

FINID (FINED) TOWNLAND 1851 CENSUS:			
SURNAME	FORENAME	AGE	RELATIONSHIP
WEST	JNO	60	HEAD OF HOUSEHOLD
WEST	ELIZA	45	WIFE
WEST	HALL	16	SON
WEST	JNO	13	SON
WEST	ELIZA	10	DAUGHTER
SHAGHNESSY	[NOT RECORDED]		
ATKINSON	THOS	48	HEAD OF HOUSEHOLD
ATKINSON	LEWIS	46	BROTHER
SCOTT	MARY	30	STAFF
KENEDY	THADY	16	STAFF
ATKINSON	JUDITH	80	MOTHER
CRAWFORD	THOS	20	LODGER
HANLY	[NOT RECORDED]	[NOT RECORDED]	
KILROY	[NOT RECORDED]	[NOT RECORDED]	
HANLY	[NOT RECORDED]	[NOT RECORDED]	

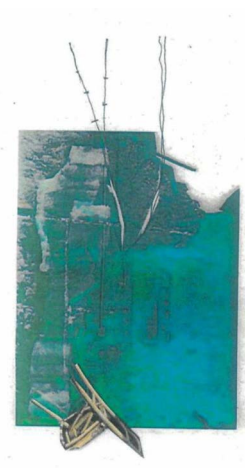
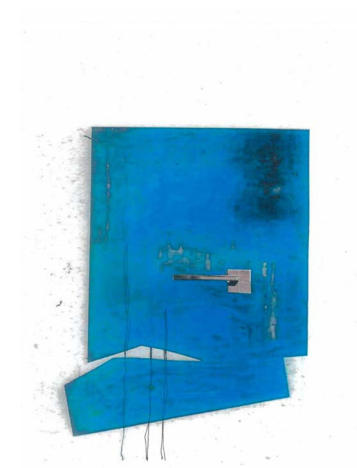
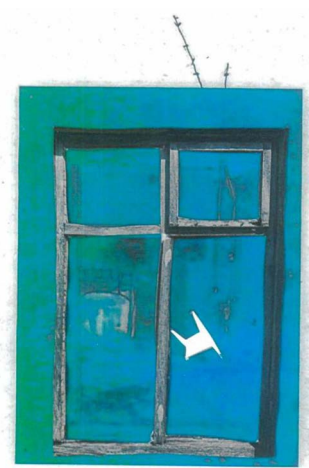
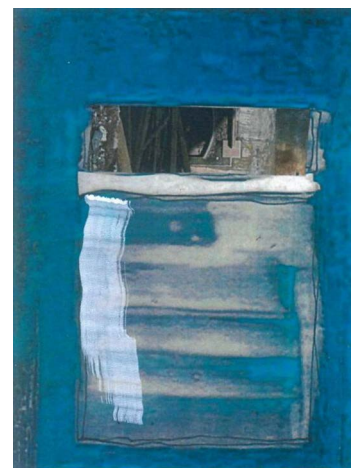
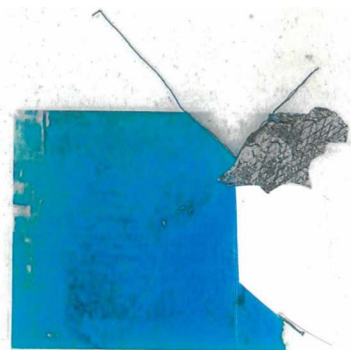
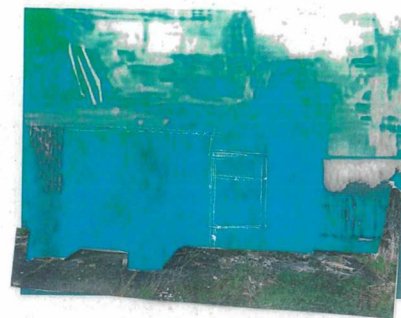
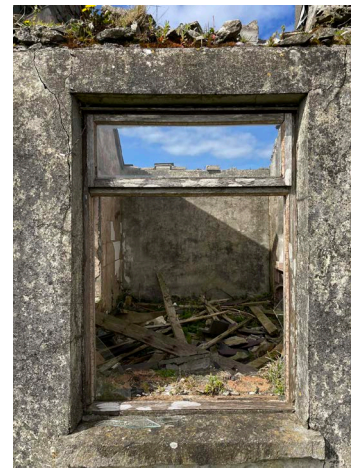
THE PALIMPSEST ARCHIVE:

DISENTANGLING THE HISTORY OF THE STONE COTTAGE

POSITIONS: POSITIONS THROUGH CONTEXTUALISING
Gracie Thornham | 25012768

This project concerns itself with the history, and historiography, of The Stone Cottage in the rural West Coast of Ireland. Georges Perec's (1999) commentary on the threefold experience of ageing in 'Species of Spaces' guides the visual language and rhetoric of the archive, as it is initially be catalogued under the themes: place, memory and writing. Through participatory archiving, the research frames the critical questions: 'What is palimpsestic archiving?' and 'How can multiple histories be conveyed simultaneously within one set of archival material?'.

