



PART 5

TAKING THE ANALYSES AND INTERPRETATIONS ONE STEP FURTHER: ALTERNATIVE (NONTRADITIONAL) DIRECTIONS OF BACH RESEARCH

Like Volume 6 of the 1995–1999 CRP excavation report entitled *Perspectives on Çatalhöyük*, Part 5 of the print edition of *Last House on the Hill* comprises five chapters that treat the presentation of excavation and analytical results as the starting point of more interpretive and synthetic studies, sometimes falling outside the boundaries of traditional “site reports.” Like the CRP, we include them in our volume rather than as separate journal articles, since we feel that they demonstrate the contextualization and recontextualization of the BACH project in a broader set of questions than more traditional questions of “what happened in the past.” The context in our case comprises a certain degree of reflexivity in how narratives about the past—especially in the absence of any written records of that time—are constructed by twenty-first-century archaeologists from industrialized and urbanized countries that are steeped in traditional values of colonialism and militarism. How can these narratives be best disseminated to broad audiences who have expectations of immediacy, immediate results, and visual stimulation wherever and whenever they may be in the world, in a way that does not compromise the transparency of the interpretive process of archaeology? What is the effect of our narratives of discovery, interpretation, and synthesis on people with different expectations? Can we broaden our narratives by incorporating the imagined and experienced multisensorial world and body?

Thus, we address in *Last House on the Hill* a number of topics that reflect the interests of the BACH team and that have not been addressed so explicitly in previous CRP volumes—for example, the intricacies of house construction

and maintenance; replication and experimentation with full-scale models to investigate prehistoric life and the formation of the archaeological record; digital documentation of the excavation process and open access to the recontextualization of the media record; the construction and the multisensorial experience of place both now and in the past, including vision, sound, and touch at Çatalhöyük; and exploration of virtual representation and the presentation of our work on the Internet. Some of these have been incorporated into earlier parts of the print edition of *Last House on the Hill*.

In this Part 5, Mirjana Stevanović and Ina St. George (in Chapters 22 and 23, respectively) both seek to enrich their experience of the lost and fragmented world of Neolithic buildings by experimental replication of the process of constructing and elaborating prehistoric structures. Their investigations both involve empirical research, but also collaboration and consultation from local builders (both men and women in the surrounding villages). Mirjana Stevanović incorporates the results of her replication of brick and mortar construction into her chapter on Neolithic house construction in Part 2. Ina St. George was a member of the CRP conservation team of 2003; her interest in the recording and conservation of painted wall plasters coincided with the experimental painting of wall plasters in the Replica Neolithic House.

The Replica House was a unique contribution of the BACH team and one that reflects our long-standing interest and experience in the use of experimental research to investigate empirically the human manipulation of materials in general, and especially architecture. The Replica House

had a beneficial side effect in the public presentation of the prehistoric past to visitors of all ages and backgrounds. The Replica House was often the starting and end point of a visit, and definitely its high point.

The presentation of the prehistoric past to ourselves and to the public was always a significant focus of the Çatalhöyük Research Project as a whole, including the BACH project. Attention has been paid to the management of the site as a cultural heritage place, with planning for an expanded future during the lifetime of the umbrella project, perhaps culminating in its status as a World Heritage site. All members of the project were aware of this theme in our presentation of multivocality and multiple interest groups, with a number of publications addressing this issue. The publication of an international project on Mediterranean prehistoric heritage, in which the Çatalhöyük Research Project played a vital role, made significant contributions to this dialogue and was one of the starting points for Ruth Tringham's chapter on "The Public Face of Archaeology at Çatalhöyük" (Chapter 25). The other inspiration for that chapter was experiencing the effect of the BACH repurposing of Çatalhöyük archaeological digital media for public live and on-line performances.

Two chapters in this section address the growing interest in the idea of approaching the people of the past through both contrasting and common sensorial experience of a place that exists now and also existed in the past. Michael Ashley addresses this theme through the sense of vision in Chapter 24, anchoring his ideas in the empirical data of vision science as well as interviews with archaeologists on-site. He draws attention to the contrasting visual experiences of Çatalhöyük in the current interior sheltered spaces on the mound as well as in the prehistoric enclosed interiors.

In her Chapter 26 that concludes the print edition of *Last House on the Hill*, Ruth Tringham approaches these challenges through an exploration of the full-body multi-sensorial experience of both modern (archaeologists) and Neolithic residents of Çatalhöyük. In her chapter, she emphasizes the sense of touch, expanding its sensations beyond the obvious haptic sensations of surface, form, pressure, pain, temperature, and texture, to include the full-body sensations of balance and the sense of movement in any part of the body. An important aim of the excavation program at Çatalhöyük—and the BACH Area was no exception—was to construct movement through space within and around the houses by the prehistoric residents and visitors; the tasks that were carried out in different parts of the house, on its roof, and outside its walls; the social practices of communication with members of the household (dead and alive) and with neighbors; and this in terms of repetitive practices and rules, and short- and long-term changes. Tringham anchors her investigation in the archaeological data of the Çatalhöyük project, using existing methodologies such as contact trace analysis and human kinetics. She argues that the concept of "taskscape" enables us to think about the temporality, events, and rhythms of the body's haptic responses, which themselves are essential elements of understanding social practice. She suggests that another anchor to investigating sensory responses in the past is the process by which practices that started as new and unfamiliar experiences became familiar and "en-active knowledge." These are avenues to the CRP's dominant theme of social practice that have been unexplored until *Last House on the Hill*.