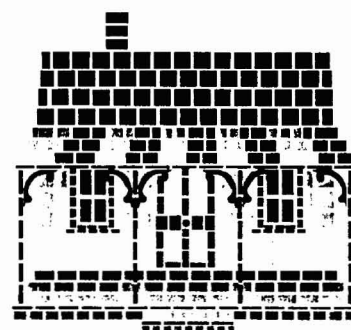
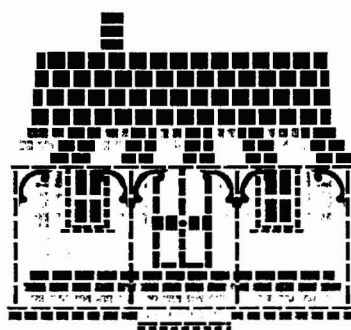
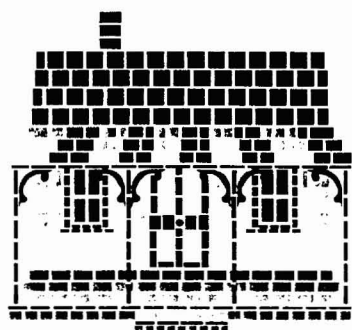


# INVESTMENTS OF MEANING



*An archaeology of style,  
social identity, capitalism and ideology  
in a nineteenth century Australian town*

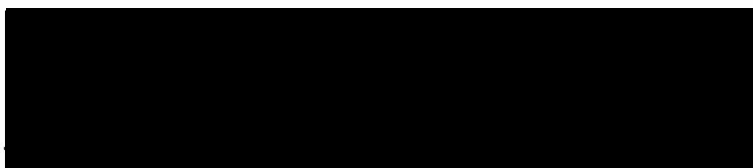
Heather Burke

A thesis submitted for the degree of  
Doctor of Philosophy of the  
University of New England

31st day of October  
1996

I certify that the substance of this thesis has not already been submitted for any degree and is not currently being submitted for any other degree or qualification.

Any help received in preparing this thesis, and all sources used, have been acknowledged in the text.



Heather Burke

# ***Abstract***

---

Capitalism and ideology are two theoretical topics which saturate much of the recent literature on historical archaeology, despite (or perhaps because of) the fact that they are seldom defined explicitly. In many instances, architectural style is used as the vehicle for moving between the theory and the data, without examining the nature of the complex relationship between capitalism, ideology and style as a mediator of relative social identity. This study is an investigation of the relationship between the development of capitalism and the expression of ideological information within the architectural style of buildings in the town of Armidale, in New South Wales, Australia.

My principal theoretical concern lies in addressing the complex issues of how style encodes meaning and how, as a medium for the creation of identity, it might be related to the social contexts and relationships within capitalism, which are in turn related to the construction of ideology. A principal result is that both local scale membership in a particular form of capital production and larger scale membership in a particular social class (as a relationship to the means of production), influence the stylistic construction of identity. Stylistic features come to be indexical of membership in particular groups and subsequently symbolic of the relationship between that group and other groups. This semiotic process creates both notions of stylishness and of value, which in turn become incorporated into contemporary and subsequent contexts of meaning and thus implicated in the construction of ideology.

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I write. I write that I am writing. Mentally I see myself writing that I am writing and I can also see myself seeing that I am writing. I remember writing and also seeing myself writing. And I see myself remembering that I see myself writing and I remember seeing myself remembering that I was writing and I write seeing myself write that I remember having seen myself write that I saw myself writing that I was writing and that I was writing that I was writing that I was writing. I can also imagine myself writing that I had already written that I would imagine myself writing that I had written that I was imagining myself writing that I see myself writing that I am writing.

Salvador Elizondo, *The Graphographer*

... successful accounts of ideology must combine two attributes. The first, emphasized by Mannheim, is a hermeneutic subtlety which sees both that it is necessary to understand ideology before criticizing it and also adopts a self-reflexive attitude towards its own premises. The second, stressed in most strands of the Marxist tradition, is to preserve the concept's critical potential by linking it with analyses of control and domination, thereby extricating it from the labyrinth of relativism associated with the hermeneutic circle.

David McLellan 1986, *Ideology*, p. 83