(RE)POSITIONING

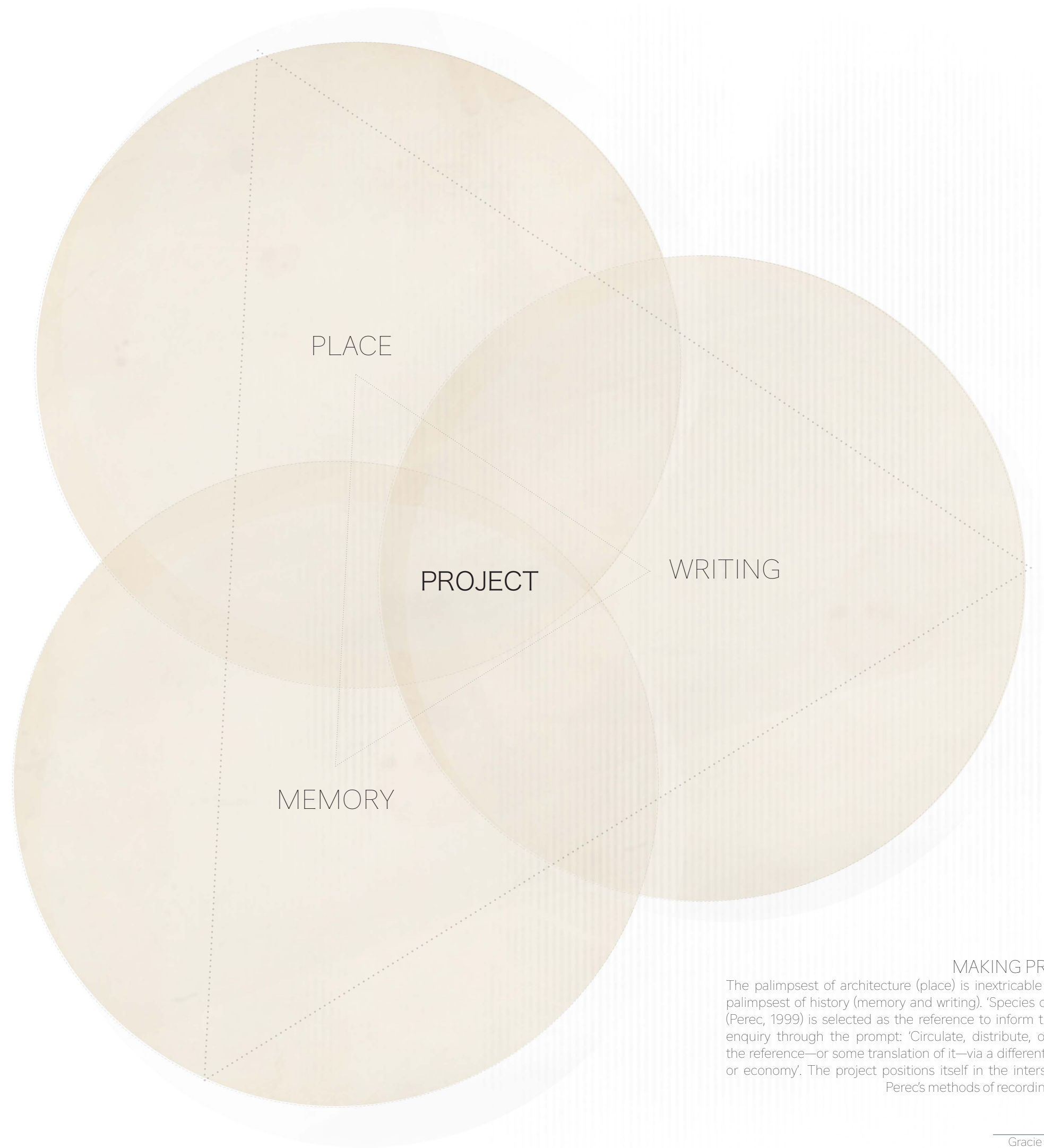


THE STRUCTURE RETURNS TO THE LAND
The image-manipulation investigation in Positions through Iterating was an equally reflective and speculative exercise. The iterations highlighted moments where architectural palimpsest could be observed, amplifying what the building would have once been like. As the images degraded through the process, their visual language began to reflect the landscape of the West Coast of Ireland, speculating that the building materials and structure will slowly return to the land.

‘What I hope for from it, in effect, is nothing other than the record of a threefold experience of ageing: of the places themselves, of my memories, and of my writing’.
(Perec, 1999)

PEREC TRIANGULATION

Georges Perec astutely describes his method of record ageing as a threefold experience. Place, memory and writing are used to explore how the urban environment evolves over time. These themes are applicable to the dialogue about The Stone Cottage and can be utilised as a lens to discern the history of the building.



MAKING PROMPT

The palimpsest of architecture (place) is inextricable from the palimpsest of history (memory and writing). 'Species of Spaces' (Perec, 1999) is selected as the reference to inform the studio enquiry through the prompt: 'Circulate, distribute, or publish the reference—or some translation of it—via a different platform or economy'. The project positions itself in the intersection of Perec's methods of recording ageing.

PALIMPSEST IN
WRITING

PALIMPSEST IN
ARCHITECTURE

PALIMPSEST IN
IMAGE-MAKING

PALIMPSEST IN
MEMORY

PALIMPSEST IN
HISTORY

PALIMPSESTS

Palimpsest can be seen in all facets of life. The definition of palimpsest is *something reused or altered but still bearing visible traces of its earlier form*. The line of enquiry within this studio project focuses on the subject of palimpsest. Defining palimpsest under different themes emerging within the work provides a foundational understanding of how the work responds to the wider context of palimpsest.

PALIMPSEST IN WRITING

a manuscript or piece of writing material on which later writing has been superimposed on effaced earlier writing

PALIMPSEST IN ARCHITECTURE

a built or urban intervention that retains visible, embedded traces of its earlier history, alterations, and previous inhabitants despite being repurposed or modified

PALIMPSEST IN IMAGE-MAKING

a iterative process where images are systematically altered and manipulated to reveal or expose hidden aspects of the image

PALIMPSEST IN MEMORY

a concept that human memory is not a clean slate but a layered, dynamic structure where new experiences are written over older ones, which are never perfectly erased

PALIMPSEST IN HISTORY

a textured understanding of history, where past events particularly concerning human affairs, actions, and societies, are layered rather than linear

