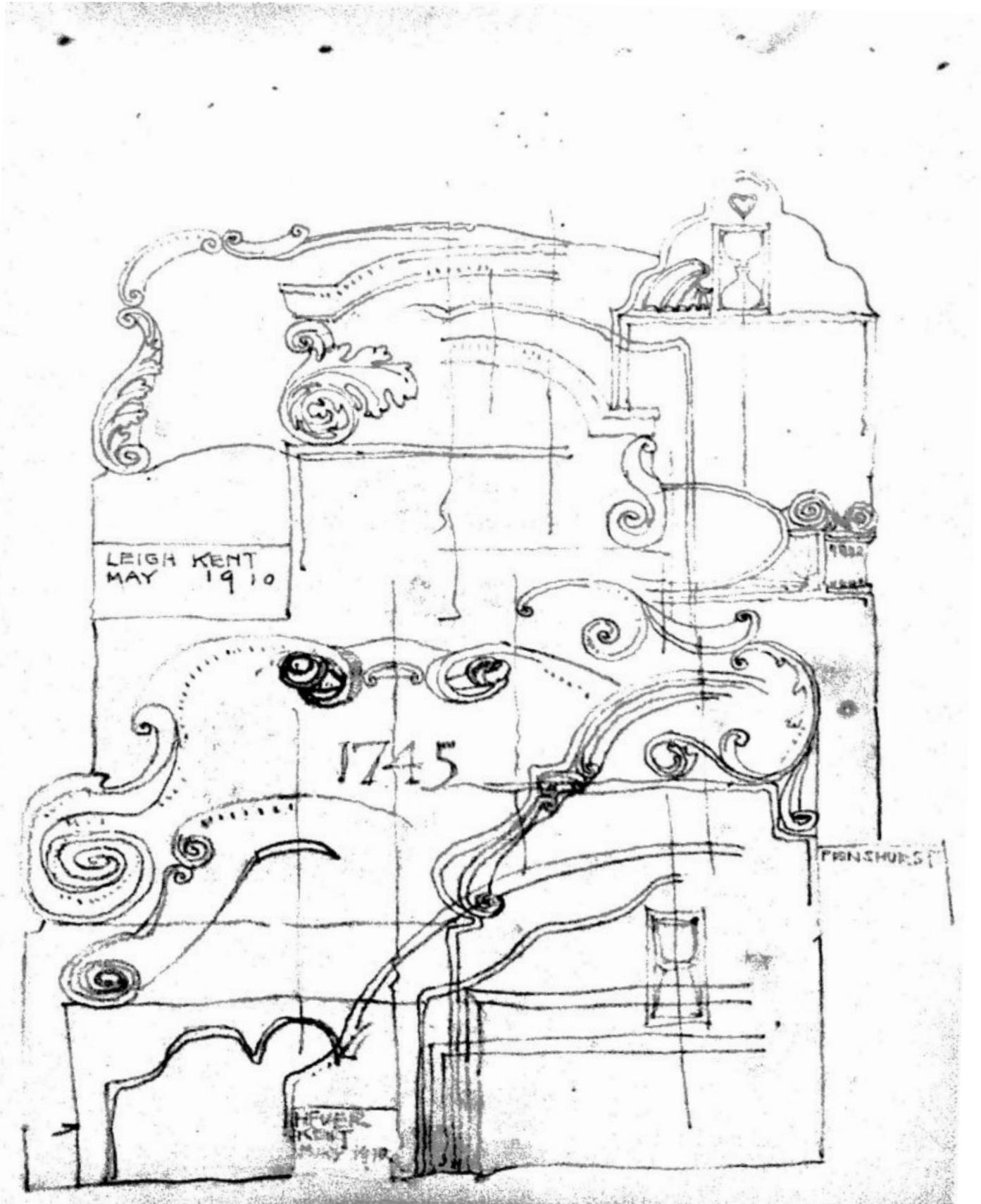
All of this in the name of a tradition Benjamin calls topographical (in ironic relief, no doubt, to the biographical). But Benjamin's topography as it performs its connecting to the dead is hardly a question of mapping a surface – rather a displacement and upheaval of that surface in search of one's past. The passage that explores that search claims to define the relation of memory to the past, the issue of autobiography – a treasure, then, in this labyrinthine text where nothing has proven more disorienting than locating its point of departure. That relationship, we read, is unmistakably signified by language:

Thus language signifies in a way that cannot be misunderstood – but neither can it be understood – that remembrance is not an instrument for gathering information about the past but rather the medium and theater in which it is embedded and performed. The past is articulated in a glasslike voice – at once window or

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