On Holes: Finding Political Holes in the Urban Fabric

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Statement of originality

This work has not previously been submitted for a degree or diploma in any university. To the best of my knowledge and belief, the exegesis contains no material previously published or written by another person except where due reference is made in the thesis itself.

Joanne Choueiri



This exegesis has been considered and approved for ethics consideration under the protocol #: 2019/354



Abstract

Urbicide, as redefined by Coward (2008), is destructive violence aimed at architecture and the urban fabric. While the reasons behind urbicide can be attributed to war, gentrification or militarisation of the city, this research proposes the notion of 'political holes' as another form of violence. Within this proposal, the political hole is to be understood as a physical and psychological hole created through a building's demolition as a result of an intentional, unethical and political decision exercised by specific actors away from wartime. The results affect people's experience of the city and their understanding of it. By investigating how unethical political holes are created and the reasons behind them, this research contributes to unfolding how political holes alter the understanding of the urban fabric through their experience as physical holes and through their memory. Drawing on Van Gennep (1960) and Turner's (1969) 'liminality', Casati and Varzi's (1994) definition of the hole and Coward's framing of urbicide, this contribution proposes to identify and frame 'unethical political holes' in the urban fabric by focusing on two case studies: Beirut (Lebanon) and Brisbane (Australia). Through archival research, mapping strategies – namely

physical and digital mapping, walking practices and interviews, the ambiguous, material and ephemeral political holes are seen, mapped and given presence in the city. They are then uncovered not as mere empty lots but as traces of a history of urbicide with a particular lifespan: a temporality that manifests through their changing physicality and instances of functionality. Their accumulation, collection, analysis and classification into a final archive result in a new reading of the city that seeks to question the architectural archive processes and the built contents of these archives while unveiling the hidden stigma of spatial violence.



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"Architecture carries within itself
the traces of its future destruction,
the already past future, future
perfect, of its ruin ... it is haunted, indeed
signed, by the spectral silhouette of this
ruin, at work even in the
pedestal of its stone, in its
metal or its glass."

Chapter 1 Introduction

This exegesis addresses the subject of the hole as an absence of material, a loss, a missing, a lack of something. The hole appears in different forms: as empty space, as a gap in history, as a negative. The exegesis bears witness to the existence of these holes and unfolds the processes of this practice-based research.

Background/context

My Bachelor's degree in architecture, Master's degree in interior architecture and minor studies in art history and studio art have shaped my practice and the way I approach a project. Based on

Jacques Derrida, "A Letter to Peter Eisenman" Assemblage, 12 (1990): 6, 11.

deeply rooted architectural and artistic research methods, I proceed by mixing the architectural language of drawings and models with photography and media installation to produce stories of spaces: a room, a house, a building or a neighbourhood. The foundations of my practice were also influenced by my father's sudden passing in 2013. I was taken aback by the suddenness of a person's death, which incited an interest in looking at the past through personal and other people's memories as a way of dealing with the hole that remained. Unbeknownst to me, the hole existed and persisted in my practice – albeit in the background, taking on different forms.

During my Master's degree, my initial research interests developed into investigating memory and its relation to space. In the project "Interiors of Memories" (2014),² I investigated my personal memories of my childhood home in Beirut, Lebanon (the guest toilet, the kitchen, the bedroom) and used these memories of spaces as tools to redesign the rooms as fictional spaces. Based on the book *Codex Seraphinianus* (1981) by illustrator Luigi Serafini,³

Joanne Choueiri, and Füsun Türetken, "Interiors of Memories: A Study of Personal Memories Based on works of Luigi Serafini and Georges Perec", Interstices: Journal of Architecture and Related Arts, December 2017: 64–72.

³ Luigi Serafini, Codex Seraphinianus (Milan: Franco Maria Ricci, 1981).

I extracted graphic methods to represent new rooms through architectural drawings and models, accompanied by written narrative episodes of each room, inspired by George Perec's "Species of Spaces and Other Pieces" (1997).⁴ In this project, art and architecture combined to form a new reading of space. After my Master's degree, my research interests expanded to include memory, space, politics and history, through a deep need to familiarise myself with my identity and the Lebanese context.

As a Lebanese person born in 1986, my encounter with a form of hole as an absence started at a young age when the lack of knowledge of my history was marked by history classes that ended their syllabi in the year 1950. The Lebanese civil war (1975–90) was unaccounted for and was left as a hole in history books. For many individuals, their knowledge gathered around this hole – the civil war – and the reasons for its existence were influenced by their families and the environment in which they grew up, creating a biased view of a significant historical event. The general lack of

archiving of this fifteen-year event has informed my practice by attempting to engage with it in various projects.

In the project "I did not grow up in a war" (2015), I explored the memories of "safe" spaces of Lebanese residents during the civil war. The project set forth oral narratives of different parts of the house – the toilet, the stairs, the living room – that uncovered the methods of adaptation of the Lebanese survival. It was presented in an exhibition through a multimedia installation, combining architectural drawings, an archive containing transcripts of interviews and a video of spaces of the house.⁵ "I did not grow up in a war" painted a new image of the civil war that, while based on political warfare, deflected from politics by sharing the collective experience of surviving in the home for all Lebanese people. On a personal level, the project tried to address the hole in my memories of the war by collecting other people's narratives.

The continuation of the project led to "The Missing Album" (2015–ongoing), which attempted to create an archive of "missing" images of Lebanese people in their safe spaces of the home during

George Perec, Species of Space and Other Pieces, translated by John Sturrock (Harmondsworth: Penguin, 1997).

⁵ See https://joannechoueiri.cargo.site/I-did-not-grow-up-in-a-war.

the civil war. Based on a study of war photographers and their work, the project questions the lack of existence of photographs of people in their safe spaces. What constituted an absence – the missing images – appeared to be a structuring premise for "The Missing Album". This inquisitiveness into the hole was exacerbated when, on 4 August 2020, 2750 tons of ammonium nitrate exploded in Beirut, causing a massive hole in the ground that can currently be seen on Google Maps (*Fig. 1*). The event claimed the lives of over 200 people, and caused physical holes in buildings around the city and a personal psychological hole from the devastation over such a traumatic experience.

Each of these projects explored memory and space, and their relationship to domesticity. They responded to a personal need to identify these holes as absences in the archive to organise, create order and better understand this war. Additionally, the projects constituted the foundations of my practice by emphasising my interests and modus operandi and determining the community of practice I affiliate to and their influence on my work.



Figure 1: Screenshot of hole created through the explosion of 4 August 2020 in Beirut, Lebanon. From Google Maps, 2020.

Because of my interdisciplinary background in architecture and art along with growing up in the Lebanese context, my influences are artists and architects who have disseminated untold narratives through their works. The personal projects presented previously were influenced first by artistic projects as case studies and implemented through architectural representation. I will introduce these artistic influences first and then explain the connections to the architectural practices persons that I affiliate my work with.

See http://www.projectanywhere.net/the-missing-album (accessed 22 November 2018).

Input 33.90121446542183, 35.51872403664363 on Google Maps. The hole is better viewed in the 'Satellite view'.

In the discipline of art, I am inspired by the works of Lebanese artists Walid Raad, Akram Zaatari, and Lamia Joreige who have introduced new ways of reading the archive through their methods. Growing up in a context without a historical archive, Raad created a fictional archivist group "The Atlas Group" to present fictional archives related to pertinent stories of the Lebanese war. In "Notebook volume 38: Already Been in a Lake of Fire" (1991), Raad presented a ruled notebook acting like an archive revealing a series of photographs of cars suspected of perpetrating car bombings.8 Although fictional, the exhaustive work of collecting the images, displaying them in a notebook and eventually representing them as actual facts in an archive made the viewer question the fictional aspect of the archive. Zaatari and Joreige use more factual sources. In "Madani Project" (2004-ongoing), Zaatari organises, restructures, and groups together a series of photographs acquired from Studio Shehrazade, a photography studio in Saida, Lebanon that was operational before and during the civil war.⁹ Zaatari's picture organisations, through their repetition and groupings under various themes such as soldiers holding guns, men kissing men,

and other representations of women, reveal the power of the photographic studio in representing ideas, and aspects of the social fabric. Joreige 's "Beirut Autopsy of a City" (2010) divides into chapters a collection of drawings, photographs, and videos to form a story. The exhaustive research process of each chapter she presented attempts to dissect the history of the city through its past, present and an invented future. 10 Raad, Zaatari and Joreige have each documented the events, social fabric, and memories of a city and its residents through a thorough systematic research process. The obsessive and repetitive method of collecting, organising, and grouping of data in each of the artists' works and the consequent assemblage of pieces form a whole narrative that has influenced my work. The in-depth scrutiny of data, their ordering, sequencing, and production of a final account of the historical event can be considered similar to the work of some architectural practices that inspired me such as Forensic Architecture, Situ Research, architects Susan Schuppli, and Paulo Tavares. The architects operate in an identical manner: by investigating, organising, exposing, and disseminating truths. Using the built environment as their

⁸ See https://www.theatlasgroup1989.org/n38

⁹ See https://www.bidoun.org/articles/akram-zaatari

See https://lamiajoreige.com/work/beirut-autopsy-of-a-city-2010/?all=true

main source of information, they use forensic tools such as audio analysis and fieldwork, architectural representation such as digital models and maps, and scientific methods borrowing for example from the archaeological field. The works produced by this group of architects aim to analyse human rights' infringements,¹¹ environmental injustices,¹² the effects of these infringements on nature¹³ and their effect on people and representation. No matter who the perpetrators of these actions are whether a government¹⁴ or an individual,¹⁵ their subject matter is highly political since they aim to question political stakeholders and policies that allow for such crimes to be committed. The built environment in these cases no longer acts as a backdrop for these crimes but as a witness for them. The representation of space and

the events becomes a tool for the architects to illustrate the crimes that are usually reserved for and presented in the courts by lawyers.

The artistic and architectural influences propose narratives, whether fictional or real, that define a particular instance in the history and memory of a country. The research and investigative methods they use to bring to light the narratives and represent them influences my approach to each project and allowed me to explore further my research on holes and absences through this PhD by practice.

Current research

Based on my interdisciplinary background, the beginning of this PhD by practice was marked by two concurrent explorations of the hole. I first investigated artistic works that have depicted holes. The works of Gordon Matta-Clarke (1975), Keith Arnatt (1968) and

Situ Research present a compelling investigation of the American government's actions against protesters at the Black Lives Matter protests in Minneapolis. See https://situ.nyc/research/projects/charlotte-kettling-analysis. Forensic Architecture examine many human rights infringements cases. See for example: "Torture and Detention in Myanmar": https://forensic-architecture.org/investigation/chemical-attacks-in-al-lataminah.

Forensic Architecture investigate the effects of petrochemical companies in Louisiana, USA. See https://forensic-architecture.org/investigation/environmental-racism-in-death-alley-louisiana.

In "Trees, Vines, Palms and Other Architectural Monuments", Paulo Tavares explores the land dispossession of the indigenous people of central Brazil. See https://www.paulotavares.net/trees-vines-palms.

Susan Schuppli observes and documents the climatic and natural changes occurring in different parts of the world. See "Nature Represents Itself" https://susanschuppli.com/Nature-Represents-Itself and "Not Planet Earth": https://susanschuppli.com/Not-Planet-Earth-1.

See for example: https://forensic-architecture.org/investigation/the-killing-of-tahir-elci

See for example: https://forensic-architecture.org/investigation/racist-terror-attack-in-hanau-the-police-operation

Nobua Sekine (1975) revealed the hole as a centrepiece of their art, as well as the subtraction of material to create their holes.

The second exploration focused on the picture of a sinkhole that I found. On 30 May 2010, a sinkhole in Guatemala City created a large hole in the middle of the city (*Fig. 2*). The picture resonated with me not only due to the large hole, but also because of the suddenness of the event, the suddenness of the disappearance of a building and the suddenness of the apparition of a hole in the ground revealing a depth that was not initially observed.

While the artistic references were staged presentations of the hole, the sinkhole occurred unexpectedly; it was an unforeseen event marked by the loss, absence, and subtraction of the ground, leading to the disappearance of people, buildings and infrastructure.

This interest in disappearance prompted an additional search into artists who have represented the act of disappearing in their work, such as Keith Arnett's "Self-Burial" (1969) and John Baldessari's "Cremation Project" (1970). Arnett's literal self-burial depicted him disappearing into the ground, while Baldessari destroyed all his works by cremating them and turning them into ashes. Through their artwork, these artists emphasised an art form

that depended on acts of explicit disappearance of the artwork and a symbolic return to the ground through burial and cremation. In other words, the act disappearance of the art became the art itself.



Figure 2: Sinkhole in Guatemala City, 2010. Photograph by Moises Castillo, Associated Press, "Guatemala Sinkhole created by humans, not nature", https://www.nationalgeographic.com/science/article/100603-science-guatemala-sinkhole-2010-humans-caused (accessed 15 May 2018).

As an architect dealing with the built environment, the event of the sinkhole, the representation of the hole and the act of disappearance in artistic practices gave rise to new questions: How do buildings disappear? How do sudden holes occur in the city? What are they made of? These questions seemed to be counterintuitive for an architect since they oppose the very nature of the additive practice of architecture.

Inspired by Arnett and Baldessari, I realised the connection between demolitions and buildings and their disappearance, and the creation of a hole in the urban fabric. Demolitions are often understudied in the field of architecture, as architectural theorist Keller Easterling confirms: "Believing building to be the primary constructive activity, the discipline has not institutionalised special studies of subtraction. In fact, for architects the building envelope is

almost always the solution to any problem."¹⁶ Perhaps one of the reasons behind this lack of study is due to demolition's elusive nature and function as an annihilator of "architectural fantasies of permanence",¹⁷ as Stephen Cairns and Jane Jacobs argue in *Buildings Must Die: A Perverse View of Architecture* (2014). The process of subtraction acts in opposition to what architecture is generally supposed to do: construct and add onto a place. Jacobs and Cairns agree that the processes of demolition and destruction, amongst others, constitute part of the underdeveloped story of the death of architecture. Some of the studies on demolitions in connection to architectural death relate to types of demolition or its aftermath as ruins or debris,²⁰ or more scientific scholarship relating to demolition's waste management. While these references offer varied ways of looking at demolitions, the research here seeks to add

¹⁶ Keller Easterling, "Subtraction", *Perspecta* 34 (2003): 81.

Stephen Cairns and Jane M. Jacobs, Buildings Must Die: A Perverse View of Architecture (Cambridge, MA: MIT Press), 196.

¹⁸ Cairns and Jacobs, *Buildings Must Die*, 1–7.

For a general catalogue of demolitions see: Helene Liss, *Demolition: The Art of Demolishing, Dismantling, Imploding, Toppling & Razing* (New York: Black Dog & Leventhal, 2000). For "demolition by neglect", see Andrea Merrill Goldwyn, "Demolition by Neglect: A Loophole in Preservation Policy" (MA thesis, University of Pennsylvania, 1995), 1–17.

For an anecdote on demolitions, see Arata Isozaki, "City Demolition Industry, Inc.", *The South Atlantic Quarterly* 106, no. 4 (2007): 853–58. For a connection between ruins, demolitions, and photography, see Carrie L. Cushman, "Temporary Ruins: Miyamoto Ryūji's Architectural Photography in Postmodern Japan" (PhD thesis, Columbia University, 2018). For industrial ruins, see Tim Edensor, *Industrial Ruins: Spaces, Aesthetics and Materiality* (Oxford: Berg, 2005).

See Hongping Yuan, and Liyin Shen, "Trend of the Research on Construction and Demolition Waste Management", *Waste Management* 31(4) (2011): 670–79. For a general sustainable approach to waste management, see Erik K.

to this knowledge by creating a connection between demolitions and the resultant holes. The appearance of holes in the urban fabric is contingent on the subtractive event of demolition or destruction and must be read simultaneously.