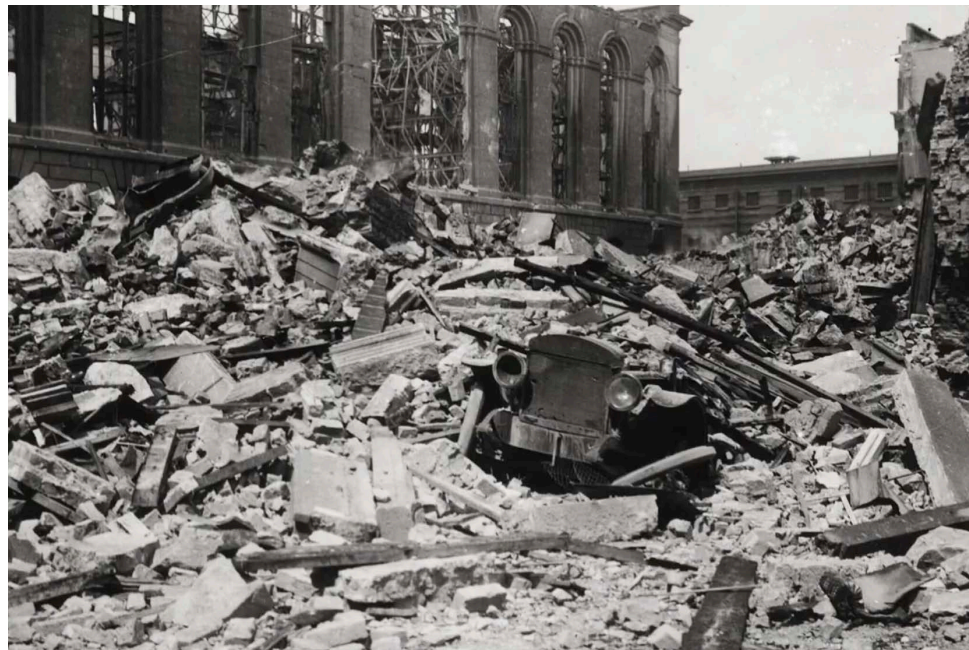
DEFINING PALIMPSESTS

REFLECTIVE/SPECULATIVE



THE 1922 FIRE

During the research phase of this project, The 1922 Fire that destroyed the Public Records Office of Ireland consistently emerges. Many of the historical documents relating to The Stone Cottage perished within the fire, and the history has been lost. The project exists within a speculative and reflective world, underpinned by The 1922 Fire. Speculation can take place to imagine what may have once existed within these archives, whilst simultaneously reflecting on the surviving history



RESTORATION

The National Archives of Ireland are currently working on restoring surviving documents from The 1922 Fire. There is an impetus to recover the history that was once thought to be erased. This restoration is an act of historical palimpsest. The current restoration suggests the need for archival work to recover Irish history, contextualising this project within contemporary discourse around the historiography of Ireland.

PALIMPSEST IN WRITING	a manuscript or piece of writing material on which later writing has been superimposed on effaced earlier writing
PALIMPSEST IN ARCHITECTURE	a built or urban intervention that retains visible, embedded traces of its earlier history, alterations, and previous inhabitants despite being repurposed or modified
PALIMPSEST IN IMAGE-MAKING	a iterative process where images are systematically altered and manipulated to reveal or expose hidden aspects of the image
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PALIMPSEST IN HISTORY	a textured understanding of history, where past events particularly concerning human affairs, actions, and societies, are layered rather than linear
PALIMPSEST IN ARCHIVING	???

PALIMPSEST IN ARCHIVING
Returning to the definitions of palimpsest raises the critical question: 'What is palimpsestic archiving?'. The other definitions are established and can be seen within current architectural and historical discourse, but palimpsest within the archival process has yet to be discussed. The project positions itself to answer this critical question.

Me The Archivist
An Chartlannaí (Gaelic)

AN CHARTLANNNAÍ.

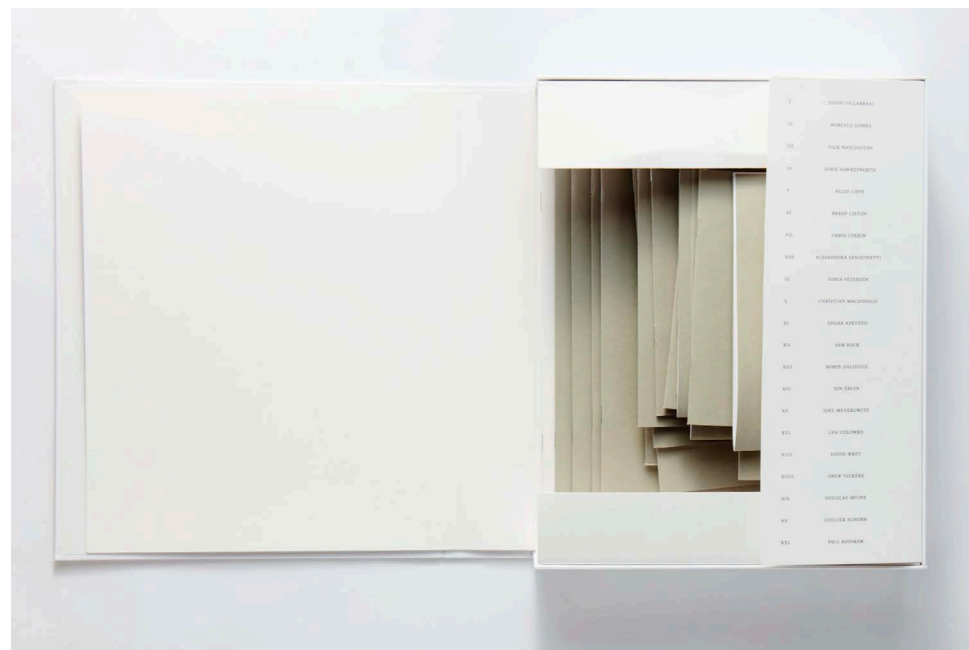
You The Interpretor
An t-Eadar-theangair (Gaelic)

