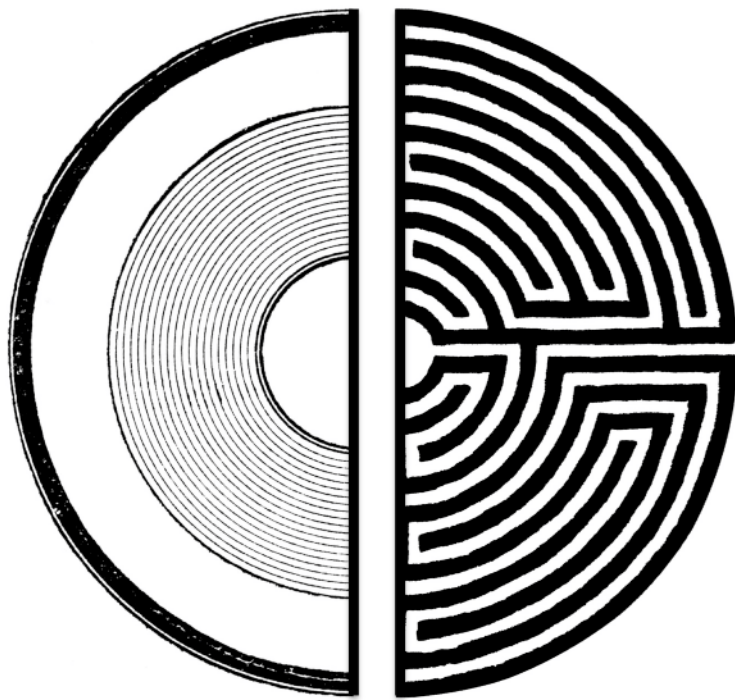**From Theatre to Labyrinth:**

In Pursuit of Critical Engagement with Archaeological Heritage

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Ph.D, Volume I: Thesis

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Volume I: The Thesis

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In 1897, Salomon August Andrée, Knut Frænkel and Nils Strindberg used a hydrogen balloon to fly over the North Pole. The balloon departed from Sweden and crashed to an ice pack near the Arctic Circle. The expedition failed and the three men died under unknown circumstances. Andree's expedition log, a few messages sent before the crash, Strindberg photographic plates and part of their equipment were recovered in 1930 during another expedition to the Arctic. While the initial aim to cross the North Pole was not accomplished, the 1897 expedition explored the boundaries of the Arctic Circle, tested the limitations of its navigation technologies and strategies, and produced a record of the difficulties that the ill-fated team encountered. The story is here abbreviated as a metaphor for the adventurous and ambitious journey of theorising complex cultural phenomena, like engagement with heritage.

This thesis is similarly the diary of an overly ambitious journey that set out to identify architectures that support memory four years ago and finally investigated spatial metaphors that shape institutional interaction with remains of the past. The unfamiliar land that my research explores expands between the borders of heritage and cognitive studies. The hydrogen balloon stands for the ethnographic methods adopted; trustworthy or faulty, the means of cognitive ethnography allowed me to explore the 'interaction with past remains is engagement with heritage' metaphor. It also brought me closer to my precious North Pole, to the study of distributed mnemonic processes. Primary intentions and chosen methods have determined only to a certain degree how far I went and how safe my journey was. A series of lucky interventions and accidents also affected its outcomes. The peer reviews of my first

ABSTRACT

In western cultural institutions, meaningful interaction with remains of the past is predominantly discussed as *engagement with heritage*. The complex metaphor helps us conceptualise the abstract notion of interaction as *engagement*, an obligation or a state of captivity, and remains of the past as *heritage*, a series of possessions transferred from time-past to present. The thesis takes a cognitive linguistics approach to examine both primary and complex spatial metaphors that support western conceptualisations of interaction with past remains. It also employs the means of cognitive ethnography to examine their effects on two ecologies of engagement: (i) a storytelling and object handling workshop hosted in the Kelvingrove Museum and Art Gallery, and (ii) a workshop of archaeological practices held in the moorlands of Caithness. The passage from public to professional ecologies serves the identification of those spatial metaphors, conditions and practices that can support critical engagement with archaeological heritage.

In the thesis, I suggest that, in western tradition, time-past is predominantly conceptualised as a constraining space, and interaction with its remains as a form of captivity: of containment in, entanglement with and overview of a constraining past *locus*. These three spatial metaphors give rise to at least two more complex ones, to past as a theatre and past as a labyrinth. While the theatrical metaphor dominates the design of public engagement programmes, the ethnographic investigation reveals that practices of professional engagement are mainly shaped by the labyrinthine metaphor. It also shows that while the theatrical and the labyrinthine metaphors are reverse syntheses of the three captivity metaphors, each of them addresses past spaces with different needs and qualities. The theatrical metaphor supports the

immersive confinement of the heritage audience in coherent and delineated past *locis*, and by extension its engagement with a familiar heritage. In contrast, the labyrinthine metaphor shapes the adventurous exploration and the distant examination of obscure and open-ended past *locis* by heritage professionals, and therefore their engagement with an unfamiliar heritage.

In the thesis, I ultimately conclude that the labyrinthine metaphor juxtaposes the risky flights of Daedalus and the entangled explorations of Theseus and Ariadne to the safe confinement of the Minotaur. It therefore gives rise to cultural practices that can support critical and enquiring forms of engagement, by helping us to transgress our inherently contested heritage before we surrender to its coherent versions.

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