When these demolitions occur at a large urban scale and target specific buildings, they are referred to as an urbicide. The use of the term "urbicide"²² was revived by international politics lecturer Martin Coward (2009) to denote any genocide that is aimed at buildings and urban space.²³ The global destruction of buildings, monuments and cultural heritage during wartime for ethnic cleansing, ²⁴ or militarisation of the city ²⁵ as a form of genocide on the built environment could be situated in many contexts – most

recently, the Palestinian–Israeli war²⁶ and ISIS destruction of Syrian and Iraqi heritage sites.²⁷ However, as Coward argues, urbicide can be considered in contexts outside of war where any form of destruction or demolition of buildings constitutes a violation against architecture, the city and its inhabitants, defining it as political violence.²⁸ According to Coward, such demolitions are currently frequently studied under settings of urbanisation of the city or acts of gentrification.²⁹ While much has been written about the current forms of urbicide through gentrification, less research has focused on how the urbicide was executed rather than its outlying desired effects.

Lauritzen, Construction, Demolition and Disaster Waste Management: An Integrated and Sustainable Approach (Boca Raton, FL: Taylor & Francis, 2019).

The term "urbicide" was first used by science fiction writer Michael Moorcock in his novel *Dead God's Homecoming* (London: Herbert Jenkins, 1965).

²³ Martin Coward, *Urbicide: The Politics of Urban Destruction* (London: Routledge, 2009).

²⁴ See Yara Saifi and Maha Samman, "Housing in Jerusalem: From a Flourishing Hope to Slow 'Urbicide'", *Open House International* 44, no. 2 (2019): 27–35.

See Stephen Graham, "Postmortem City: Towards an Urban Geopolitics1", City 8, no. 2 (2004): 165–96.

See Eyal Weizman, Hollow Land: Israel's Architecture of Occupation (London: Verso, 2007); Ramzy Baroud, "Why Israel Demolishes: Khan Al-

Ahmar as Representation of Greater Genocide" *The Washington Report on Middle East Affairs* 37, no. 7 (2018): 33–34.

²⁷ See Emma Cunliffe and Luigi Curini, "Isis and Heritage Destruction: A Sentiment Analysis", *Antiquity* 92, no. 364 (2018): 1094–1111; Oemuer Harmansah, "Isis, Heritage, and the Spectacles of Destruction in the Global Media," *Near Eastern Archaeology* 78, no. 3 (2015): 170–77.

²⁸ Coward, *Urbicide*, 133.

²⁹ See Zeynep Günay, "Renewal Agenda in Istanbul: Urbanisation vs. Urbicide" *Iconarp International Journal of Architecture and Planning* 3, no. 1 (2015): 95–108; Gediminas Lesutis, "Planetary Urbanization and the 'Right Against the Urbicidal City'", *Urban Geography* (May 2020).

As someone who has experienced wars, I had always perceived the destruction of buildings as an expected outcome of war. I was interested in researching urbicides outside a war context, specifically when they occur unexpectedly, to capture the suddenness of the sinkhole. The emphasis in this research is on the unethical and illegal demolition of buildings.

Combining my interest in the politics behind demolitions and their association with the creation of a hole in the urban fabric, the term 'political hole' is proposed to denote a hole that appears in the urban fabric following the demolition of a building as a consequence of a political decision. Like the disappearance of a building in the event of a sinkhole, and the disappearance of art in Arnett and Baldessari's works, the political hole is a manifestation of demolition that lives in the city for a period of time. Studies of similar spatial entities are often denoted as "urban voids". As their name suggests, "urban voids" erase the processes of their creation and focus on their state of emptiness. ³⁰ The use of "political hole" as opposed to "void" emphasises the inherent subtractive operation that

a hole defines. Furthermore, the attempts to investigate urban voids in architectural and urban studies have always come to "treat" these voids as problems in the urban fabric that need to be solved.

Easterling confirms:

This clearing and subtracting of fabric, usually deemed a necessary surgery on the ugly and diseased, was only meaningful if the void was immediately refilled with a refined or updated architecture, with monuments to modernity.³¹

Their treatment came in the form of adding buildings or functions in their place, rendering them temporal entities that exist at a moment in time. Easterling further argues that "Architectural authorship is measured by object building rather than by the admirable removal of material, and the general consensus within the discipline is that architectural efforts should be visible in photographs." These methods then favour the depiction of the city mostly through its built-up, human-made density rather than its unbuilt space. The political holes sit "empty", in-between building stages. They are part of the city, but they do not take part in the city. Thus, their existence is mostly unremarkable and not considered an important part of the

Merriam-Webster.com, "Void".

Easterling, "Subtraction", Perspecta 34 (2003): 81.

³² Ibid.

city.³³ The intention of this research is to put *en relief* the political holes as absences in the city, to define their characteristics, and situate them in a larger context of urbicide in which they manifest as a multitude of gaping holes in the city. The political hole then becomes a trace of the history of spatial violence of the city.

Akin to my previous projects, it is through the engagement with history and politics and the use of artistic references and architectural representation that this research has developed.

Following and expanding methods used in my practice, the three main research questions guiding the research are:

- Drawing from subtractive artistic practices and architectural mapping, how can this research identify, analyse, and represent political holes in the urban fabric?
- o How can the representation of political holes help in the development of a new understanding of the urban fabric?
- How can political holes become part of the city's history?

To study these political holes, a case study research based on the cities of Beirut (Lebanon) and Brisbane (Australia) was undertaken. The reason behind these choices is primarily due to my familiarity with both cities as spaces in which I have lived. Both cities have witnessed unethical destruction of buildings that have caused drastic changes to their cities. Each city is studied within a specific timeframe – Beirut 1975–94 and Brisbane 1977–87 – during which their leading political actors were known to have been implicated in a systemic demolition agenda.

By tracing political holes in the urban fabric, the narrative of spatial violence is uncovered. Through their investigation and identification in the city as products of urbicides, they are regarded as a crucial part of the city's political and architectural history that can engage the architectural and urban studies community in assessing these holes as more than empty sites awaiting future construction. They are differentiated from the urban void through

Solli, 15–32 (Malmö: Liber, 2001). Wikstrom argued how these voids are considered formless, poorly defined, empty spaces in Fleminsberg, Sweden in Tomas Wikström, "Residual Space and Transgressive Spatial Practices: The Uses and Meanings of Un-Formed Space", *Nordic Journal of Architectural Research* 18, no. 1 (2005): 47–68.

Brighenti notes how voids are powerless compared to other lots in Andrea Mubi Brighenti, "Introduction", in *Urban Interstices: The Aesthetics and the Politics of the in-Between*, ed. Andrea Mubi Brighenti, xv–xviii (Farnham: Ashgate, 2013). Zygmunt Bauman described them under the category of empty, meaningless, neglected places in Zygmunt Bauman, "Uses and Disuses of Urban Space", in *Organizing Metropolitan Space and Discourse*, ed. Barbara Czarniawska and Rolf

their history and are not considered to be isolated incidences.

Consequently, the political hole is viewed as a piece in a larger series of deliberate demolitions that require a representation of their presence. The methods of representation of political holes question the predominant architectural representation of empty spaces on maps and suggest a combination of methods to create an overarching understanding of the urban fabric's history.

The exegesis is centred around the defining of the political hole and its representation through mixed methods (*Fig.3*). The combination of these methods leads to the creation of the archives of each city. This first chapter presents my practice, research interests, and their connection to the formulation of the political hole as a type of space that is the result of a particular urbicide.

Chapter 2 presents the literature review, with the aim of defining the political hole. Built on the study of urbicide, the chapter creates associations between political demolitions and the hole-making process. Through the artistic references of artists representing holes, the political hole is determined via a twofold lens: physical and psychological. The physical lens is defined through philosophers Roberto Casati and Achille C. Varzi's characteristics of the hole, and

the psychological lens is based on Maurice Halbwach's study of collective memory.

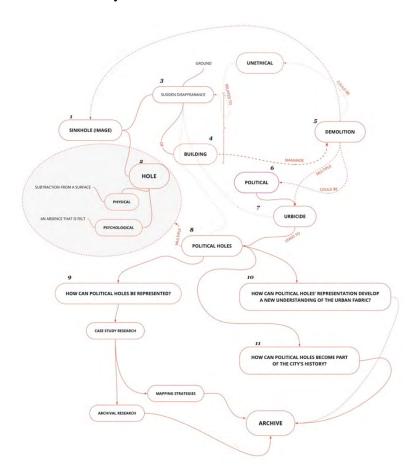


Figure 3: Mind map, by author, 2020

The political hole is then theoretically situated within Van Gennep³⁴ and Turner's³⁵ anthropological analysis of the liminal as an in-between spatial entity.

Built on an understanding of a lack of archival processes tackling holes in the city, Chapter 3 presents the methods used to delineate the physical and psychological political hole, as well as their limitations. For the representation of the physical hole on the map, artistic subtractive practices as hole-making processes are explored. The physical hole is also encountered through walking practices that determine the spatiality of the hole. The psychological dimension is then examined through the importance of the lived experience of residents.

Chapter 4 focuses on the case study of Beirut (Lebanon) as a case of urbicide, where political holes remain in the city. By combining the suggested physical and psychological methods, Beirut's urbicide and political holes are presented in the exhibition *Beyond the Surface: Beirut's Political Holes* (2018).

Chapter 5 introduces the second case study and specifically the unethical demolitions that occurred in Brisbane city (1977–87). With a lack of remaining physical political holes, the psychological hole is emphasised in the exhibition *Archive of Loss* (2020).

Chapter 6 discusses the case studies and their creative outputs and presents the need for the creation of an archive to represent the urbicide and its political holes. The final creative output thus introduces the living digital archives of each city.

In Chapter 7, the key findings of each case study are presented, allowing for a review of architecture's approach as a largely additive field enabling a reconsideration of these holes as sites of loss. The architect can then proactively engage with an understanding of the history of a given site, both built and as a hole.

Arnold van Gennep, *The Rites of Passage* (Chicago: University of Chicago Press, 1960).

Victor W. Turner, *The Ritual Process: Structure and Anti-structure* (Chicago: Aldine, 1969).

"Holes point to the curious question of how we relate corporeally, affectively, emotionally, and temporally to (im)materiality. How – if ever – do we experience this (im)materiality through our affective registers?

Affect and (im)materiality ...
intersect in the experiencing and encountering of a loss of ground;
a transformative emotional geography."

Chapter 2 Defining the political hole

The aim of this chapter is to explain the meaning and features of political holes through a mixed-methods approach, combining literature review and practice-based investigations. The extent of the research is determined through key notions: urbicide, holes and types, and the theory behind liminality.

This section presents urbicide based on Martin Coward by beginning with a discussion of the importance of buildings in constituting a shared spatiality, the effect of their demolition on the urban fabric and its residents, and the determination of various types of widespread demolitions as forms of urbicide.

The demolition of the Stari Most bridge at Mostar, Bosnia-Herzegovina in 1993 by the Croatian Defence Council was a historic event that incited discourse surrounding urbicide and the destruction of the built environment as a destruction of a community and its identity.² In response to the bridge's demolition, Croatian writer Slavenka Drakulic wrote:

Perhaps it is because I see my own mortality in the collapse of the bridge ... The destruction of a ... [bridge] ... is something else. The bridge was built to outlive us ... Because it was the product of both individual creativity and collective experience, it transcended our individual destiny. A dead woman is one of us - but the bridge is all of us.³

Drakulic saw the bridge as a representation of the collective, the shared plural identity defining the Bosnian people. Martin Coward similarly asserts that such destruction is a principal act towards the obliteration of the plural identity of Bosnians.⁴ Hence symbolically, infrastructure can be understood as shared spatiality. Within the different contexts of urbicide, the demolition of buildings threatens

Marijn Nieuwenhuis, and Aya Nassar, "Losing Ground: A Collection of H©Les", *Emotion, Space and Society* 36 (2020):1.

² Coward, *Urbicide*, 16.

Quoted in Coward, *Urbicide*, 11.

⁴ Ibid, 11–12.

the identity of the built environment, as buildings are "phenomenologically public objects that ... are shared".5 The spatiality introduced by buildings is shared with the residents, making up their understanding of the city's qualities and characteristics. For example, the destruction of the World Trade Center Twin Towers in New York was considered to be an act of violence against the city's identity.6 Coward argued that the built environment is made up of a collection of buildings that is essentially available to all.7 Although the experience and use of buildings is dependent on each individual's needs for work, leisure and/or worship to name a few, buildings are inherently public objects that constitute part of one's spatial understanding of the city. This means that even if one does not use a building and has no particular relationship with it, it still exists in relation to others on a street and acts in an ensemble that takes part in a collective memory. In a sense, buildings – whether publicly or privately owned – become part of one's psyche; they are psychologically owned.

Destroying buildings erases the possibility of sharing the built environment as a community and obliterates a shared relationship with them. When this destruction is widespread and deliberate, it is considered an urbicide.

According to Coward, urbicide is meant to signify a set of planned actions aimed at the destruction of the built environment.⁸ In "Urbicide the politics of urban destruction", Coward (2009) presents a conceptual framework for understanding urbicide, or "genocide against buildings".⁹ The reason behind this focus, Coward argues, is that the explicit targeting of the destruction of the urban fabric has been unrecognised as a form of political violence.¹⁰ Destructive violence targeting the city is especially valid in contexts of war; however, here the price of people's lives naturally outweighs the destruction of the built environment. Coward explains that destruction is considered to be part of collateral damage, where the success of military goals takes precedence over the consideration of

Martin Coward, "'Urbicide' Reconsidered", *Theory & Event* 10, no. 2 (2007). Retrieved from https://muse.jhu.edu/article/218081

Michael Safier, "Confronting 'Urbicide': Crimes Against Humanity, Civility and the Case for a Civic Cosmopolitan Response to the Attack on New York", *City* 5, no. 3 (2001): 416–29.

⁷ Safier, "Confronting 'Urbicide'", 61.

⁸ Coward, *Urbicide*, 40.

⁹ Ibid.

¹⁰ Ibid, 10.

the urban fabric.¹¹ In his book "The Destruction of Memory: Architecture at War" (2016) Robert Bevan rejected this claim stating:

Here architecture takes on a totemic quality: a mosque, for example, is not simply a mosque; it represents to its enemies the presence of a community marked for erasure. A library or art gallery is a cache of historical memory, evidence that a given community's presence extends into the past and legitimizing it in the present and on into the future. In these circumstances structures and places with certain meanings are selected for oblivion with deliberate intent. This is not 'collateral damage'. ¹²

Bevan asserted that these attacks on architecture threaten the cultural endurance of a people and inevitably target the cultural memory and group identity. ¹³Coward, then, calls for an anti-anthropocentric perspective that considers the importance of buildings in shaping the identity of residents and the heterogeneity of a city. Coward presents three types of urbicide as practices of violence against the city: militarisation of space; politics of exclusion; and renewal programs. ¹⁴

Militarisation of space occurs through the intentional targeting of parts of the city in contexts of war and/or post-war. The militarisation of space is analysed by Stephen Graham in his essay "Postmortem City", in which he argues that architects such as Le Corbusier designed buildings with the war in mind. 15 This could also be traced back to colonial invasions of cities that "rebuilt" the urban space in a way that would increase accessibility, and thus control over the centre and movements surrounding it. In the second type of urbicide, politics of exclusion, Coward considers the destruction of buildings during the Bosnian war as a means to promote ethnic-nationalism.¹⁶ Not only do these actions lead to the death of its people but a deliberate attack on what is meant represent the shared space of a people where collective memories are constructed. Of course, the types of urbicide can overlap, which is observed in the case of the Palestinian-Israeli conflict, where Graham describes

¹¹ Coward, *Urbicide*, 19.

¹² Robert Bevan, *The Destruction of Memory : Architecture at War* (London: Reaktion Books, 2016),16.

¹³ Ibid, 42.

¹⁴ Coward, "The City, Militarization and War", in "'Urbicide' Reconsidered".

¹⁵ Graham, "Postmortem City".