An t-Eadar-theangair,

CRITICAL POSITIONALITY

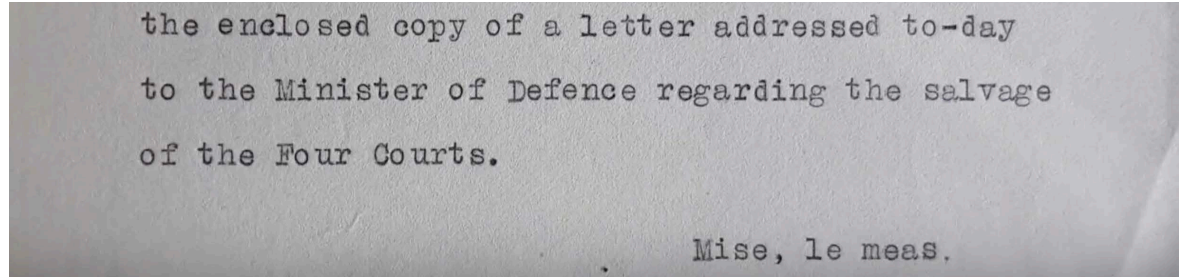
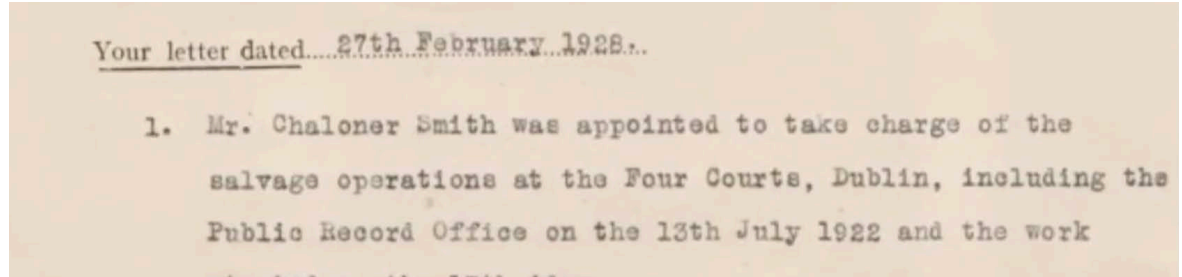
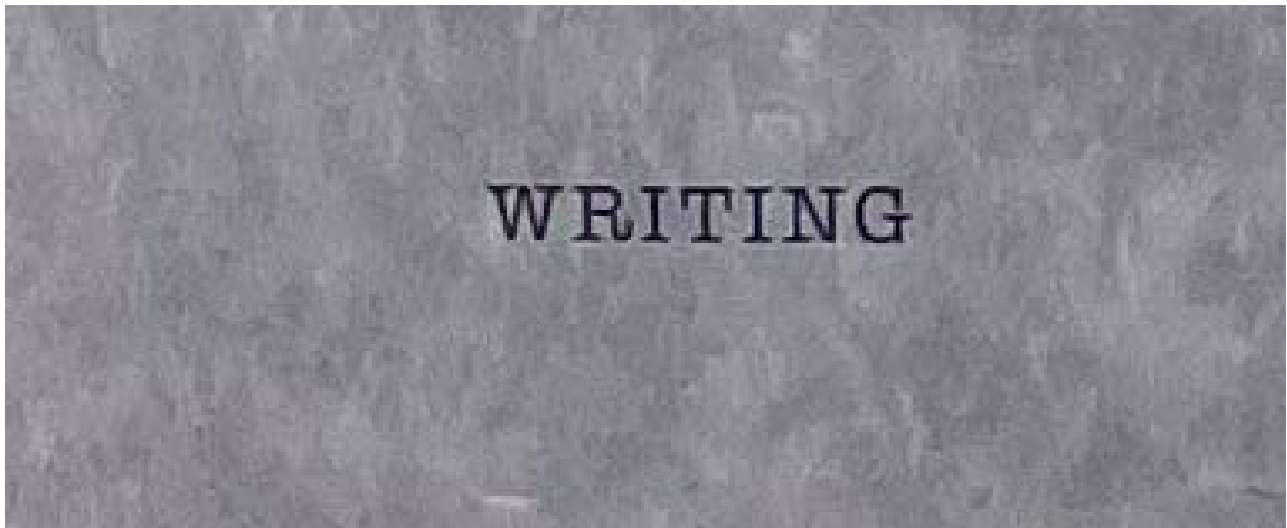
Due to the complex history and relationship between England and Ireland, acknowledging my own position within this enquiry is paramount. It is not my place to present the history of Ireland, when it was my home nation that destroyed it. This reduces my position to collector of history: an archivist. This allow the viewer to disentangle the documents and the layers of history that lie within the archive themselves.

