



**Archiving realtime archaeological
(para)data or archiving archaeological
(para)data realtime?**

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Archaeological Information in the Digital Society
<https://www.abm.uu.se/research/Previous+Research+Projects/ARKDIS/>

- Huvila, I. (2019) Learning to Work Between Information Infrastructures. Forthcoming in *Information Research* 24(2).
- Huvila, I. Ecology of archaeological information work. In: Huvila, I. (Ed.) *Archaeology and Archaeological Information in the Digital Society*, Routledge, 2018, 121-141
- Huvila, I. Archaeology of no names? The social productivity of anonymity in the archaeological information process. *ephemera*, 2017, 17(2), 351-376
- Huvila, I. Awkwardness of becoming a boundary object: Mangle and materialities of reports, documentation data and the archaeological work. *The Information Society*, 2016, 32(4), 280-297



Arkwork
cost-action - CA15201

  Funded by the Horizon 2020 Framework Programme of the European Union

www.arkwork.eu | #costarkwork



**Capturing Paradata for
documenting data
creation and Use for the
REsearch of the future**

  www.uu.se/en/research/capture
@CAPTURE_ERC

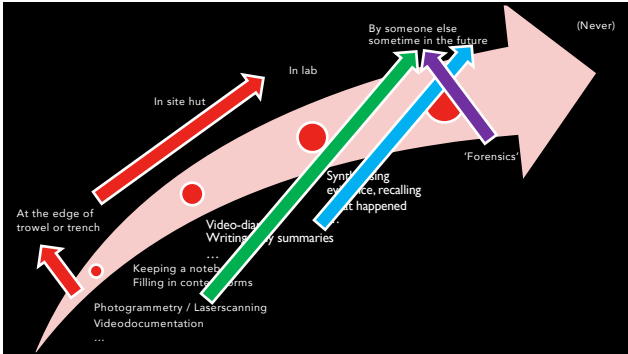
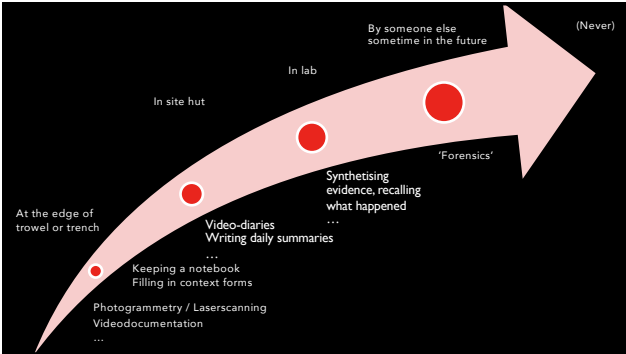
**What is archaeological
data?**

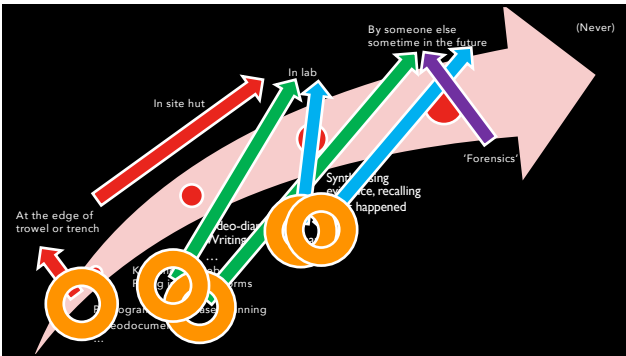


When is archaeological data?

When is archaeological data made?

When is archaeological data made?
→ paradata, provenance metadata





**What is realtime?
Or, When is realtime?**

**Realtime data capture,
and/or
Realtime interpretation.**

**Imaginieren vs.
einbilden**

Flusser, V.
Into the universe of technical images
University of Minnesota Press, 2011

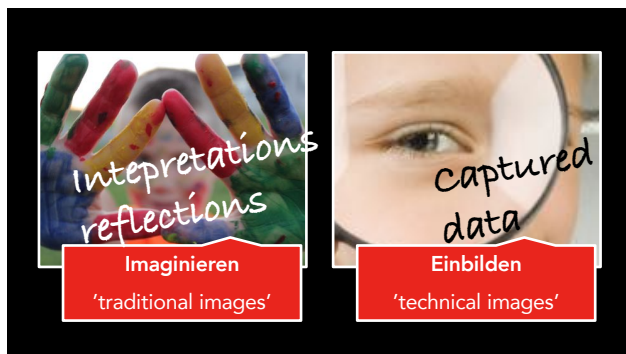


Imaginieren
'traditional images'



Einbilden
'technical images'

- Apparatus (vs. Mechanical tools)**
 - a tool that changes the meaning of the world vs. mechanical tools that change the world itself
- Functionary**
 - Operator of tool bound to its rules
- Programme**
 - A systematic system that realises all possible moves
- Technical image**

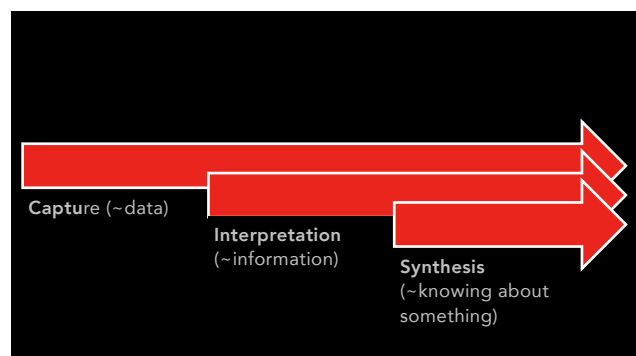


Apparatus needs to be controlled by humans:
"The danger that lurks in automation, namely, that the apparatus will continue, even when the intended result has been achieved, to unintended results (as, say, the apparatus of thermonuclear armaments), is the real challenge to the producer of technical images."

"Technical images result from a gesture that is doubly self-involved, from an intricate opposition and collaboration between the inventor and the manipulator of the apparatus and an opposition and collaboration between an apparatus and a human being. "

"technical images are phantoms that can give the world, and us, meaning"

final outcome is a self-produced dream, a fable.





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