¹⁶ Ibid. Historian Andrew Herscher proposed to consider this destruction as a tool for the construction of new identities of power suggested by the new governing bodies.

the ethnic cleansing and militarisation of space in 2003 after Israel demolished Palestinian homes and infrastructure.¹⁷
While these urbicides generally involve a wartime setting between two opposing state actors, Coward considers renewal and development programs in peacetime settings as the third practice of urbicide.¹⁸ This peacetime type is characterised by endogenous actors seeking to evolve the city through replanning and rebuilding agendas. For example, Marshall Berman (1996) elaborates on the changes occurring at the architectural and socio-political level in the urban experience of New York City due to urban renewal.¹⁹ In *The Death and Life of Great American Cities* (2000), Jane Jacobs exposes how diversity as a main constituent of urbanity is threatened by rebuilding programs of the urban fabric.²⁰ Coward specifies that for this type of peacetime spatial violence to be considered an

the territorialisation of an antagonism".²¹ Therefore, the consideration of urbicide during peacetime needs to be executed by endogenous actors at a certain scale, leading to widespread demolitions and threatening the shared spatiality of a city or area. This urbicide endangers the heterogeneity of the city and the set of shared relationships between buildings and people. Coward suggests that this antagonism creates a demarcated territorial space which defines an area and seeks to destroy spaces that are fundamentally public.²²

In this research, the type of urbicide examined is occurring in an unexpected unethical manner and on an urban level. The unethical demolitions present a *fait accompli*, according to which the residents are expected to stand by and accept the erasure of their cities. While Coward focuses on the effects of urbicide, such as gentrification or rebuilding, this research is interested in the causes

urbicide, it needs to be "widespread and deliberate and accomplish

Stephen Graham, "Lessons in Urbicide", *New Left Review* 19 (2003). Retrieved from https://newleftreview.org/II/19/stephen-graham-lessons-in-urbicide

Coward, "The Endogenous Urbicidal Potential of the Modern City," in "'Urbicide' Reconsidered".

Marshall Berman, "Falling Towers: City Life After Urbicide", in *Geography and Identity: Living and Exploring Geopolitics of Identity*, ed. Dennis Crow, 172–92 (Washington, DC: Maisonneuve Press, 1996.

²⁰ Jane Jacobs, *The Death and Life of Great American Cities* (New York: Vintage Books, 1992).

²¹ Coward, Urbicide, 131.

²² Ibid, 99.

and manner in which it was executed. By perpetuating the notion of unethical demolitions as a reason behind gentrification, for example, the history of urbicide is acknowledged. This offers a new reading of the history of the city that disrupts its former historical perceptions.

One might question when demolitions are considered unethical, and several contexts can lead to this conclusion. The more straightforward scenario is when a stakeholder demolishes against the policy in place. For example, writer Bill Millard described the cases of demolition on Lagos, Nigeria in 1987 and 1995 as an "urbicide by government land policy".²³ The towns of Maroko and Ala village were sites of mass demolitions despite a court order against their destruction.²⁴ The actions taken by the government motivated by mass developments²⁵ resulted in forcible evictions and the residents' resort to the creation of illegal settlements.

More nuanced contexts show evidence that unethical demolitions can occur despite legitimacy. For example, in the case of the owner of a building forced into expropriation prior to the eventual demolition, the demolition is executed by a political governing body with legitimate enforcement regulations. However, a study based on the analysis of news articles on "forced housing demolitions" carried out recently in China's regional areas surrounding the Yantze River, revealed 575 cases of illegal demolitions.²⁶ The demolitions committed by different stakeholders demolishers, developers, and/or the public sector - were executed on the premise of urbanisation and land sales to investors. The study further showed how the scale of the urbanisation, the power of local governments and the willingness of residents to protest the demolitions concurred to determine the possibility of occurrence of illegal demolitions. Other similar examples of illegal and unethical demolitions can be seen in cases of ethnic cleansing²⁷ or mega-

²³ Bill Millard, "Violence against Architecture: Quixote Comes of Age in Sarajevo," in *Content*, ed. Rem Koolhaas, 38-43 (Köln: Taschen, 2004), 41.

²⁴ Ibid.

²⁵ Ibid.

Haoying Han, Xianfan Shu, and Xinyue Ye, "Conflicts and Regional Culture: The General Features and Cultural Background of Illegitimate Housing Demolition in China," *Habitat International* 75, (2018): 67-77;

See Penny Green, and Amelia Smith, "Evicting Palestine", *State Crime* 5, no. 1 (2016): 81–108; Gustav Muller, "The Legal-Historical Context of Urban

events such as the Olympic Games²⁸ or urbanisation.²⁹ Some of these demolitions can be disguised as accidental demolitions, where a building is demolished accidentally while other adjacent buildings are being demolished.³⁰ In this scenario, there is a clear determination of legal versus illegal.

The lines become even more blurred when the government and other stakeholders become the owners of social and architecturally important buildings. Although the government's ownership of the building renders their actions legitimate, the lack of consideration of the significance of buildings to a community can be regarded as unethical. The scale of these demolitions can range from

a building of national importance,³¹ to a conglomerate of buildings.³² What is common, is the government's power to enforce these demolitions for the fulfilment of its plans.

Demolition by neglect could also be considered a form of unethical demolition whereby a governing body leave buildings to decay to eventually replace them with more economically profitable constructions. Millard considers this demolition a form of "passive urbicide".³³ Detroit's National Theatre is an example of a not-yet-demolished but neglected building where the local government's inaction in addressing the maintenance of the historic building led to its ultimate decay.³⁴ Although the local government owns the

Forced Evictions in South Africa", Fundamina: A Journal of Legal History 19, no. 2 (2013): 367–96.

See Martha M Hopkins, "Olympic Ideal Demolished: How Forced Evictions in China Related to the 2008 Olympic Games are Violating International Law", *Houston Journal of International Law* 29, no. 1 (2006): 155; Jennifer Chisholm, "Forced Evictions and Black-Indigenous Land Rights in the Marvelous City", *Brasiliana* 4, no. 2 (2016): 513-49.

See Lei Liu, and Zhihang Xu, "Collaborative Governance: A Potential Approach to Preventing Violent Demolition in China", *Cities* 79 (2018): 26–36.

³⁰ See James Lesh, "Once a Building is Destroyed, Can the Loss of a Place Like the Corkman Be Undone?", *The Conversation*, 12 March 2016. Retrieved from https://theconversation.com/once-a-building-is-destroyed-can-the-loss-of-aplace-like-the-corkman-be-undone-112864

See Joan Beaumont, "Contested Trans-National Heritage: The Demolition of Changi Prison, Singapore," *International Journal of Heritage Studies* 15, no. 4 (2009): 298–316; Yang Liu, Karine Dupre, Xin Jin and David Weaver, "Dalian's Unique Planning History and Its Contested Heritage in Urban Regeneration", *Planning Perspectives* 35, no. 5 (2020): 873–94.

See Jacqueline M. Klopp, "Remembering the Destruction of Muoroto: Slum Demolitions, Land and Democratisation in Kenya", African *Studies* 67, no. 3 (2008): 295–314; D. Asher Ghertner, "Analysis of New Legal Discourse behind Delhi's Slum Demolitions", *Economic and Political Weekly* 43, no. 20 (2008): 57, 59–66.

³³ Bill Millard, "Violence against Architecture",42.

Wes Aelbrecht, "Detroit in Memoriam: Urban Imaginaries and the Spectre of Demolished by Neglect in Performative Photo-Installations," *Cultural Geographies* (2022).

Theatre, its neglect of the building and the eminent demolition disregards the importance of the building and its place within the community. A more recent example is the Lebanese government's decision to demolish the grain silos adjacent to the port explosion (2020). Although the silos are owned by the government (thus rendering any demolition decision made a legitimate one), activists and residents are arguing against their demolition due to their symbolic representation of the explosion event. In both examples, intentional decay was committed by the local governments to create a premise for the demolition of buildings.

In conclusion, as seen previously, in many cases, the demolitions although considered legal by the governing body and the owner – the government – can be argued to be unethical due to the lack of consideration of their users – the residents. These examples fall under urbicide where each demonstrates an example of spatial violence committed against buildings leading to the "territorialisation of an antagonism" between state and resident.

Although protests were committed in most of these examples, the government and benefitting stakeholders overpowered the resisting voices.

Based on these examples, the research seeks to investigate the practices of endogenous political actors as agents of unethical demolitions and establish the role played by the government in the proliferation of such demolitions.

The research considers that urbicides create political holes through the unethical demolition of buildings. A basic search with the words "political+hole" shows how the combination of these words has been used in numerous titles of political newspaper articles, such as "Turkey: Privatisation Falls into Political Hole",³⁶ "Our Big Political Hole: Op-Ed"³⁷ and "Captain's Call Blasts Hole in Political Credibility".³⁸ The titles imply a considerable gap that is produced within the political systems of these countries. The analogy is employed negatively to discuss an upcoming general political lack and ambiguity of the state of affairs of a country. The

³⁵ Coward, *Urbicide*, 131.

Metin Demirsar, "Turkey: Privatisation Falls into Political Hole", *Foreign Direct Investment* (London), February 2007.

³⁷ Gail Collins, "Our Political Black Hole: [Op-Ed]", New York Times, 7 July 2012.

Dennis Shanahan, "Captain's Call Blasts Hole in Political Credibility", *The Australian*, 27 June 2018, 6.

use of "a political black hole" is more commonly used in order to accentuate the obscured state of the country. The intended use of "political" in this research emphasises the purely political nature of the unethical demolitions, with the aim of rendering a politician's vision of the city. By using "political" as an identifier for demolitions, the role of government in urbicide is accentuated.

With the aim of further developing the notion of the political hole, the following sections seek to define the hole through its physical and psychological characteristics, linking it to the concept of urbicide and the hole-making process.

In the conference "Losing Ground: On Holes and Other Absences", (2017) political scientist Marijn Niewenhuis stated:

You might wonder why organise an event on holes? Is organising and talking about something that is not there counterintuitive? And what can be possibly interesting about things that perhaps do not even exist? Are holes even things? How to go about assessing the ontological status of a hole? Indeed, what is a hole?³⁹

A hole is defined as "an opening through something: a perforation".⁴⁰ The image of the sinkhole with which I started my PhD journey is an example of the hole as a perforation in the ground. The hole caused by the explosion in Beirut Harbour is another example. In fact, holes occur constantly whether naturally or human made. While this is being written, sinkholes have appeared in England⁴¹ and the United States.⁴² Meanwhile, quake holes are appearing in Palestine.⁴³ Further, physicists have just determined a black hole has devoured gas.⁴⁴ What these examples seem to have in common is the operation

^{2.1} A physical and psychological hole

³⁹ "Losing Ground: On Holes and Other Absences", University of Warwick, 19–20 May 2017. Retrieved from https://sinkholesworkshop.wordpress.com/blog

⁴⁰ Merriam-Webster.com, "Hole" (accessed 8 May 2018).

⁴¹ See https://www.bbc.com/news/uk-england-dorset-57140863 (accessed 22 November 2018).

See https://www.usatoday.com/story/news/factcheck/2021/05/14/fact-check-sinkhole-partially-drains-missouri-lake-second-time/5022010001 (accessed 22 November 2018).

⁴³ See https://twitter.com/ForensicArchi/status/1395438967223427079?s=20 (accessed 22 November 2018).

⁴⁴ See https://phys.org/news/2021-05-supermassive-black-holes-devour-gas.html

of subtraction from a surface or ground allowing for the revelation of a hole. This subtractive operation can be also examined via the work of artists who have used the hole to express their artistic intentions.

Artists' representations

In art, artists have represented and created holes mainly through a subtractive process. Artist Lucio Fontana identified this ground as the canvas and used it as a means to explore its materiality. In his "Spatial Concept" (1964–65) (*Fig.4*), Fontana addressed the canvas by puncturing it with holes and overlaying it with gold metallic paint. The two-dimensionality of the canvas was broken by the holes to create a three-dimensional spatial installation. The exploration of the three-dimensionality of the hole was furthered in the work of artist and architect Maya Lin, titled "Atlas Landscapes" (1981-2007) (*Fig. 5*). Using a series of world atlases, Lin carved out parts of each page to create a three-dimensional landscape. With each holing process per page, the background is revealed allowing for a new world map to be produced.

For more information on this, refer to: Anthony White, "No Form Can Be Spatial, the Origins of Lucio Fontana's Spatial Concept", *Art Bulletin of Victoria* 45 (2005). Retrieved from https://www.ngv.vic.gov.au/essay/no-form-



Figure 4: Lucio Fontana, *Spatial Concept*, 1949–50, unpainted canvas, 91x 73.5 cm.

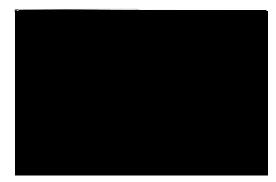


Figure 5: Maya Lin, *Atlas Landscapes*, (1981-2007), altered book, 38.1x 50 x 28 cm

<u>can-be-spatial-the-origins-of-lucio-fontanas-spatial-concept-2</u> (accessed 22 November 2018).

Land artists Michael Heizer in "Double Negative" (1969–70) (Fig. 6), Nobuo Sekine in "Phase-Mother Earth" (1968) (Fig. 7) and Keith Arnatt in "Illuminated Hole" (1968) (Fig. 8) have worked with subtractive processes for the creation of the hole as a sculptural element. This was achieved through the creation of an opening in the ground, a subtraction of the surface allowing for the revelation of what lies beneath. While the land artists' representation and creation of holes depended on the subtraction of earth, sculptor Anish Kapoor relied on the addition of materials to represent the void. In "The Void" (Fig. 9) Kapoor draws the viewer's eyes into a black hole displayed against a white brick wall. The hole which is in fact a three-dimensional object was added to the exhibition space to create the impression of a deep void. In "Descent Into Limbo" (2016), the viewer stands over another black void invited to look through the sculpture and imagine the hole below. Art critic Homi K. Bhaba described Kapoor's work as a "removed ground" [...] A sudden disappearance of surface in a deep, dark hole literally cuts the

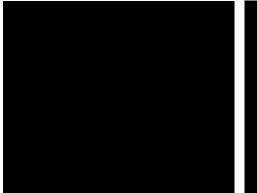


Figure 6: Michael Heizer, *Double Negative*, 1969–70, sculpture.



Figure 7: Nobuo Sekine, *Phase Mother Earth*, 1968, sculpture: earth, cement, cylinder: 220 x



Figure 8: Keith Arnatt, *Illuminated Hole*, 1968, sculpture.

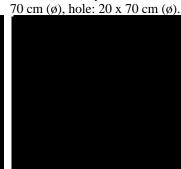


Figure 9: Anish Kapoor, *Void*, 1989, fiberglass and pigment 200 cm x 200cm x 100cm.

ground from our feet. [...]"⁴⁶ similar to the appearance of a sinkhole in the ground. Kapoor's illusion of voids throughout his works challenges the representation and perception of voids and confronts the viewer with the depiction of a striking emptiness and depth.

On an urban scale, artist Gordon Matta-Clarke in "Conical Intersect" (1975) (*Fig. 10*) famously used buildings as his canvas by carving out holes in the façade and slabs of a building in Paris. The work was a statement used to highlight the ongoing gentrification process that was calling for the destruction of buildings to create a new image of Paris.⁴⁷ The hole was used as a metaphor to "fill the gap between the building's past and its inevitable demolition in the name of progress",⁴⁸ creating a transient connection between the past and the present.⁴⁹ The holes perforated the walls of the building as well as the floors, allowing for the exposure of the interior of the building to the exterior of the street. Thus, the hole in the case of Matta-Clarke was executed through the physical manifestation of

making a hole to represent the psychological loss caused by the demolition of buildings in Paris.



Figure 10: Gordon Matta-Clarke, *Conical Intersect*, 1975, photograph 26.99 cm x 39.69 cm.

⁴⁸ Ibid, 96.

Homi K Bhaba, "Anish Kapoor:Making Emptiness", https://anishkapoor.com/185/making-emptiness-by-homi-k-bhabha

Hernan Barria Chateau, "The Cut, the Hole and the Eclipse: Matta-Clark's Sections", *Arquitectura Revista* 7, no. 2 (2011): 95–100.

Likewise, the psychological connotation of the hole was used in the work of artist Judy Watson and in the title of her work "The Holes in the Land" (2015) (*Fig. 11*). The use of the word "hole" was used to insinuate the absence of Aboriginal voices in the British Museum. Visually, Watson represented the holes through the overlay of Aboriginal artefacts on the museum's plans as a symbol of the subtraction and erasure of representation. In Watson's case, the representation of the hole encompassed a different technique of subtraction, through an overlay, a covering.⁵⁰ Therefore, it can be noted that artists have used different techniques of subtraction to represent a physical, and further a psychological, hole.

Drawing from these techniques, I started experimenting intuitively with techniques of subtraction inspired by Matta-Clarke, Arnatt and Sekine by making holes through 2D surfaces: a canvas (*Fig. 12*) and a photograph of the Brisbane skyline (*Fig. 13*).