THE LANGUAGE OF ARCHIVING



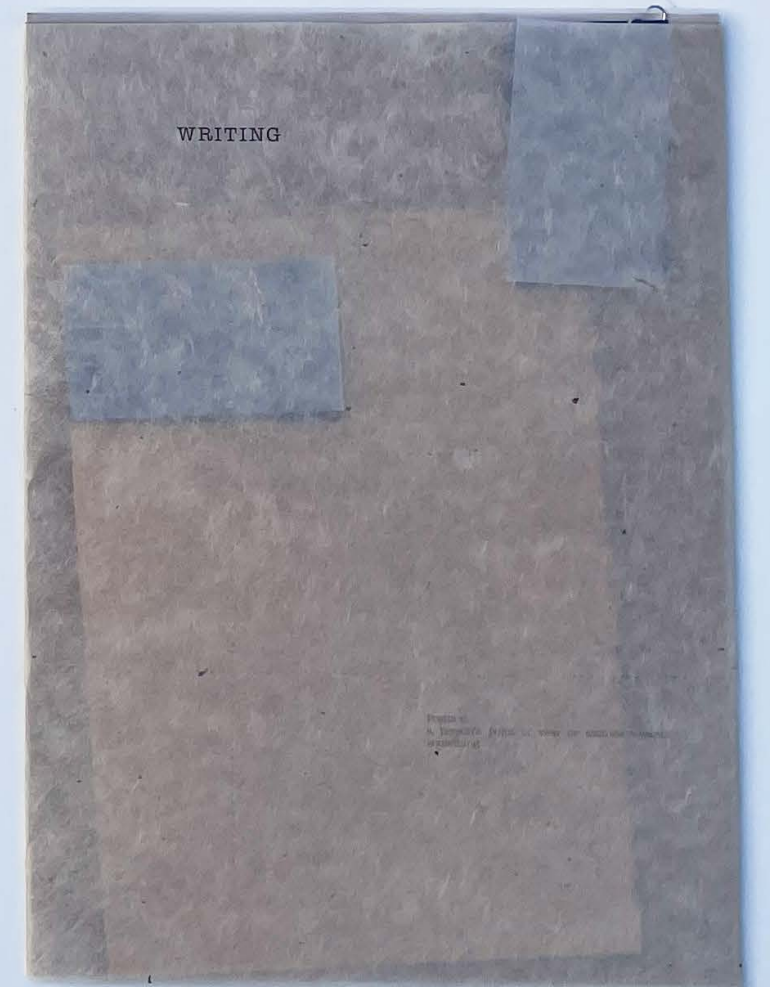
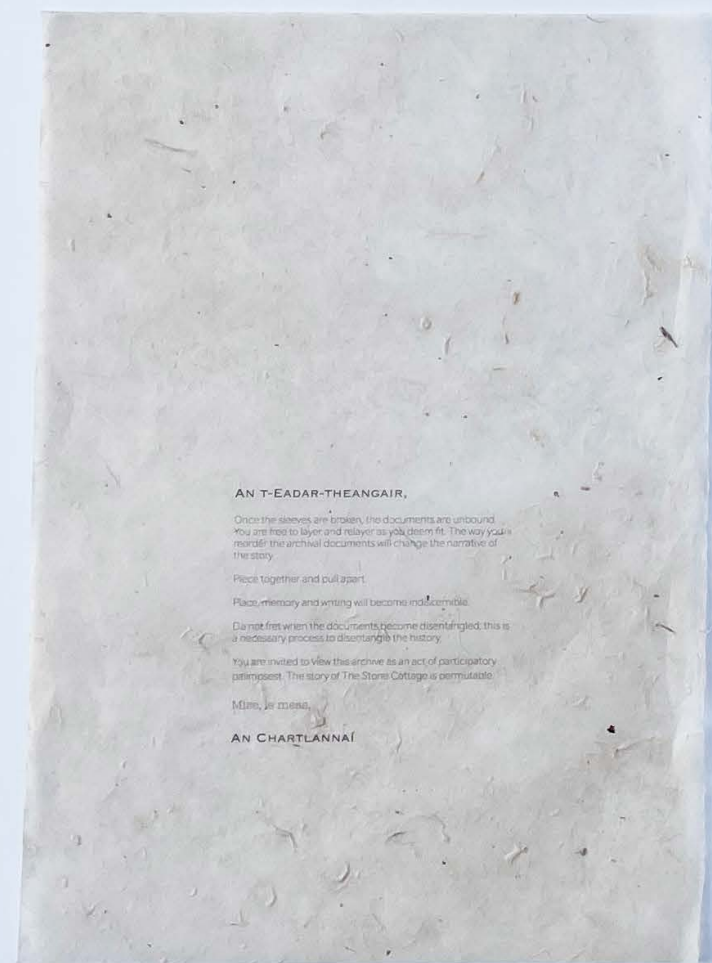
CONTEMPORARY ARCHIVING

The Palimpsest Archive must encourage active participation, therefore the contents must be tactile. The rejection of traditional archival approaches is necessary to achieve this. OK-RM's '555: Revisiting The Fashion Archive of Francisco Costa' is used as a reference for the visual language of contemporary archiving practice.



TYPOGRAPHY
Inspired by the typographic system used by Jeremy Till (2009) in 'Contingency', the archive will adopt three different fonts to catalogue the themes of place, memory and writing. The place documents utilise a neutral sans serif font, whereas the typographic choices for memory and writing are inspired by fonts used in communication by The Provisional Irish Government.

THE PALIMPSEST ARCHIVE





THE PALIMPSEST ARCHIVE

An t-Eadar-theangair,

Once the sleeves are broken, the documents are unbound. You are free to layer and relayer as you deem fit. The way you reorder the archival documents will change the narrative of the story.

Piece together and pull apart.

Place, memory and writing will become indiscernible.

Do not fret when the documents become disentangled; this is a necessary process to disentangle the history.

You are invited to view this archive as an act of participatory palimpsest. The story of The Stone Cottage is permutable.