Figure 11: Judy Watson, *The Holes in the Land 2*, 2015, four plates etching.

Both experiments revealed a background seen via the holes. Through these small experiments, questions surfaced, such as: How can depth be represented on a 2D canvas? And how would a hole be made on a 3D surface?

⁵⁰ "Making a hole", "covering" constituted part of the techniques studied as part of artistic subtractive practices discussed further in Chapter 3. The remaining techniques are "obscuring" and "erasing".

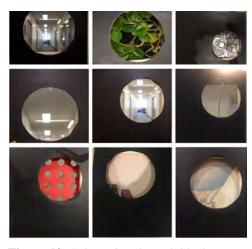


Figure 12: Subtraction through black painted canvas. By author, 2018.



Figure 13: Subtraction through 2D photograph. By author, 2018.

Based on Judy Watson's overlaying, I experimented with this technique to understand its impact on a 2D surface. Further akin to Kapoor's work and using the same photograph, I covered the Brisbane skyline with black circles representing holes (*Fig. 14*). In contrast to the previous experiments, the eye is directed to the gradual increase of black circles forming holes in the background which in this case is the skyline. Yet, it can be understood from either experiments that an absence is there. The experiment prompted more questions such as: are there other ways of representing subtraction? what is a hole made of? and how can it best be represented?





Figure 14: Overlaying black "holes" on photograph. By author, 2018.

2.1.1 The physical hole

To understand the attributes of physical holes, the book *Holes and Other Superficialities* (1994) by philosophers Casati and Varzi constituted a base for the determination of the physical hole. Casati and Varzi point to these notable features of holes:

- o They are immaterial and made out of space.
- o They are always in something else and cannot exist in isolation.
- o They are located in space and time.⁵¹

These characteristics determine important characteristics of holes. First, according to the philosophers, holes – being made of space – appear to be immaterial. Second, their existence in "something else" emphasises Casati and Varzi's titling of holes as "superficial particulars", stressing their existence in something else or on a surface, or as residing on a host. ⁵² Casati and Varzi observe that holes act as "discontinuities" ⁵³ on a surface, confirming the notion expressed by philosopher Karmo (1977), who claims holes are "disturbances" on a surface. ⁵⁴ They argue that blanks,

Sometimes such irregularities are construed as holes in aggregates. Think of a missing book in a stuffed bookshelf or imagine a narrow free region in a square crowded with people, or a small green meadow in a large, thick mountain forest ... There is no unitary host, hence no hole proper. But the gathering power of the context provides the necessary glue to separate matter from immateriality.⁵⁶

In other words, assuming the context is a stuffed bookshelf, the hole is detected through the space created by the missing book. Hence, the context can be understood as a surface on which an irregularity or discontinuity of a pattern occurs (*Fig. 15*). The irregularity in the case of the imagined bookshelf is noticed by the emptiness defined through the lack of the vertical pattern created by the surrounding books.

irregularities or discontinuities could be interpreted as holes.⁵⁵ Third, holes are spatio-temporal, hence they exist in a certain space and time and might cease to exist. To visualise the holes, and based on the above-mentioned features, they present ways to detect and represent holes on a two-dimensional surface. Casati and Varzi claim:

⁵¹ Roberto Casati and Achille C. Varzi, *Holes and Other Superficialities*. (Cambridge, MA: MIT Press, 1994), 19–32.

⁵² Ibid, 13.

⁵³ Ibid, 14.

⁵⁴ Toomas Karmo, "Disturbances", *Analysis* 37, no. 4 (1977): 147–48.

⁵⁵ Casati and Varzi, *Holes and Other Superficialities*, 165.

⁵⁶ Ibid.

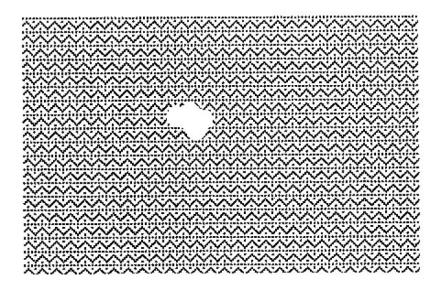


Figure 15: Representations of holes. From Roberto Casati, and Achille C. Varzi, *Holes and Other Superficialities* (Cambridge, MA: MIT Press, 1994), 11.

Reiterating their last sentence, the collective setting of the books is the host and provides the tool to detect the hole or the absence of the book, thus the lack of materiality in determining the general pattern of the bookshelf. The surrounding books further determine the importance of the outline of the hole for its detection as a superficial particular.⁵⁷ The hole's outline can be seen directly in the works of the artists Gordon Matta-Clarke, Lucio Fontana, Michael Heizer, Keith Arnatt and Nobua Sekine, where the outline is delineated by the concrete of a building, the gold canvas, the rocks of the Nevada desert, the patch of green grass and the rocky ground respectively. It is the lack of material defined by this outline that demarcates the hole. Therefore, the context of the hole can be a 2D surface, such as a canvas or map or plan, and can also be a 3D surface, such as a city.

In the study of the hole's perception, and in addition to its outline, the hole's immateriality proved to be an important tool for its detection and was consequently construed as the empty or missing part of a whole, defined by an absence of matter, a missing

⁵⁷ Casati and Varzi, Holes and Other Superficialities, 160.

part.⁵⁸ Through a series of studies, visual perception researchers Rolf Nelson and Stephen Palmer argued that the hole's perception as a missing part is furthered through a recognition of depth and its cues.⁵⁹ Referring to the artists' examples, this depth is evident beyond the outermost foreground: with Matta-Clarke the depth is revealed through the background of the city while with Arnett, Sekine, and Heizer, it is revealed through the depth of the earth.

Therefore, holes are immaterial absences that exist in something – a host- having a perceived outline and depth that defines them. The research then adopts these defining characteristics of holes to investigate their occurrence in architecture, and the urban fabric.

In architecture, holes regularly occur as openings on a plan, as a void or an atrium,⁶⁰ or in plan types such as courtyards that are

based around a hole or as a window in a façade or a skin,⁶¹ or on roofs as a skylight or an oculus.⁶² Holes are also necessary to begin most construction projects in architecture. Excavation works of the ground result in the creation of a hole in which foundations are laid out, providing the base for the addition and layering of materials, leading to the construction of a building. Therefore, for the addition of architecture, subtraction of the ground needs to occur through a hole-making process. This initial hole is consequently hidden by the imposed building.

Following Casati and Varzi's theory, the manifestation of a hole within the urban fabric appears as a void made out of space and having a defined outline. This could be a square, a laneway or a road. However, the holes referred to in this research are commonly considered empty lots without a defined function or in temporary

Stephen Palmer, Janet Davis, Rolf Nelson and Irvin Rock, "Figure–Ground Effects on Shape Memory for Objects Versus Holes", *Perception* 37, no. 10 (2008): 1569–86.

⁵⁹ Rolf Nelson, and Stephen E. Palmer, "Of Holes and Wholes: The Perception of Surrounded Regions" *Perception*, 30, no. 10 (2001): 1213–26.

⁶⁰ See Vitruvius, Ten Books on Architecture, Book VI, translated by Morris Hicky Morgan (Project Gutenberg ebook, 1914). Retrieved from https://www.gutenberg.org/files/20239/20239-h/20239-h.html (accessed 22 November 2018).

⁶¹ See, for example, the "mcharabiya" as a type of window addition in Islamic architecture: Ayman Fathy, Ashour, "Islamic Architectural Heritage: Mashrabiya," paper presented at the WIT "Transactions on the Built Environment" conference, London, 2018.

The oculus represented the all-knowing eye famously appears as a circular hole in the Roman Patheon's coffered ceiling (113–125 CE). More recently, architect Santiago Calatrava designed a modern iteration of this hole in "The Oculus" in New York in 2016.

use. Sometimes, their emptiness is reflected through the grass and garbage that sit freely in the hole. At other times, they are nothing but earth. Most of the time they are fenced, limiting their interaction and visibility with the public – the fence acts as a barrier defining the outline of the hole while also announcing its presence as a vacant lot. Evidently, holes are physically comparable to the urban void. Generally, urban voids are regarded as empty residual spaces in the city that are temporarily in transition. In her dissertation "The Void: Urban Wasteland as Political Space", Von Schéele elaborates on the indeterminate nature of the urban void, and the consequent use of multiple terms to identify it: "wasteland", "residual space", "terrain vague, "no man's land", "dead zones", "a permanent provisional state", urban "space between', urban "voids", "disused space", "noplaces".63 Each of these terms was used to discuss a different kind of space other than regular urban space.⁶⁴ Alan Berger used the term

"wasteland" in the North American context. 65 Tomas Wikström tried to find the meaning and uses of "residual spaces" in Flemingsburg, Sweden. 66 Architect Ignasi de Sola-Morales coined the term "terrain vague" to denote the spaces that have been forgotten and have become obsolete. 67 In each of the presented examples, the reasons behind the formation of these spaces were due to planning strategies, resulting in the existence of these leftover spaces.

I seek to differentiate between the political hole and these aforementioned voids and holes in two ways. First, although physically similar, the focus on the "political" part of the hole aims at specifying the void's reason for existence. While the reasons behind the formation of an urban void can be due to neglectful planning, the reason behind a political hole is the spatial violence that preceded it. Doron (2000) questions "whether the terms 'Dead Zone', 'wasteland', 'void' etc. adequately describe these places,

⁶³ Cecilia Von Schéele, "The Void: Urban Wasteland as Political Space", doctoral thesis, Lund University, 2016: 48. Retrieved from https://lup.lub.lu.se/search/ws/files/11374984/von_Sch_ele_dissertation_thesis
The void.pdf (accessed 22 November 2018).

⁶⁴ Ibid.

Alan Berger, *Drosscape: Wasting Land in Urban America* (New York: Princeton Architectural Press, 2006).

Tomas Wikström, "Residual Space and Transgressive Spatial Practices: The Uses and Meanings of Un-Formed Space", *Nordisk Arkitekturforskning* 18, no. 1 (2013): 47–68.

⁶⁷ Ignasi de Solà-Morales, "Present and Futures: Architecture in Cities", *Thresholds*, 14 (1997): 18–25.

which ha[ve] never been raised'.68 He explains that the uses of such words have been employed across urban planning and architectural discourses to mean similar things. 69 He argues that these places are not in fact wastelands, but rather transgressive places that combine temporal social functions from squatting to prostitution to flea markets.⁷⁰ Thus the ascribing of the term "urban void" is considered insufficient to describe the holes created through urbicide. In fact, the term obfuscates radically the reason behind the existence of the holes, instead emphasising its physical state only. As seen in Watson's work "The Holes in the Land", the term "hole" implies a psychological dimension that is not often recognised when discussing the urban void, as Doron suggests. Second, if one considers the urban void a product of residual space created through the addition of architecture that defines it, then the hole is created inversely through the subtraction of architecture. Third, the term "void" is used to imply a state of emptiness,71 while although associated with an emptiness, the hole also denotes a subtractive

operation. To emphasise the unethical demolitions in the city's surface, the term "hole" is considered to be more effective at translating this holing process that is occurring physically and psychologically. Third, when considering the urban void

Enumerating the many voids of the city of Berlin across history, Andreas Huyssen emphasises their existence in the urban fabric. When discussing Berlin's state of reconstruction after the Berlin Wall, Huyssen argues: "Since much of central Berlin in the mid 1990s is a gigantic construction site, a hole in the ground, a void, there are ample reasons to emphasise the void rather than to celebrate Berlin's current state of becoming." Hence, Huyssen contends that the physical existence and state of the hole is a significant part of the city due to its partaking in the collective memory of the place and its history.

Scholars, artists, and architects have used the word "hole" and/or subtractive practice to represent a psychological loss. In her

⁶⁸ Gil M Doron, "The Dead Zone and the Architecture of Transgression", City 4, no. 2 (2000): 247–62.

⁶⁹ Ibid, 250–52.

⁷⁰ Ibid, 252–53.

⁷¹ Merriam-Webster.com, "Void" (accessed 8 May 2018).

⁷² Andreas Huyssen, "The Voids of Berlin," *Critical Inquiry* 24 (1997): 57–81.

⁷³ Ibid, 62.

presentation "A Hole with a View to the Nile", Aya Nassar sought to address the hole as a product of the destruction of buildings.⁷⁴ She used the hole as a metaphor for the urban void that was produced after the demolition of the multifunctional building of the municipality of Cairo (Fig. 16). The building held many roles: Municipality of Cairo offices, the headquarters for the Arab Socialist Union in Egypt, the headquarters of the National Democratic party, which was in turn burnt down and remained a ruin until 2015 upon its demolition.75 Prior to the building being demolished, architects, urban planners and activists demonstrated against its demolition, which led to an uninterrupted view to the Nile caused by the holemaking process of demolition. She claimed, "I used the building to explore a little my personal ambivalent spectatorship of the destruction of a symbolically charged building as a hole-making process."⁷⁶ Therefore, Nassar interpreted the hole-making process in the urban fabric, through the demolition of the building. This hole was a multifaceted hole: physical, observed through the subtraction

of the building from the city; political, through the political decision of demolishing it; and psychological, through its impact on the residents, and their experience of it.



Figure 16: The building of the Arab Socialist Union in Cairo, Egypt, which was demolished in 2015 with the river Nile in front of it. Photograph from Reuters 2013, "Ahram Online". Retrieved from https://english.ahram.org.eg/OlympicsNews/99025.aspx (accessed 22 November 2018).

Aya Nassar, "A Hole with a View on the Nile", paper presented at the "Losing Ground: On Holes and Other Absences" conference, University of Warwick, 19–20 May 2017.

Retrieved from https://warwick.ac.uk/fac/soc/pais/currentstudents/phd/resource

<u>s/politicalgeography/eventsandnews/losingground/8-_panel_iii_anassar.mp4</u>. (Accessed 22 November 2018).

Nassar, "A Hole with a View".

⁷⁶ Ibid.

In "Finding Country" (2005–ongoing), Aboriginal architect Kevin O'Brien invited 50 designers to subtract 50 per cent of the built environment of the CBDs of Brisbane and Sydney.77 In a discussion about the work, Professor Sandra Kaji-O'Grady wrote: "On what basis does one remove half the city? Is it to reveal the important sites of previous occupation? Is it to enable new (or old) ways of living?"78 The subtractive actions taken by each designer were described in a text and visually represented through a map.⁷⁹ While each designer responded differently to the brief, the intention of the project was to create tension between the contemporary city and the Aboriginal Country that remains in decline (Fig. 17).80 The project underlined the defiance of the 1992 Mabo High Court decision that abolished the belief in terra nullius. It further aimed to highlight the continuing of Australian architecture's practice of drawing on empty paper, adopted from the eighteenthcentury European tradition.81

Figure 17: Photograph of Kevin O'Brien at the Venice Biennale in 2012 burning/subtracting the proposals for Brisbane city to reveal the Aboriginal presence below. Photograph by Kevin O'Brien Architects, and Crowther Philip "Finding Country: Kevin O'Brien". Retrieved from https://www.abc.net.au/radionational/programs/awaye/5776726 (accessed 22 November 2018)

⁷⁷ Kevin O'Brien and Michael Markham, *Finding Country* (Brisbane: QUT, 2009), exhibition catalogue. Retrieved from https://eprints.qut.edu.au/76220 (accessed 22 November 22, 2018).

Sandra Kaji-O'Grady, "Kevin O'Brien", Architecture Australia 103, no. 4 (2014): 110–12.

For more information on the project refer to: http://www.findingcountry.com.au (accessed 22 November 2018).

For more information on the individual submissions of designers, refer to: https://issuu.com/kevin-obrien/docs/kob_findingcountrybookspreads_submissions_wlegend/2?ff (accessed 22 November 2018).

⁸¹ O'Brien and Markham, Finding Country.

The Aboriginal presence exists; however, it cannot be seen on the empty paper. The project presents several holes. In this case, the physical hole-making process was presented through the subtractive method of removing parts of Brisbane city. Whether the intention behind these actions was to look back into the past or create a new setting in the city, this momentary subtraction of the surface of the map creates an undeniable hole. The second physical hole is observed through the replacement of the Aboriginal land with an empty sheet of paper. Based on the philosophical interpretation provided by Casati and Varzi, the visual representation of the empty paper can be thought of as a strike-through occurring at the level of a continent, creating a negative in the ground.82 This erasure or subtraction represented through the empty paper, due to political will, created and continues to create a psychological hole in the representation of Aboriginal Country, affecting the historical account of the city, its memory, mapping and documentation.

Through these examples, it can be inferred primarily that the production of a physical hole is obtained through a subtraction effectuated on the ground. Each subtraction method was

implemented differently from the actual demolition of a building in the city of Cairo in the case presented by Aya Nassar, to a conceptual removal of 50 per cent of Brisbane city carried out on a map by designers led by Kevin O'Brien. The introduction of these holes within each case was due to a political will that had in different ways affected the experience of the city. Although the demolition of the politically charged building in Cairo had created a view of the Nile, Nassar discussed how it negatively impacted her view of the city. Kevin O'Brien's work represented the eradication of Country at the hand of political powers, leading to a complete denial of the past city. Consequently, Nassar and O'Brien represent the psychological hole affecting the city, denoting loss commencing at the level of the individual and reaching a nation.

2.1.2 A psychological hole

The hole, therefore, is not only a physical perforation but a psychological one as well.⁸³ Psychological holes are produced due to an absence that is felt. In his song "Nos Absents" (2010), French slam artist Grand Corps Malade eloquently described this emptiness:

⁸² Casati and Varzi, Holes and Other Superficialities, 13.

⁸³ Merriam-Webster.com, "Hole" (accessed 8 May 2018).

"C'est ceux qu'on a aimé qui créaient un vide presque tangible"
[It is those that we have loved that created an almost tangible void]. 84
In his interpretation of the hole or the void, French writer Georges
Perec removed the letter "e" from the entirety of his novel titled
"The Void" ("La Disparition") (1969).85 In the French language, the
letter "e" is associated with the female gender; the author had
carefully chosen not to include any words with the letter "e" that
would signify the feminine. Perec's subtraction of this letter
symbolised the hole created through the absence of his mother from
his life since childhood.86 The effect of Perec's hole then surpassed
the book to draw together a mass of people who have been affected
by similar experiences, hence enlarging the hole to accommodate
family, friends and the neighbourhood.

Architecturally, the manifestation of the psychological hole occurs through an erasure of buildings, as presented in Aya Nassar's paper. Philosopher Maurice Halbwachs elaborates on the feelings that are born when parts of the city are destroyed or razed.⁸⁷ Halbwachs claims:

Any inhabitant for whom these old walls, rundown homes, and obscure passageways create a little universe, who has many remembrances fastened to these images now obliterated forever, feels a whole part of himself dying with these things and regrets they could not last at least for this lifetime.⁸⁸

Halbwachs' evocation of this occurrence as "parts of himself dying with these things" identifies the gravity of a building's death and the underlying emotional attachment to it. 89 Thus, the physical holemaking experience of destruction leads to a psychological hole of loss and triggers grievances towards the past city. The deep effects of the hole as a felt void is caused by the destruction of identity and memory that occurs with the demolition of buildings. With the

Grand Corps Malade, "Nos Absents" (Paris: Universal Music Distribution Deal, 2010. Retrieved from https://www.paroles-musique.com/eng/Grand_Corps_Malade-Nos absents-lyrics.p08983972 (accessed 24 June 2018), translated by author.

⁸⁵ Georges Perec, La Disparition (Paris: Denoël, 1969).

Leslie Camhi, "Vowel Play – a Void by Georges Perec and Translated by Gilbert Adair", *The Village Voice* (New York), 7 March 1995, Voice Literary Supplement.

Maurice Halbwachs, "Space and the Collective Memory." In *On Collective Memory*, 1–34. Translated by Lewis A. Coser (Chicago: University of Chicago Press, 1992).

⁸⁸ Halbwachs, "Space and the Collective Memory", 2.

⁸⁹ Ibid.

demolition of the Stari Mast bridge in Bosnia, Coward considered this act an erasure of Bosnian identity. Marked by a compelling history, the bridge represented more than an infrastructural object; rather, it reflected the Bosnian multi-ethnic character. With the violent erasure of buildings comes a state of urban disorientation, where one can no longer find their identity. Illustrating this, journalist Zlatko Dizdarevic wrote in Sarajevo (1994):

The city no longer resembles the one we left. Some streets have simply disappeared; some street corners where we used to meet are no longer there; even some huge trees which for decades – no, centuries – blocked our view of the slopes of Trebevic, are gone. It has taken me all morning to understand why I can suddenly see from my window certain parts of the city I've never been able to see before. The answer is stunning: buildings, walls, branches that were always part of my surroundings have simply vanished. Thus, my universe expands from hour to hour. 90

Through the erasure of urban space, Dizdarevic depicts the disappearance of everything he knew. Therefore, the psychological hole works on various levels. First, it affects the individual witnessing the event of the demolitions through the production of feelings of loss and grief. Second, it affects the residents on a larger

scale by questioning the importance of these buildings in their everyday lives, leading to the erasure of their identity. Third, it leads to a search for the self in the disappeared urban fabric. Finally, with this lost identity, the experiencing of the psychological hole becomes part of the collective memory of a nation.

The sharing of the experience of the psychological hole is important in understanding the past character of the city through its buildings. Philosopher Gaston Bachelard argues that the memory of a building and the experiences within it remain even after it has been destroyed. In this instance, the building is considered more than an inanimate object; instead, it partakes in every individual's own history. If this history is an urbicide, then the sharing of this particular experience is essential to the understanding of the identity of a city. Without this history, the past is not acknowledged, leading to a "cult of denial" as professor of urban planning Libby Porter explains. Porter critiques the ongoing intentional practices of forgetting in urban studies of Australia and describes how the

Quoted in Michael Humphrey, "Urbicide", in *The Politics of Atrocity and Reconciliation: From Terror to Trauma*, 54–69 (London: Routledge, 2002).

Gaston Bachelard, *The Poetics of Space*, trans. Maria Jolas (Boston: Beacon Press, 1994), xxxvii.

Libby Porter, "From an Urban Country to Urban Country: Confronting the Cult of Denial in Australian Cities", *Australian Geographer* 49, no. 2 (2018): 239–46.

narratives of cities are built on incorrect truths denying acts of theft and destruction of Country.⁹³ Ultimately, forgetting as a continuing colonial practice erases the history of violence imposed on the land, creating false narratives. The psychological hole as a shared collective memory, then acts as a tool for the conveyance of urbicide and the significance of memories of destroyed buildings.

Author Johanna Mannergren Selimović wrote in an article from a town in Bosnia-Herzegovina:

Here and there in the townscape yawning holes opened up, places where several mosques used to stand. At the time of fieldwork, only one had been rebuilt. Similarly, there were many houses still in ruins. These sites were 'inverted' commemorations, which served as constant reminders of the ethnic cleansing – physical voids that spoke like negatives, always reminding the inhabitants of what it was they were trying to forget. ⁹⁴

Political holes can be thought of as "inverted" commemorations, mnemonic devices of the violence of the past, a trace. They act as a literal cut or scar in the urban fabric. While the psychological hole remains within a particular generation's memories, the physical hole remains in the city until it is replaced by another building; it is

temporal. This temporality may be explained through anthropologists Arnold Van Gennep and Victor Turner's theories of liminality.

2.2 Liminal: The in-between, the ambiguous and the ephemeral

This research considers the physicality of the political hole as being linked to its ability of spacing and distancing, creating a physical emptiness and a psychological absence that is seen and felt. The political hole is considered liminal, with liminality being defined by three main features: it is in-between two states of existence, ambiguous and ephemeral.

Liminality is derived from the Latin word *limen* (threshold).⁹⁵ The concept of liminality was first introduced in relation to cultural and social practices in the work of anthropologist Arnold van Gennep. In his book *The Rites of Passage* (1960), van Gennep outlined the importance of social transitions when studying cultures and societies.⁹⁶ Based on the ideas of van Gennep, anthropologist

Porter, "From an Urban Country", 240.

Johanna Mannergren Selimovic, "Challenges of Postconflict Coexistence: Narrating Truth and Justice in a Bosnian Town", *Political Psychology* 36, no. 2 (2015): 231–42.

Merriam-Webster.com, "Limen" (accessed 26 May 2018).

Arnold van Gennep, *The Rites of Passage* (Chicago: University of Chicago Press, 1960). The book was originally written in 1909 but did not receive much attention from anthropologists at the time.

Victor Turner further developed the liminal stage of the rite, claiming that liminal personae "are necessarily ambiguous", and that "liminal entities are neither here nor there; they are betwixt and between positions assigned and arrayed by law, custom, convention and ceremonial". 97 The liminal studies by Turner and van Gennep were conducted on tribes and societies, but were also associated with space. Liminal spaces were conceived as spatial thresholds, such as portals or doorways, borderlands and even countries. 98 Van Gennep argues that neutral grounds that lay between countries can be considered to be territorial passages of liminality.99 The neutral ground in-between thus acts as a liminal state where "[one] wavers between two worlds". 100 Another example is the vanishing typology of the "roji", or Japanese alleyway, as an in-between space between past and present Japan. ¹⁰¹ In Baghdad, Murrani suggests the creation of a new type of liminal space, defined by concrete blast walls¹⁰² that

followed the American invasion of the city in 2003. Thus, liminal spaces appear as spatial entities in-between two other spaces, such as the neutral grounds between two countries, the Japanese alleyway existing in between traditional wooden low-rise neighbourhoods or the Iraqi liminal spaces wedged in-between concrete blast walls in the city. They are also symbolically in-between two states of existence. For example, the zones defining the neutral ground act as states of separation – leaving one's country – and states of incorporation – entering another country. The political hole considered as a superficial particular that always occurs in something – the surface of the urban fabric – and never exists in isolation¹⁰⁴ is defined by its in-betweenness. Its physical existence is demarcated by the physical space left in-between its determined outline, similarly to the Japanese alleyway that is in-between two buildings. The political hole is also considered to be symbolically in-

⁹⁷ Victor W. Turner, *The Ritual Process: Structure and Anti-structure* (Chicago: Aldine, 1969), 95.

⁹⁸ Ibid.

⁹⁹ Ibid, 18.

¹⁰⁰ Ibid, 18.

Heide Imai, "The Liminal Nature of Alleyways: Understanding the Alleyway *roji* as a 'Boundary' Between Past and Present", *Cities* 34 (2013): 58–66.

Concrete blast walls are generally used to protect people and buildings from explosives and their flying fragments. They are often used to protect governmental buildings.

Sana Murrani, "Baghdad's Thirdspace: Between Liminality, Anti-structures and Territorial Mappings", *Cultural Dynamics* 28, no. 2 (2016): 189–210.

¹⁰⁴ Casati and Varzi, *Holes and Other Superficialities*.

between two stages of the city. This in-betweenness of the liminal stage is better understood under van Gennep's framework. Van Gennep determined three key stages: separation/preliminal; transitional/liminal; and incorporation/postliminal. 105 He observed rites of separation/preliminal as part of funeral ceremonies, rites of incorporation/postliminal as part of marriages and the transitional/liminal as prominent in pregnancy and engagement. 106 He further demonstrated how transitioning from one state to another is analogous to surrendering the old life, and "turning over a new leaf". 107 As such, the first part of separation/preliminal in ritual passages usually denotes a giving up of some sort, a detachment from the previous life, sometimes marked by the cutting of hair, as observed in some tribes. 108 Incorporation/postliminal is determined as the inclusion into society, state or the sacred world, such as Muslim pilgrims visiting Mecca. 109 Liminality is the period existing

between both states; it is a transitional temporal period, known to be Turner's ambiguous state. Although liminality is understood to be a transitional period, Turner argues that this state of in-between could become a fixed one, leading to the "institutionalization of liminality". Sociologist Arpad Szakolczai uses the term "permanent liminality" to denote this state, where the actors would be stuck permanently in an in-between state and therefore do not cross into the incorporation stage. The arguments presented by Turner and Szakolczai offer an alternative way of thinking about the liminal period and start to assess the importance of its duration.

The three parts of the ritual passage provide a framework for an understanding of the political hole's transformation. The likening of the states of separation, liminality, and integration to the processes of production of a political hole – demolition, political hole, construction – reveals the similarities between them. The

¹⁰⁵ Van Gennep, The Rites of Passage, 11.

¹⁰⁶ Ibid. An engagement between two persons is observed as a liminal state between adolescence or adulthood and marriage.

¹⁰⁷ Ibid, 183.

¹⁰⁸ Ibid, 166.

¹⁰⁹ Ibid. 11.

¹¹⁰ Turner, *The Ritual Process*, 95.

¹¹¹ Ibid, 107.

¹¹² Arpad Szakolczai, "Permanent (Trickster) Liminality: The Reasons of the Heart and of the Mind", *Theory & Psychology* 27, no. 2 (2017): 231–48.

separation/preliminal stage may be considered the demolition stage of the political hole, where the giving up of the old urban fabric is witnessed. The final rebuilding stage may be considered to be the incorporation/postliminal into the city and the stage of the political hole may be considered as the transitional/liminal stage of the city. The recognition of these stages allows for the understanding of the political hole as a transformational temporal spatial entity that is associated to its past as a demolished building and its future as an incorporated new building. In other words, the existence of the political hole as liminal is dependent on the execution of the separation stage, and reliant on the incorporation stage when it is replaced by a new building. Both stages – the before and after – contribute to the understanding of the duration of temporality of the political hole.

Another important characteristic of liminality is its relation to ambiguity. Turner associated the in-betweenness of the liminal state with ambiguity. He claimed that the liminal stage can be indistinguishable, and indeterminate even "frequently likened to

death, to being in the womb, to invisibility, to darkness ..."113 Spatially, then, the liminal in-between space is characterised by ambiguity, indeterminacy, indistinguishability, and invisibility. The ambiguous nature of the liminal space is directly linked to its state of being in-between as van Gennep suggested when discussing neutral grounds between two countries. In the urban fabric, the ambiguity lies in spaces that oppose fixed and determined urban planning lines that divide the city: private vs. public, built vs. unbuilt, past vs. present. For example, Imai explained that the roji- Japanese alleyways- are often unnamed, lacking evident ownership rights.¹¹⁴ Physically, they are hidden from main streets, lack spatial definition, and are therefore disregarded from an urban planning focus. 115 Political holes are in-between the stages of separation/preliminal, and incorporation/postliminal opposing the fixed and determined urban planning lines. Although they are physically present in the city, they are often hidden away behind fences rendering them unclear and undetermined spatial entities. Their ambiguity is further exacerbated by their ephemerality. For example, the liminal spaces

^{Turner,} *The Ritual Process*, 95.
Imai, "The Liminal Nature of Alleyways", 59.

formed by the US-imposed scattered concrete walls were characterised by their ephemerality as they were in a perpetual state of transition between appearing and disappearing overnight.¹¹⁶ In the case of the political holes, their lifespan is dictated by the duration between the separation/preliminal and incorporation/postliminal stages. To address this temporality, anthropologist and social scientist Bjørn Thomassen argued that there are various temporalities to liminal experiences: moments, periods, and epochs that affect society. 117 A moment is characterised by a sudden event such as a sudden invasion, a natural disaster, or revolutionary moments.¹¹⁸ A period, considered to be for a longer time, includes war stretches and revolutionary periods, and can extend to weeks, months or possibly years. 119 An epoch involves prolonged wars and any enduring in-between state of decades, and generations. 120 According to Thomassen, the epoch could also be recognised as Szakolczai's long-spanned permanent liminality. 121 However, Thomassen argues that these are rather arbitrary states, which cannot be distinguished in an absolute manner. The temporal nuances of moment, period and epoch provide a base to distinguish the duration of liminal states. In the case of a political hole then, the temporality and specifically the timeline of its existence is important in order to understand the degree of liminality of each hole and how it consequently determines a state of liminality in the city. There is a difference between a hole that exists for a year in the city, as opposed to one remaining for 20 years. If the latter political hole is multiplied around the city, then this city can be considered to be in a *more* liminal state than the one with multiple one-year political holes. Of course, it can be said that a city is in a constant state of liminality where demolitions are constantly occurring, and holes are always appearing. In this research, however, the evaluation of the state of a city's liminality is based on the evolution of the particular political holes occurring after the urbicide. The definitive quantity of political holes that form the threshold between still being in a liminal state and no longer being in such as state is dependent on each city

¹¹⁶ Murrani, "Baghdad's Thirdspace".