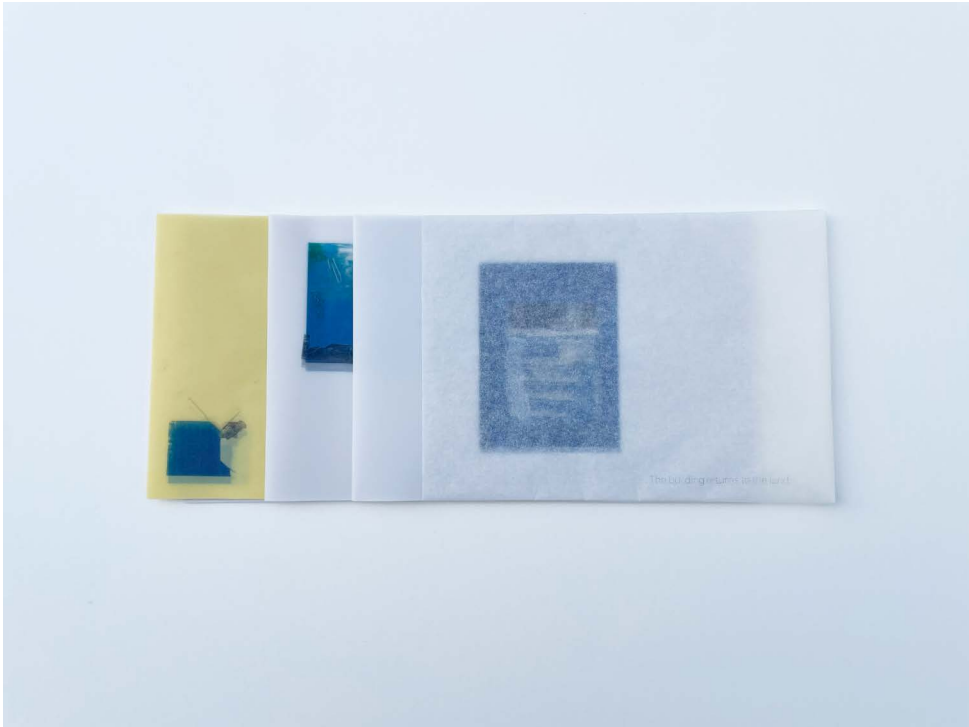
Mise, le meas,

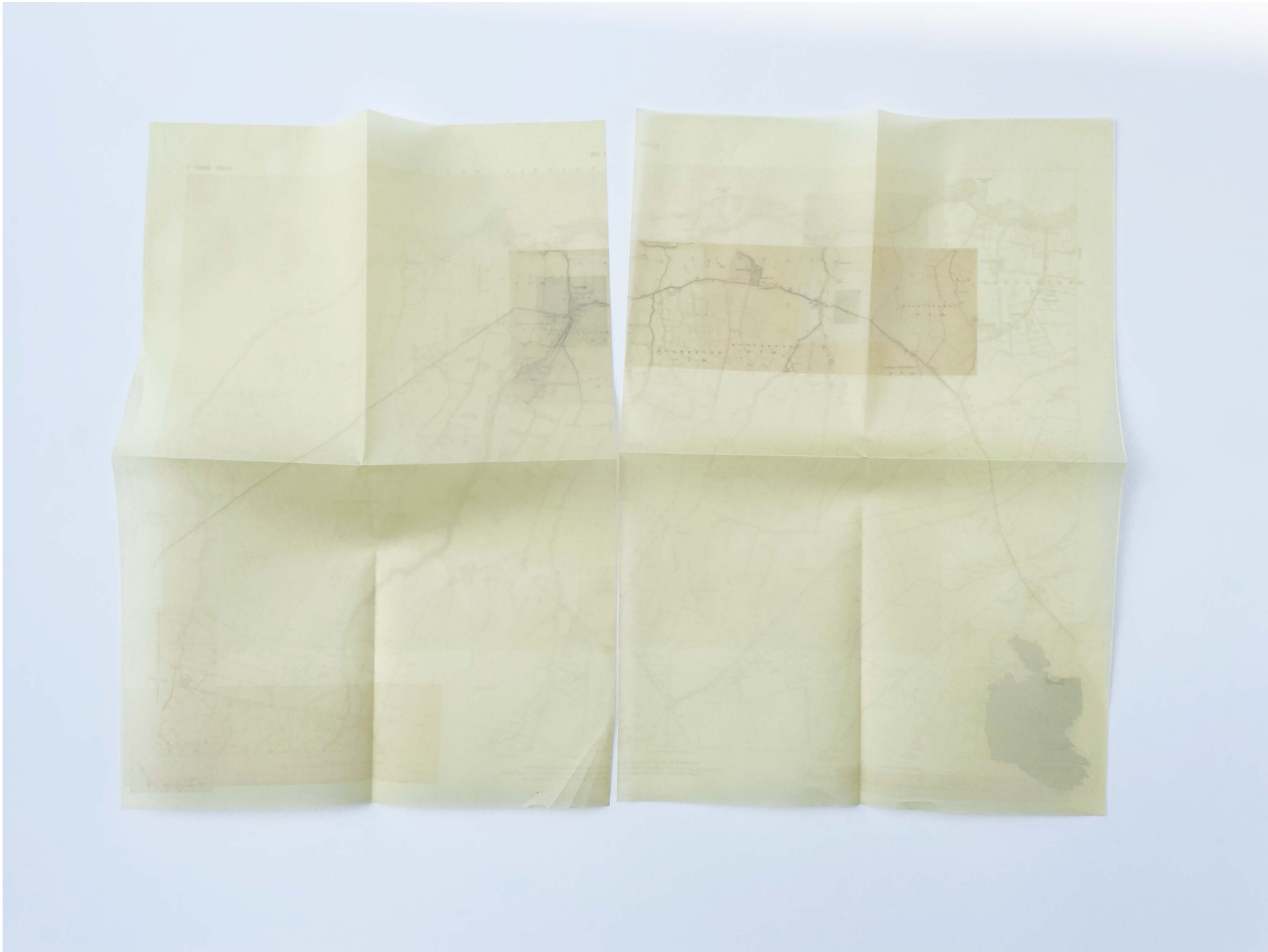
An Chartlannaí

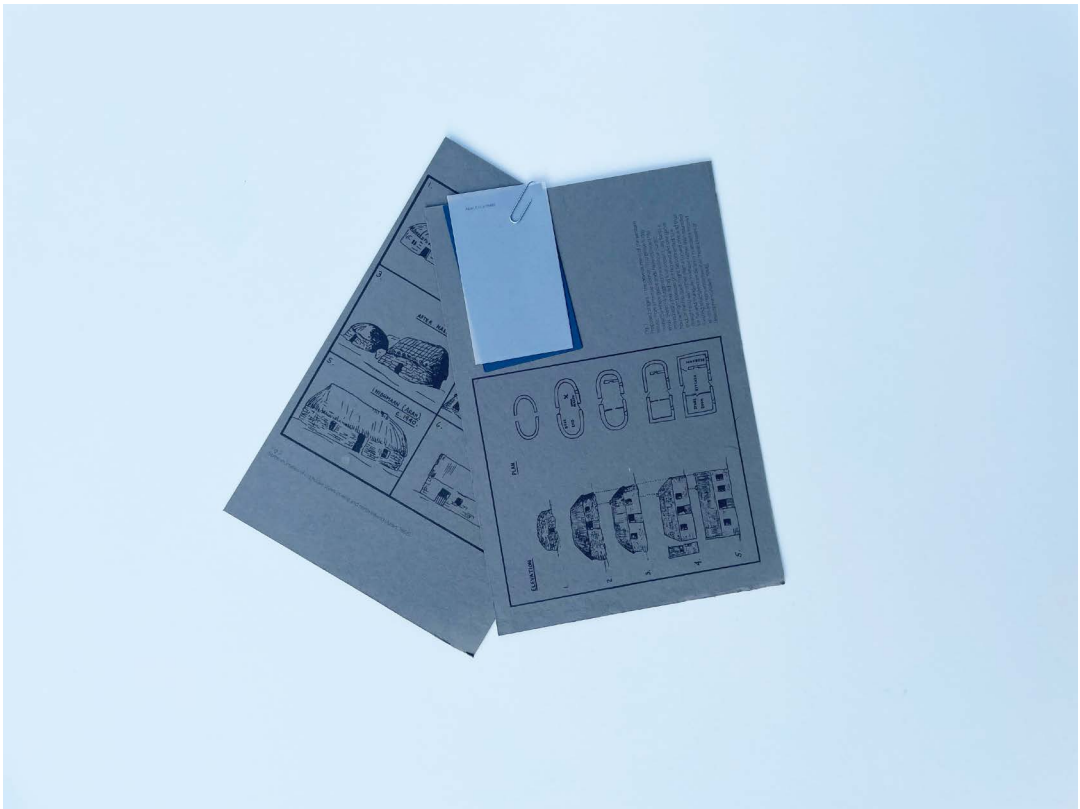
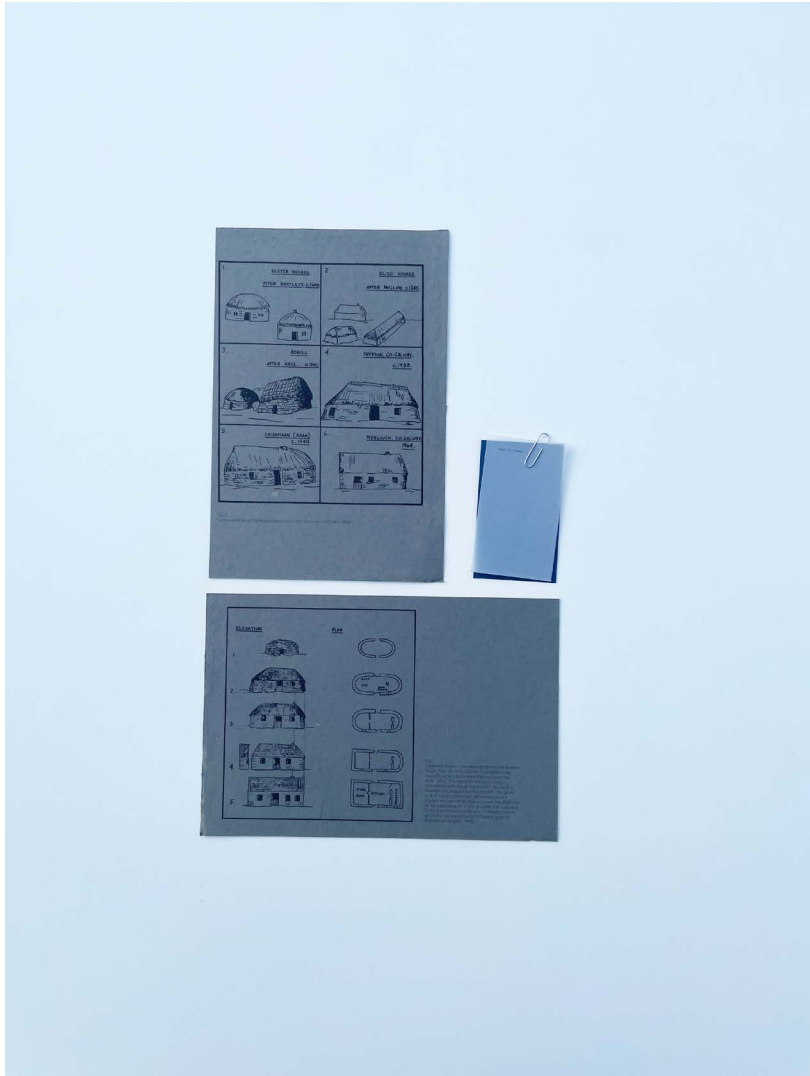


PLACE

The place sleeve of the archive contains three documents. The first utilises the outcomes from the Positions through Iterating image-manipulation investigation. The second artefact layers Ordnance Surveys of County Sligo and maps the position of The Stone Cottage in relation to nearby town, Easkey. Finally, handdrawn figures created by Aalen (1966) are used to illustrate the evolution of the traditional home within the West of Ireland.