¹¹⁷ Bjørn Thomassen, "The Uses and Meanings of Liminality" *International Political Anthropology* 2 no. 1 (2009): 5-27.

¹¹⁸ Ibid, 17.

¹¹⁹ Ibid.

¹²⁰ Ibid.

¹²¹ Szakolczai, "Permanent (Trickster) Liminality", 231–48.

and cannot be determined accurately.

In conclusion, the framework of separation/preliminal, transitional/liminal and incorporation/postliminal can be used to understand the creation of the political hole. It allows for the creation of the narrative of the political hole, the story behind its existence within the city. Narrative is important in order to acknowledge the urbicide and spatial violence or separation stage that occurred and the incorporation processes that led to the erasure of the trace of the political hole. Thus, if a political hole still exists in a city, it is crucial to understand how it was created and how it will eventually be erased. The liminal stage is brought forth through the framework and recognised as part of the city's architectural history.

The following section presents the characteristics of political holes and identifies the reasons behind appropriate representation.

The research proposes that the demolition of buildings in the urban fabric through a political agency produces political holes. These political holes, having physical and liminal attributes, manifest in the urban fabric. Based on the aforementioned characteristics, the political hole appears momentarily in the urban fabric as a sudden space in between buildings. Perhaps its determination as "a hole" adds to its perception as nothing or as being made of nothing, an empty piece of land. Regarded as empty and ambiguous, it is contradictory to presupposed notions of the city, where a set of fixed functions and relations materialise as buildings. This emptiness is often met with questions such as: Why is this hole here? What was here before? How long will this hole exist? What will eventually be built here? The lack-thereof a building is suggested to be a problem needing a solution in the form of a new building. This is a problem that Keller Easterling attributes to architects' "horror vacui" – a fear of empty spaces. 122 Easterling critiques architects' immediate reflex of filling up "leftover voids diseased sites of ugliness". 123 To secure

¹²³ Ibid.

^{2.3} Representations of buildings and holes in art and architecture

¹²² Easterling, "Subtraction", *Perspecta* 34 (2003): 81.

the sites from vandalism and restrict people's accessibility, they are often hidden with fences, limiting the view of their emptiness. Further, emptiness in the urban fabric, denoted as "dead zone", is often related to death or being dead, as Von Schéele notes.¹²⁴ In an interview she conducted regarding an urban void in Malmö, Sweden, a planner claimed, "It's like this area is a bit ... dead ... it's a bit of a vacuum."125 Buildings are thus deemed living sites, while political holes – being empty – are considered dead sites. Ironically, it is also this emptiness that allowed for the appointment of Australia as terra nullius – an empty land that could be possessed. Because of its perceived emptiness, it is also regarded as ambiguous, since it is contradictory to presupposed notions of the city where a set of fixed functions and relations materialise as buildings. The inability to link these spaces to a certain function and to define them renders them unreadable, and even undetectable in the urban fabric. Von Schéele argues: "By its mere existence as undefined, the [political hole] blurs such well-known and distinct dividing lines and thereby

destabilises"¹²⁶ the urban fabric, thus affecting its legibility. Kevin Lynch's seminal work *The Image of the City* (1960) maintained the importance of legibility of the urban fabric in recognising the signs and the symbols that make up the city's grid and its clarity.¹²⁷ Along with legibility, he identified imageability and visibility: "that quality in a physical object which gives it a high probability of evoking a strong image in any given observer".¹²⁸ With these qualities being necessary to understand the city, the political hole falls out of the city's grid since it does not adhere to this legibility, imageability and visibility. In examining this legibility, one often finds that works of literature, painting and photography have been biased predominantly towards the representation of buildings.

For example, Walter Benjamin (1978) represented the cities of Berlin, Marseille, Paris and Naples through their facades, streets and ambiance, ¹²⁹ while Fyodor Dostoyovsky associated the backdrop of St Petersburg city to

¹²⁴ Von Schéele, "The Void", 97.

¹²⁵ Ibid.

¹²⁶ Ibid.

¹²⁷ Kevin Lynch, *The Image of the City* (Cambridge, MA: MIT Press, 1960), 1–14.

¹²⁸ Ibid,14.

Walter Benjamin, Reflections: Essays, Aphorisms, Autobiographical Writings, ed. Peter Demetz, translated by Edmund Jephcott (New York: Schocken Books, 1978).

justify crime.¹³⁰ The city is described through what is seen and felt. The image of the city and its ambiance were also associated with paintings that have provided a comprehensive perspective on the city. Artists such as Gustave Caillebotte (1877) (*Fig. 18*), Antonio Lòpez (1974-81) (*Fig. 19*) and Richard Estes (2010) (*Fig.20*) represented cities with buildings as their main protagonists, or as a backdrop. Through these representations, each city (Paris, Barcelona and New York) is depicted as a dense urban space shaping the city's identity and the viewer's perspective of this city.

The space of the city is rendered legible through the representation of its elements - buildings, streets, vegetation, etc. - in maps. However, how is then the political hole seen and represented in maps? The map, according to Von Schéele was a tool for the implementation of the planner's ideas for the city made visible through a set of lines, dots, and text.¹³¹ To execute this vision, she explained how the blank canvas or tabula rasa was the planner's preferred mode of beginning the mapping process, by erasing the city's past. She argued that while the map makes some parts of the city visible, it renders urban voids concealed since they are usually represented as a blank.¹³² Their representation is unclear and "is often a lie".¹³³ The political hole is similarly

represented as a blank spot. Its physical traits are usually not represented on a map, allowing for planners and architects to imagine how it can be filled.



Figure 18: Gustave Caillebotte, *Paris Street in Rainy Weather*, 1877, painting 212.2 cm x 276.2 cm.

Figure 19:Antonio Lòpez, Gran Via, 1974–81, painting 93.5 x 90.5 cm.



Figure 20: Richard Estes, *Broadway Bus Stop*, Near Lincoln Centre, 2010, painting, 111.76 x 73.66 cm.

¹³⁰ Fyodor Dostoyevsky, *Crime and Punishment* (Oxford: Oxford University Press, 1998).

¹³¹ Von Schéele, "The Void", 118–122.

¹³² Ibid. 48.

¹³³ Ibid.

In an attempt to understand the architectural representation of holes, select examples will be discussed, starting with the holes in the project, "Mapping Detroit: The City of Holes" by Henco Bekkering and Yanjia Liu. Due to the lack of architectural mappings of holes, the representation of urban voids will also be drawn on to understand and assess other possible applicable mapping techniques.

In "Mapping Detroit: The City of Holes", the city as a hole is mapped and explored.¹³⁴ Bekkering and Liu claim that Detroit's holes came into existence in the 1950s when the automobile industry moved into suburban regions due to affordability.¹³⁵ This led to a gradual creation of holes through a number of demolished buildings at the centre, while others were abandoned.¹³⁶ Over the years, the changes that occurred to the city led to a decrease in population because of a loss of jobs, leading to the vacating of lots.¹³⁷ The methodology for the creation of the mapping involved the collection of historical maps of Detroit city since its inception in 1702 and

recent maps until 2009. The map produced in 2009 was titled City of Holes ($Fig.\ 21$). ¹³⁸



Figure 21: Detroit City of Holes, 2009 by Henco Bekkering and Yanjia Liu. From "Mapping Detroit: The City of Holes".

Henco Bekkering and Yanjia Liu, "Mapping Detroit: The City of Holes", paper presented at the 5th Conference of the International Forum on Urbanism:
 Global Visions – Risks and Opportunities for the Urban Planet, Singapore, 24–26 February 2011.

¹³⁵ Ibid.

¹³⁶ Ibid.

¹³⁷ Ibid.

¹³⁸ Ibid.

In visually assessing the map under the principles of Casati and Varzi for the detection of holes, it is unclear where the boundaries of the holes are due to the production of a dominantly black map. 139 The visualisation of holes in this case does not adhere to Casati and Varzi's rules, as the sheer number of adjacent holes obliterates the reading of any one hole, instead resulting in one large hole – the city as hole. This hole is only distinguishable against the white background on which it sits. It is a hole that perhaps may better be read at a larger scale – the scale of Michigan – and it points to the importance of carefully selecting the scale and extent of context of a map on which the political holes are to be recorded. For this reason, For this reason, the map and the state of Detroit as a city of holes are better represented in the work of photographer Dan Hoffman in "Erasing Detroit" (1991). 140 Using a black marker on an aerial photograph of Detroit, Hoffman denoted its vacant lots, representing the holes of the city (Fig.22). This representation shows these black holes lying on a surface with visible boundaries to each. The pattern of the existing city created through its roads and buildings and

representing the surface can be distinguished from the defined holes. Comparing both representations, one can deduce that the scale of the city is important to distinguish these holes and that aerial photography helps in the representation of the surface and its holes.



Figure 22: Dan Hoffman, Erasing Detroit, 1991.

¹⁴⁰ See https://www.detroitresearch.org/erasing-detroit/

¹³⁹ For a description of characteristics of the physical hole by Casati and Varzi, refer to chapter 2, 21-22.

Another important method used by Bekkering and Liu is the acquiring of several historical maps for the identification of the stages of demolition of buildings throughout the years. At the scale of the city, the comparison of each of the maps of the past and present exposes the gravity of the holes of Detroit and the porosity that would have ensued. Therefore, the collection and comparison of maps of the city from different years can be seen as providing an enhanced reading of the city by examining a building's disappearance and the appearance of a hole. Architect Richard Plunz proposed a figure-ground portrayal of the centre of Detroit where its historical maps are placed adjacent to each other to reveal the disappearance of lots from one map to the other (Fig. 23). As opposed to Bikkering and Liu, the smaller scale of the centre helped in the holes' visualisation. Although the holes are not represented, placing the maps next to each other put emphasis on the transformation of the city. This depiction can help understand the transition from a separation/preliminal to a transitional/liminal and eventually an incorporation/post-liminal phase exposing the effects of spatial violence on the urban fabric.

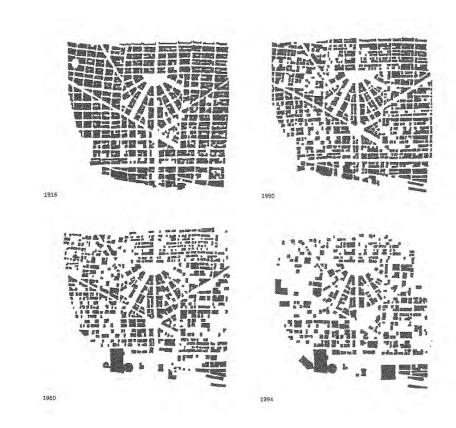


Figure 23: Richard Plunz, Detroit figure-ground plan diagrams. From Charles Waldheim, *Landscape as Urbanism: A General Theory*, (Princeton:Princeton University Press, 2016), 116.

In looking at other examples that sought to represent mapping practices of empty spaces such as urban voids, a colour-coded depiction was implemented across maps. Landscape architects Heike Rahman and Marieluise Jonas mapped the urban voids of a cross-section of central Melbourne to reveal a number of vacant lots to propose potential temporary functions. The urban voids were distinguished with the help of nuances of pink and violet, while built up areas were grey (*Fig. 24*). Although the light-purple lots were differentiated as "expected voids resulting from demolition", they are represented similarly to the rest of the voids. In the context of the political hole, and with the aim of representing a subtractive practice of demolition as opposed to an empty void, this representation of voids is considered insufficient to recognise the demolitions since the voids are represented as blank lots similar to adjacent buildings.



Figure 24: Mapping Melbourne's urban voids in pink, 2013, by Heike Rahmann and Marieluise Jonas. From "Urban Voids: The Hidden Dimension of Temporary Vacant Spaces in Rapidly Growing Cities".

Heike Rahmann and Marieluise Jonas, "Urban Voids: The Hidden Dimension of Temporary Vacant Spaces in Rapidly Growing Cities", paper presented to SOAC5, Melbourne, 2 December 2011.

Beyond noting their area and location, their physical characteristics and reasons behind their existence cannot be derived. Additional mapping methods are therefore needed to identify the traits of political holes.

In "A Glossary of Urban Voids" (2020) planner Sergio Lopez-Pineiro introduced an array of urban voids complemented by aerial shots that help in locating and observing them.¹⁴² The dichromatic black and white images are close-ups that define the area of the void clearly and can be differentiated from the surrounding city surface (Fig. 25). Like Hoffman's dichromatic visualisation of Detroit through aerial photography, the voids can be clearly identified through their outline, but their material characteristics cannot be assessed. Architects Tsukamoto and Nishizawa projected a transforming multi-coloured aerial view video loop of Tokyo's voids. 143 The video 144 playing at a fast pace showed the voids transforming into built-up spaces focusing on Tokyo's fast paced reaction to filling up the voids. Methodologically, overlaying

the aerial views on top of each other allowed the viewer to understand the narrative of transformation, and ephemerality of spaces. This method can be addressed in this research to showcase the pre-liminal, liminal, and post-liminal stages recognizing the metamorphosis of the city.

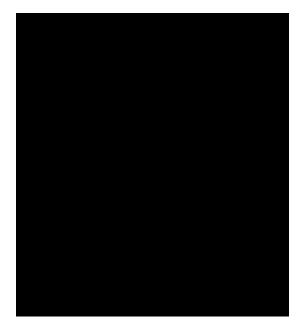


Figure 25: Pages from "A Glossary of Urban Voids" (2020) by Sergio Lopez-Pineiro.

¹⁴² Sergio Lopez-Pineiro, A Glossary of Urban Voids (Jovis Publishers, 2020). The use of the word "void" in this case is attributed to the architect Tsukamoto

who used the terminology "Void Metabolism" to define Tokyo's reoccurring voids.

¹⁴⁴ The video was presented as part of the 12th Venice Biennale. See the video here: https://www.w0w.co.jp/en/works/tokyometabolizing

Other methods of mapping urban voids showed the use of photographic documentation of voids. As seen in the photographs of Von Schéele (*Figs 26a* and *26b*), the voids are given a physical dimension revealing their components: an asphalted road intercepted by a strip of sand, trees lined up at either side of the road, buildings in the back. In this way, the void is given a three-dimensional quality that is not seen directly on a map. Through photography, evidence of texture, materiality, objects, and architectural remnants can be seen. dependent on accessibility, visibility, and its actual existence in the urban fabric.





Figure 26a (top): A void photographed between two buildings by Cecilia Von Schéele, 2016. From "The Void", 21.

Figure 26b (bottom): A void photographed behind a fence.

In summary, the representation in maps has been mainly through plans that highlighted the holes as vacant lots without depicting their physicality or suggesting their historical past of demolition in a legend, for example. In contrast, the photographs reveal that these holes are not empty; instead, they contain vegetation, water, leftover human traces such as graffiti, and fences. Neither of these methods, however, documents the memories of the demolished buildings. Further mapping is thus needed to depict the political hole through its physical and psychological facets.

This chapter has presented a literature review that served to define political holes as products of urbicide. The political hole was then determined to be a twofold hole: a physical and psychological hole. The physical hole was investigated through an artistic and psychological lens. The artistic lens revealed the importance of a subtractive operation for the representation of a hole, while the physical lens delineated the hole as an entity made out of space, with a defined outline, existing in the surface of the city. The psychological hole was directly associated with the memory of the demolished buildings and their loss. Through the theory of liminality, the political holes were argued to be in an in-between

state of the city, defined by a stage of separation (demolition) and incorporation (after construction). The political holes remain in the city for moments, periods or epochs of time. They are therefore temporal, ambiguous, and undefined. These characteristics of the political hole render it unremarkable and unnoticed in the urban fabric, and therefore under-represented. From the few studies catering to the representation of these holes or voids through mapping, it was found that their representation did not comprehensively visualise the subtractive qualities of demolition. Therefore, a reassessment of the visualisation of the political hole is needed in order to better understand its physical and psychological aspects.

Chapter 3 proposes methods to spatialise and visualise these political holes.

"She ran across the field after it and was just in time to see it pop down a large rabbit-hole under the hedge. In another moment down went Alice after it, never once considering how in the world she was to get out again. The rabbit-hole went straight on like a tunnel for some way, and then dipped suddenly down, so suddenly that Alice had not a moment to think about stopping herself before she found herself falling down what seemed to be a very deep well."

Chapter 3 Methods

The overarching methodology of practice-based research deals with "developing and making creative work as an explicit and intentional method for specific research purposes for example gathering and/or generating data, evaluation, analysis, synthesis, presentation, communication of research findings".² The main aim of this research has been to develop creative works to locate, identify and represent

political holes to generate new readings of the city. Researchers of practice-based design agree that a particular set of methods cannot be laid out for a PhD by practice; instead, each practitioner-researcher is to present individualised methodological approaches.³

The aim of this chapter is to situate the selected research methods and establish their suitability to address the objectives of the project. For this aim, I explain how an interdisciplinary and divergent thinking approach has shaped the research focus and methods. I then introduce the method of case study research in which literature studies and archival research were conducted. Based on the case study research, the representation of the political hole constituting the main project work is presented through mapping strategies, namely digital maps, subtraction, walking practices and interviews.

Lewis Carroll, *Alice's Adventures in Wonderland* (Chicago: Volume One, 1998), 3. Retrieved from https://www.adobe.com/be_en/active-use/pdf/Alice in Wonderland.pdf (accessed 6 August 2021).

² Carole Gray and Julian Malins, Visualizing Research: A Guide to the Research Process in Art and Design (Aldershot: Ashgate, 2004), 104.

Richard Bythe and Marcelo Stamm, "Doctoral Training for Practitioners: Adaptr (Architecture, Design and Art Practice Research): A European Commission Marie Curie Initial Training Network", in *Practice Based Design Research*, ed. by Laurene Vaughan (New York: Bloomsbury, 2017).

3.1 An interdisciplinary and divergent thinking approach

As presented in the background context, my practice combines the fields of art and architecture. This interdisciplinary approach extends throughout the PhD, through the literature review, methods, and creative outputs. This is evident in the variety of data gathered that tap into the fields of architecture, politics, urban design, and art.

The interdisciplinarity was also influenced by the workshop "Losing Ground: On Holes and Other Absences" that introduced artists, architects, film historians and anthropologists, among other professionals who had established diverse definitions of the hole within their own fields.⁴ Author and film historian Karl Schoonover aligned the visual nature of the sinkhole with the GIF (Graphics Interchange Format) as an appropriate tool of visualisation of the hole on the World Wide Web.⁵ Anthropologist Aya Sabry traced

holes in everyday life and discussed how they provide openings and possibilities, expanding the ontology and epistemology of the hole.⁶ Artists Heide Fasnacht and Jenny Perlin presented their work dealing with holes; Fasnacht represented the sinkhole through a 3D installation showing the instability of the terrain⁷, while Perlin portrayed the sinkhole through a series of 2D drawings and looped films.⁸ From this workshop, it can be inferred that an interdisciplinary perspective creates a range of possibilities for the production and identification of holes.

Influenced by the workshop and my interdisciplinary practice, my research approach has been guided by a divergent thinking process that fosters myriad associations and prospects in relation to the subject matter. The divergent thinking process guides one to assess the topic through a multitude of perspectives and

^{4 &}quot;Losing Ground: On Holes and Other Absences", University of Warwick, 19–20 May 2017. Retrieved from https://sinkholesworkshop.wordpress.com/blog (accessed 15 May 2018).

Karl Schoonover, "Sinkholes, GIFs, and Cinematic Ecologies". Paper presented at "Losing Ground: On Holes and Other Absences", University of Warwick, 19–20 May 2017. Retrieved from https://sinkholesworkshop.wordpress.com/karl-schoonover-sinkholes-gifs-and-cinematic-ecologies (accessed 15 May 2018).

Aya Sabry, "On the W/Hole: Foldings and Flux", Paper presented at "Losing Ground: On Holes and Other Absences", University of Warwick, 19–20 May

^{2017.} Retrieved from https://sinkholesworkshop.wordpress.com/aya-sabry-on-the-whole-foldings-and-flux (accessed 15 May 2018).

See https://www.heidefasnacht.com/suspect-terrain (accessed 15 May 2018).

See https://www.jennyperlinstudio.com/one-hundred-sinkholes (accessed 15 May 2018).

⁹ Joy Paul Guilford, *The Nature of Human Intelligence* (New York: McGraw-Hill, 1967).

interpretations while embarking on different paths to consider possible solutions to a question or problem. 10 In this exegesis, and starting with divergent research, I followed wide-scope research avenues to discover and define what political holes are. Through the research, I made several associations with disciplines to determine the characteristics of a political hole. The research drew from urban geopolitics the notion of urbicide as a distinct form of violence. To define the hole, it borrowed philosophy's metaphysical perception of the hole. From anthropology, it used the theory of liminality to reflect on political holes. The research then converged to provide a set of methods that were applied in the case studies. Within each method, divergent thinking was implemented to be able to refine each method. For example, in the subtraction method, several avenues were investigated to identify the preferred representation method. Again, the case study research followed a divergent thinking process by creating connections between different areas and sources – history, politics, and art – to contextualise the history of

Ken Robinson, "RSA Edge Lecture with Sir Ken Robinson – Changing Paradigms", 16 June 2008. YouTube Video, https://www.youtube.com/watch?v=mCbdS4hSa0s&t=44s (accessed 15 May 2018). political holes and gather their representations. Finally, based on the analysis of case studies, divergent thinking was applied to inform the final creative output.

3.2 Case study research

Case study research is defined "a unit of human activity embedded in the real world; which can only be studied or understood in context; which exists in the here and now; that merges in with its context so that precise boundaries are difficult to draw."¹¹ In other words, the goal of a case study is to understand a real-life unit in a particular context allowing the researcher to study it over a period of time. The case study is used as a tool to answer the presented research questions and seeks different forms of evidence to answer them.¹² This evidence is acquired through sub-methods that gradually inform the researcher.

In this research, and as mentioned previously Beirut and Brisbane were selected mainly as case studies due to my personal connections

¹¹ Bill Gillham, "Case Study Research: Underlying Principles", in Bill Gillham (ed.), *Case Study Research Methods* (London: Continuum, 2000), 1–8.

¹² Ibid.

to both cities, my knowledge of them and their known histories of unethical demolitions. Through mixed methods, each case study was set up to gather and collect data into first, the history of urbicide mainly based on literature studies and second, the representations of the political hole through, artistic, and archival research of each city. The methods offered the background study of each of the case studies. The selection of methods and their application was informed by my influences and divergent thinking processes that strived to achieve an all-encompassing comprehensive method that would work on both case studies. This meant that the implementation of methods, although endeavoured to be systematic, progressed and expanded according to the needs of each case study.

Contextual research

Each case study was approached through a literature study method for the collection of the political history of each city under the lens of demolitions. The selected scholarly historical articles contributed to the understanding of the political context and the collection of data used to demonstrate the scale of demolitions. This method allowed for the gaining of background knowledge and information about the timeline of events and formed a context surrounding the

particular built environments. Due to the interdisciplinary approach to the research, literature studies into past artistic works of Lebanese or Brisbane-based artists dealing with the theme of demolitions, and/or the depiction of the physical and psychological holes were also researched. Although most artistic works were not intentionally directed at the representation of these themes, the selection of their work was based on their "accidental" depiction of the physical and psychological hole which was valuable for the contextualisation and historicisation of these holes. This means that their representation allowed for a better visualisation of the political holes in the context of the city when they were created.

Archival research

The archival research involved sifting through archives found in primary and secondary archival institutions to retrieve archival cadastral maps, aerial views, newspapers, photographs, and films. The archival cadastral maps were studied to determine the representation of the political hole on the map. The aerial views were collected to locate the political holes and register their lifespan in the city. Newspapers, photographs, and films were studied to situate political holes and obtain a visual documentation of the process of creation of the political hole.

More specifically, these sources were used to collect photographic and filmic representation of the demolition of a building as a way to share the narrative of political holes.

Depending on the availability of this data, a clear idea of the number of demolitions that occurred can be acquired. Based on the archival and contextual material collected, and because urbicide involves large-scale demolitions, a limitation is the large scope of the case studies that could mean that some demolitions may have been missed while trying to collect them. This inevitably would affect the mapping strategies that address the ways of representing the physical and psychological hole.

83.3 Mapping strategies

The mapping strategies defined in this section create a framework to represent the political hole. Generally, mapping is the act of

Henri Lefebvre, *The Production of Space*, translated by Donald Nicholson-Smith (Oxford: Basil Blackwell, 1991), 33.

representation of space. Indeed, in *The Production of Space* (1990), sociologist Henri Lefebvre refers to maps as "representations of space". 13 He asserts that maps are visual records of specific historical moments that prescribe a certain type of space.¹⁴ For example, medieval cartographers employed allegorical symbols and signs related to religion, rank, and power on their maps rather than the factual recording of space. 15 Later on, cadastral mapping was considered a potent tool for exercising the power of colonial rule.¹⁶ Through an accurate detailed survey of land ownership, the French and British surveyed and mapped as a means for the reinforcement of their control over their colonies.¹⁷ According to geographer J.B. Harley, the act of mapping is "an illusion of cartographic objectivity" 18 through which power, ownership, and jurisdiction were exerted. Maps are considered an extension of the governing body and are subjectively

¹⁴ Ibid, 41.

Janin Hadlaw, "The London Underground Map: Imagining Modern Time and Space." *Design Issues* 19, no. 1 (2003): 25-35.

Hatim El Hibri, Beirut and Visual Culture: Topologies of Control and Contestation, from Mapping to Satellite Broadcasting, 1920–2008 (New York University, 2012.)

¹⁷ Ibid.

Quoted in David Pinder, "Subverting Cartography: The Situationists and Maps of the City", *Environment and Planning A: Economy and Space* 28, no. 3. (1996): 46.

drawn to represent a reality.¹⁹ Cartographer Denis Wood stressed the representation of reality and the cartographer's subjectivity in portraying their interests and those of the patrons.²⁰

He claimed:

Soon enough we have forgotten this is a picture someone has arranged for us (chopped and manipulated, selected and coded)" Soon enough ... it is the world, it is real, it is ... reality.²¹

This subjectivity allows for an obscuring of the real and actual representation of architecture and lands. Harley referred to this obfuscation as "silences on maps". These silences are parts of maps that do not represent the actual reality such as the removal of poor areas of a town to accentuate the civic centre or the lack of recognition of indigenous people's presence in eighteenth-century maps of North America. In doing so, the existing social fabric and its events are erased and their non-existence on the map rendered a truth. The work of Maya Lin mentioned previously, is relevant here, as a gesture to counter the stipulated Atlases. By cutting through

Michel de Certeau, in his seminal book The Practice of Everyday Life (1984), argues that the map representing the top view over a city is limited to a "viewpoint ... a picture, whose condition of possibility is an oblivion and a misunderstanding of practices".24 He considers the insufficiency of the map as a tool that erases social practices. In architecture, at its most basic level, mapping generally includes the use of measurement tools to represent a building or area through a series of drawings, such as plans, sections or axonometrics. In urban studies, mapping also involves a process of evaluation of a certain project ascribed to the city – for example, a mapping of commercial spaces of the city. In relation to the political hole and its representation, the difficulty of the task lies in how one can represent an absence – something that is not actually there – and how one can represent the elusive event of demolition. For this reason, I refer to architects that have aimed at representing events

the maps of the book, the agency given to maps in telling the truth was subverted.

J Brian Harley, ed. *Maps, Knowledge, and Power*, edited by Denis Cosgrove and S Daniels, The Iconography of Landscape: Essays on the Symbolic Representation, Design and Use of Past Environments, (Cambridge: Cambridge University Press, 1988) 277-312.

²⁰ Dennis Wood, *The Power of Maps* (London: Routledge, 1993).

²¹ Ibid, 70.

²² J Brian Harley, Maps, Knowledge, and Power, 300.

²³ Refer to Chapter 2, page 21.

Michel de Certeau, *The Practice of Everyday Life* (Berkeley, CA: University of California Press, 1984), 93.

and the immaterial, ephemeral and un-representable elements of space. In his book *The Manhattan Transcripts* (1994), architect Bernard Tschumi proposes the task of representing events in the city.²⁵ Using photography and architectural drawings simultaneously, he transcribes events on plans and sections, creating an assemblage of pieces of information that are "indissolubly linked. Only together do they define the architectural space."²⁶ Set next to each other on the page, photographs of the event of a person falling, for example, are deconstructed into individual squares relating to the adjacent section of a tower (*Fig. 27*). The transcripts, using architectural drawings to represent abstracted buildings, work together with the photographs of movements (falling, running, dancing) to construct the ephemeral event. The photographs of the event then work to inform the architectural drawing.

Architect and artist Martha Skinner expanded Tschumi's work to combine audio and video studies with architectural drawings to represent the city.²⁷ In *Inhabitable Section*, a video of an

individual moving through their apartment was placed in a 2D section of the space (*Fig. 28*).²⁸

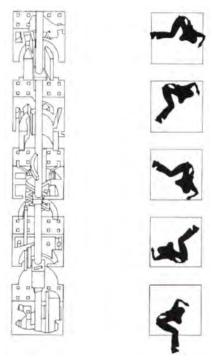


Figure 27: A person falling and a building section. From Bernard Tschumi, The Manhattan Transcripts (New York: Academy Editions, 1981), 43.

²⁵ Bernard Tschumi, *The Manhattan Transcripts* (New York: Academy Editions, 1981).

²⁶ Ibid, 8.

Martha Skinner, "Audio and Video Drawings Mapping Temporality", paper presented at the "Acadia 2006: Synthetic Landscapes" conference, 2006.

²⁸ See https://vimeo.com/78165816 (accessed 28 May 2019).

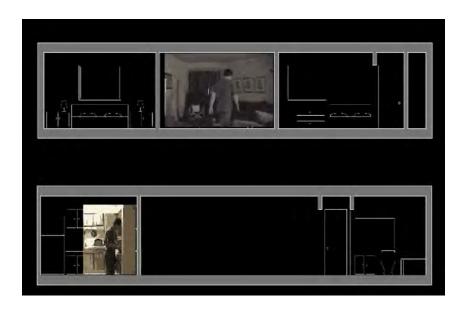


Figure 28: Screenshots of a person using parts of the home in an inhabitable apartment section by Mike Stopka, 2006. From Martha Skinner, *Inhabitable Section*, 2013. Vimeo video, 03.24, https://vimeo.com/78165816.

At times, the section alternated between a static 2D section drawing into a video close up of the space of the living room or kitchen. Tschumi and Skinner reveal the insufficiency of the architectural drawing and the need for photography and video as essential and complementary elements to better understand the

Dealing with the ephemerality of an event, the unseen and the disappeared in the built environment, Situ Studios investigated Euromaidan protests in Ukraine in 2014 that resulted in the death of 47 protesters.²⁹ Based on eyewitnesses, news footage, spatial analysis, 3D modelling, animation and interactive visualisation, they developed tools for the representation of these deaths (*Fig. 29*). The collection of data and their spatial interpretation and representation made visible the actions committed at the event.

The team from Forensic Architecture developed methods to represent their cases into crimes and violence in the urban fabric. Each of their investigations involved differing methods, depending on the context. For example, in their investigation of the Beirut port explosion, they used architectural plans of the hangar containing the ammonium nitrate, digital 3D representations and videos of the blast to visualise their interpretation of the event.³⁰

temporal activities in the house or the ephemerality of an event in space.

²⁹ See http://maidan.situplatform.com/report/3 (accessed 5 May 2021).

³⁰ See https://forensic-architecture.org/investigation/beirut-port-explosion (accessed 5 May 2021).

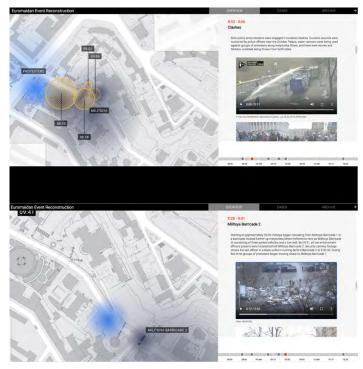


Figure 29: Screenshots from Situ Architecture investigating Euromaidan protests through a combination of maps, diagrams, and news footage. From "Euromaidan Event Reconstruction",

http://maidan.situplatform.com/report/3 (accessed 5 May 2021).