MEMORY

The memory sleeve contains three distinct documents. The first is a timeline, mapping the history of The Stone Cottage against the wider changes within Ireland and The 1922 Fire. Secondly, a collage divided into four parts illustrating the past and current form of The Stone Cottage. The third document is the 1821 Census, listing all the people living in Finned (the parish that the cottage is situated within). Past dwellers of The Stone Cottage are likely to be listed within this document.





1851 CENSUS:
FINID (FINNED) TOWNLAND

SURNAME	FORENAME	AGE	RELATIONSHIP	OCCUPATION
WEST	JNO	60	HEAD OF HOUSEHOLD	SHOEMAKER
WEST	ELIZA	48	WIFE	
WEST	HALL	16	SON	
WEST	JNO	13	SON	
WEST	ELIZA	10	DAUGHTER	
SHAGHERY	(NOT RECORDED)			
ATKINSON	THOS	48	HEAD OF HOUSEHOLD	FARMER
ATKINSON	LEWIS	49	BROTHER	
SCOTT	MARY	30	STAFF	HOUSE SERVANT
REEDY	THOMAS	19	STAFF	HOUSE SERVANT
ATKINSON	JEOTH	80	MOTHER	
CRAWFORD	THOS	29	LODGER	
HANLY	(NOT RECORDED)	(NOT RECORDED)		
HANLY	(NOT RECORDED)	(NOT RECORDED)		
HANLY	(NOT RECORDED)	(NOT RECORDED)		
SHAGHERY	(NOT RECORDED)	(NOT RECORDED)		
MAURICE	NICHL	NICHL	HEAD OF HOUSEHOLD	WEAVER
MAURICE	ANNE	ANNE	WIFE	



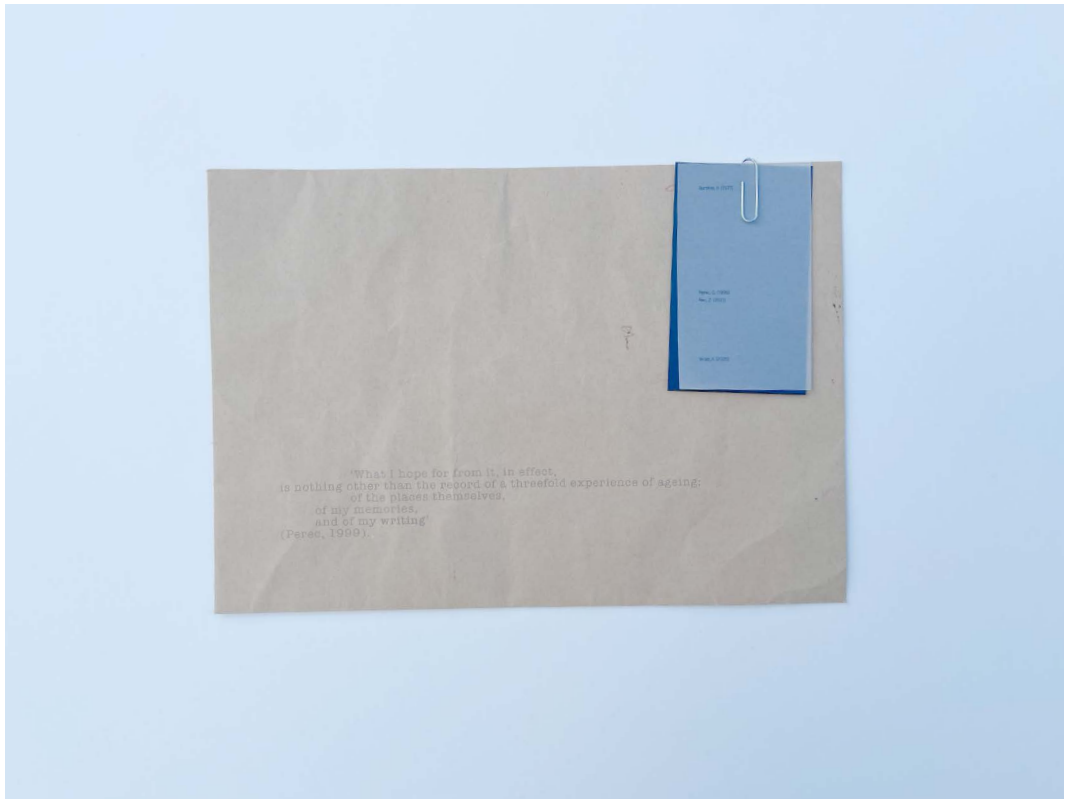
1851 CENSUS:
FINID (FINNED) TOWNLAND

SHAGHERY	(NOT RECORDED)			
WEST	ELIZA	48	WIFE	
WEST	JNO	60	HEAD OF HOUSEHOLD	SHOEMAKER
WEST	HALL	16	SON	
WEST	JNO	13	SON	
WEST	ELIZA	10	DAUGHTER	
SHAGHERY	(NOT RECORDED)			
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ATKINSON	JEOTH	80	MOTHER	
CRAWFORD	THOS	29	LODGER	
HANLY	(NOT RECORDED)	(NOT RECORDED)		
HANLY	(NOT RECORDED)	(NOT RECORDED)		
HANLY	(NOT RECORDED)	(NOT RECORDED)		
SHAGHERY	(NOT RECORDED)	(NOT RECORDED)		
MAURICE	NICHL	NICHL	HEAD OF HOUSEHOLD	WEAVER
MAURICE	ANNE	ANNE	WIFE	



WRITING

Two documents are included within the writing sleeve. Firstly, an envelope containing key quotes about writing as a palimpsestic process and a brief excerpt containing the refined line of enquiry that guides the studio work. The second document is a Palimpsest Glossary. This artefact uses key quotes from the dataset and highlights terms used in relation to palimpsest.







Palimpsest Glossary

WRITING

What I hope for from it, in effect,
is nothing other than the record of a threefold experience of ageing:
of the places themselves,
of my memories,
and of my writing
(Perec, 1999).