In the project "Torture in Saydnaya" (2011–ongoing) by artist Lawrence Abu Hamdan and Forensic Architecture, the inaccessible Saydnaya prison in Syria was laid bare.³¹ With the help of testimonials of previous detainees, aerial photography and three-dimensional drawings, the project traced the space of the prison, thus rendering it visible and accessible (*Fig. 30*). The processes of manifestation of each of these projects rely on the understanding of the importance of documenting and the realisation of "a complex methodology aimed at narrating histories from the things that it saturates".³²

The work of Situ Studio and Forensic Architecture is relevant to this research because of the way their mapping involves a range of tools that aim to represent the event and its ramifications on people and the built environment.

³¹ See https://forensic-architecture.org/investigation/saydnaya (accessed 5 May 2021).

Eyal Weizman, Paulo Tavares, Susan Schuppli, and Situ Studio, "Forensic Architecture", *Architectural Design* 80, no. 5 (2010): 58–63.



Figure 30: Screenshot of Lawrence Abu Hamdan with a former Saydnaya prisoner sharing his story against a background of 3D simulations of the prison. From Forensic Architecture, "Torture in Saydnaya Prison", https://forensic-architecture.org/investigation/saydnaya (accessed 12 February 2019).

The representation of the political hole can benefit from this interpretation. The usual 2D representation of a political hole which was mentioned previously, reduces the hole into a coloured plot of land, erasing its history and its physical characteristics. The inclusion of other tools of documentation helps to provide a better understanding of the space of the political hole and its various layers. Consequently, the mapping strategies provide an expanded version of what mapping means in architecture, and include digital mapping, subtraction, camera-recorded walking practices and interviews. Each mapping provides a different reading of the city that helps in the representation of the physical political hole.

3.3.1 Aerial Imagery Observation and Digital mapping

The provenance of aerial photography in the early 20th century³³ drastically improved military oversight of a region and the understanding of its spatial qualities from a bird's eye view. Slowly, this tool became commonplace in newspapers, magazines, and urban and rural planner textbooks.³⁴ Reflecting on the importance of aerial

The first aerial imagery was taken by cinematographer L.P. Bonvillian in 1908 over Le Mans, France.

After World War I, several planners encouraged the use of aerial photography such as André Carlier who considered it as a tool for building on colonised

photography, Le Corbusier stated that through this medium "cities will rise out of their ashes"35 iterating the importance of aerial perception as a city-building tool that would help architects and planners imagine cities in a new way. Not only did aerial photography provide possibilities for military surveillance and planning cities, but it also created opportunities to investigate the landscape as seen in James Corner's seminal work "Taking Measures Across the American Landscape" (1996).36 Corner, a landscape architect, along with an aerial photographer, observed the American landscape from an airplane and produced a series of aerial photographs that were complemented by map annotations and charts creating alternative readings of the landscape.³⁷ Through his series of "map-drawings," ³⁸ Corner emphasises the visual qualities of the landscape such as the portrayal of the remaining beach ridges in North Dakota fields and the everyday activities and technologies that

govern the landscape for instance, the windmills along ridgelines in California, and the pivot irrigators of Nevada.³⁹ His work offers a way to interpret the American landscape and critically assess its connection to the cultural values of American life that act as "reflections of the character of the society that has shaped it"⁴⁰. Like Corner, contemplating aerial maps is essential in this research to see and identify the political hole. Although Corner based his work on landscape in agricultural areas, the same techniques can be applied in other contexts, in this research namely in the urban context through the identification of these absences in the built form.

Depending on their availability, the collection of aerial photography for each case study can reveal the political hole and its qualities. If these are unavailable other technologies such as satellite imagery can be used.

lands. See Tanis Hinchcliffe, "Aerial Photography and the Postwar Urban Planner in London," *The London Journal* 35, no. 3 (2010): 277-88.

Quoted in James S Corner, "Taking Measures across the American Landscape," AA Files Summer, no. 27 (1994): 47-54.

James S. Corner, and Alex S. MacLean, *Taking Measures: Across the American Landscape*, (New Haven, Conneticut: Yale University Press, 1996).

³⁷ Ibid.

Map-drawings in Corner's works combine a map with a drawing or a photograph with a map and a drawing, all acting like layered information.

³⁹ Ibid.

⁴⁰ Ibid.

For example, in her book "Close up at a Distance: Mapping, Technology, and Politics" (2013), Laura Kurgan recognised the importance and domination of satellite imagery in the broadcast of the Gulf War (1990) rendering them powerful symbols of the event. ⁴¹The images of the war that were broadcasted on TV channels taken from above were captured through satellites showing almost a realtime war happening before the viewer's eyes. Through her work, Kurgan questioned the role of satellite imagery as a political tool to justify military actions and more importantly act as evidence and representation of historical events and crimes.⁴² The use of satellite imagery in this research can then, reveal and represent the political holes that are often unnoticed since they are hidden or unremarkable. To make the hidden or disappeared appear, Kurgan used the American Corona satellite imagery and the Ikonos satellite imagery to compare an area of Cape town, South Africa at two different moments in history (1968 and 2000).⁴³ Her exhibition piece "Close up at a Distance" (1997) depicted two images revealing the town of

Khayelitsha and its growth before and after apartheid showing the difference between its past and present and the effects of spatial politics on the town.⁴⁴ While the Corona images showed a nonexistent town, the Ikonos showed a planned "township" built of residents fleeing apartheid. Kurgan's work is relevant in this context because it presents the necessity of observing the before and after of an area to understand its changes and the need to employ different satellite imagery sources (Corona and Ikonos) to acquire these images at different important historical timings. In this research, surveying the before, during, and after of a political hole is crucial for the understanding of its transition through the pre-liminal, liminal, and post-liminal stages. Because satellite imagery presents a snapshot of an instance in history, the collection of the three stages of each political hole entailed their gathering from different sources such as physical and/or digital archival institutions, and digital mapping platforms such as Google Maps.

⁴¹ Laura Kurgan, *Close up at a Distance : Mapping, Technology, and Politics*, (New York: Zone Books, 2013).

⁴² Ibid. Satellite imagery allowed for the justification of the U.S military counterinvasion of Kuwait, and the subsequent pullback of Iraqi troops.

⁴³ Ibid.

⁴⁴ Ibid.

⁴⁵ Ibid.

The advent of digital mapping in 2005⁴⁶ allowed for the democratisation of cartography, where the tool is no longer restricted to trained professionals, but instead expanded to encompass society as a whole – although the making of the medium is still restricted. The emergence of this tool gave rise to new subjectivities in reading the space of the city.⁴⁷ This is especially true when discussing platforms such as Google MyMaps, OpenStreetMap and MapHub, which have allowed users to apply their readings of the city and share it with a wider audience. As opposed to conventional mapping techniques that are fixed on paper, the readily available digital mapping tools provide real-time developing situations of cities, enabling access to the most recent version of the city via satellite view. By looking at the real-time satellite imagery of the urban fabric and denoting demolition sites, a preliminary understanding of the current existence or inexistence of a political hole is acquired. If the political hole exists, a better understanding of the spatiality and physicality of the hole is acquired. If the political hole does not exist, digital mapping serves as a tool to overlay the demolitions over the

contemporary version of the city. Based on the digital mapping and with a comparison to pre-demolition satellite imagery, the political holes can then be identified. Finally, digital mapping provides the opportunity to share with a wider audience a new reading of the city through its demolitions.

Because digital mapping presents the most recent aerial view of a city, the political hole may have been replaced by another building at the time of this research. This represents a limitation in the understanding of the length of time for which the political hole remained in the city. However, this limitation can be resolved by looking at past aerial views that document the changes to the city and its political holes. This mapping process is then followed by the representative method of subtraction.

3.3.2 Subtraction

As mentioned previously, subtraction is considered to be the initial method for the production of holes. From the artist examples presented, such as Gordon Matta-Clarke, Lucio Fontana, Keith

The earliest types of digital mapping began in the 1960s, however, here it is intended as mapping observed on platforms such as Google maps.

⁴⁷ Antoine Picon and Carlo Ratti, "Mapping the Future of Cities: Cartography, Urban Experience, and Subjectivity", *New Geographies*, 9 (2019): 62–65.

Arnatt, Michael Heizer and Nobua Sekine, it is evident that their literal subtractive process involved a perforation into a surface revealing the space of the hole and a depth that was not initially there. From Judy Watson's work, it was deduced that holes produced through subtraction can be represented differently to a literal subtraction. Due to these perceived differences, a series of investigations into artists representing subtraction as their main operation was instigated, and then categorised into the categories 'making a hole', 'obscuring', 'erasing' and 'covering' (*Fig. 31*).

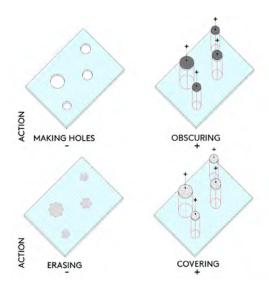


Figure 31: Representation of subtraction experiments. By author, 2021.

Drawing from a hole's main proposed characteristics – (1) existing in a surface, (2) made out of space, (3) having a defined outline, and (4) having a depth – each technique was analysed to ascertain its ability to represent a hole.

Based on the representations of subtraction presented by artists, creative outputs were conducted to test the best method for the representation of a hole following Casati and Varzi's defining characteristics of the hole. Although the artists' references were depicted on both a 2D and 3D surface, the first series of creative outputs were performed on a 2D surface. With the aim of finding a uniform surface for the representation of these techniques, the map by Gianbattista Nolli (1748) was selected. The selection of the Nolli was due to the familiarity of this mapping tool in architectural practice and was considered to be a neutral map for the commencing of these outputs. In this plan, the private buildings are coloured in black whereas the streets and public spaces are represented in white.

The artist examples of Matta-Clarke, Fontana, Arnatt, Heizer and Sekine revealed the main operation of perforation, where each of their works entailed a subtraction of material from different 2D or

3D surfaces. Through this technique a clear hole with an outline can be observed, as well as the space that it is made of.

"Making a hole" creative outputs

Based on Lucio Fontana, and Gordon Matta Clarke's work, circular holes were cut through the Nolli plan. The implementation of circular cut-outs onto the 2D map created a literal subtraction (Fig. 32). The outline of the hole is visible and delineated as an actual perforation in the ground. The space of the hole is also determined, and a depth can be seen. This is especially true when the cut-outs on the plan are seen hanging against a white background; a spatial reading of the Nolli plan is created via the exposed background. In this way, the 2D hole becomes a 3D element, giving it a depth beyond the paper. Staying true to the circular shape of the sinkhole in Guatemala, the circular cut-outs can be used to represent it, similarly revealing a depth beyond the paper. Yet the aim of this output should connect back to the urban fabric and building destruction. For this reason, a second set of cut-outs was executed (Fig. 33). In this case, the subtraction was implemented through the cutting of the white buildings considered public spaces, due to the ability to detect them as buildings as opposed to the black plots of land.

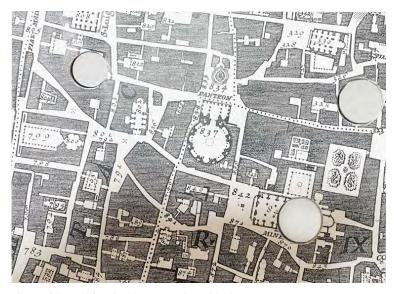


Figure 32: Making holes. By author, 2018.

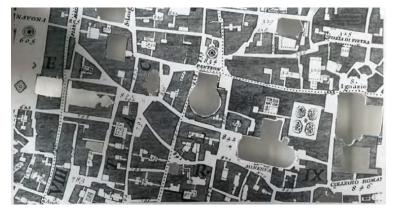
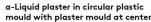


Figure 33: Making holes following building outlines. By author, 2018.

Following the outlines of the buildings, literal holes that make up the space were made. Consequently, the cut out of these buildings connects to the hole-making process that demolitions evoke. Furthermore, the creation of a spatial reading is again introduced, evoking the characteristics of a hole as a creator of space and depth, and with a defined outline. The representative holes announced a rupture or cut on the surface of the paper. They can then be regarded as disturbances on the paper, as suggested by Karmo.⁴⁸

To explore the hole in a 3D manner, studies with plaster were implemented. Using a circular plastic mould, plaster was poured around a circular wooden piece, creating a hole, and revealing a depth (*Fig. 34*). The hole in this piece was moulded simultaneously with the ground, defying how a demolition or a sinkhole occurs. In a second trial, a hole was carved out of the ground with the help of a knife (*Fig. 35*). The latter showed a better interpretation of a demolition and its resultant hole as a perforation in the ground. However, these trials were insufficient without an urban or architectural context that defined the holes. The plaster studies were further developed within the Beirut and Brisbane contexts.







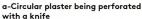
b- Top view of set plaster mould with circular hole



c- Back of plaster mould showing back of mould

Figure 34: Plaster model made with a circular plastic mould creating a hole. By author, 2018.







b- Top view of plaster mould with perforated hole



c- Back of plaster mould showing back of mould

Figure 35: Plaster model made by perforating a hole with a knife. By author, 2018.

⁴⁸ Karmo, "Disturbances."

Obscuring

Obscuring involves the addition of a layer on top of a base meant to delete the background. The work of Judy Watson presented an example of obscuring where she covered the base plan to represent the inexistence of the Aboriginal presence in the museum. Artists such as Emilio Isgrò (1969) and Naomi Uman (2017) used a similar technique. In each of their works, an additional layer of material is overlaid to a surface to subtract information. Isgrò with the help of a black marker obscured names from maps (*Fig. 36*), and words from an encyclopaedia to question pre-set data (*Fig. 37*). Uman obscured the female body from a pornographic movie challenging the male gaze (*Fig. 38*).

"Obscuring" creative outputs

As can be noted from the ways Naomi Uman, and Emilio Isgrò have implemented deletion, the act of obscuring involves the addition of a layer – in their cases, black or white – to the ground. The black strikethrough of names of streets of the Nolli map removes a layer of information from the map, allowing the viewer the freedom to imagine the different names of streets of the city (*Fig. 39*).

However, this action does not affect the physicality of the urban fabric and does not directly link to the destruction of buildings. In order to create this connection, the black strike-through was created in a different manner. In this attempt, the black strike-through covered the white public buildings rendering them private (*Fig. 40*). This action then created a new reading of the urban fabric, through which the privatisation of the city is implemented (a condition that will be explored in the project on Beirut's political holes). The hole in this case cannot be visually determined because of the homogenous map that does not showcase any irregularity. It can be said that erasing and obscuring are opposite actions. In this experiment, it is considered that erasing removes a layer, while obscuring adds a layer. The strikethroughs can also be read as a deliberate hiding of buildings relating to the building's demolitions.

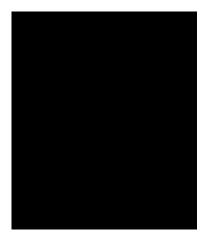


Figure 36: Emilio Isgrò, *Milano Italia* 1997, mixed media on paper, 27 x 22 cm.

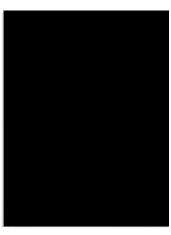


Figure 37: Emilio Isgrò, *Encylopaedia Britannica* 1969, mixed media on paper, $70 \times 50 \times 8.7$ cm.



Figure 38: Screenshot from "removed". From Naomi Uman, *removed* (2017), Film, 07:00.

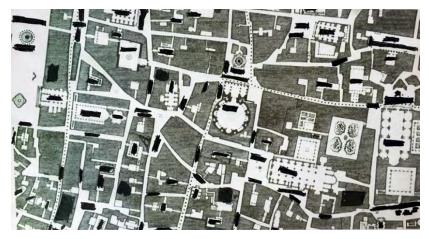


Figure 39: Obscuring building and street names. By author, 2018.

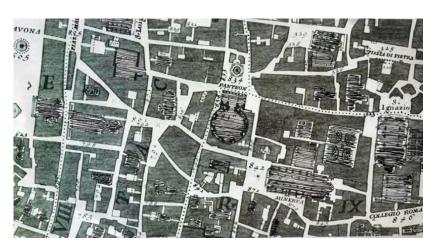


Figure 40: Obscuring buildings. By author, 2018.

Erasing

The inverse of the "obscuring" technique, erasing is characterised by the subtraction of a layer of the surface in use. The techniques applied by painter Robert Rauschenberg (1953) and artist Shawn Huckins (2018) are examples of this erasure technique.

Rauschenberg erased a sketch produced by artist Willem de Kooning in "Erased de Kooning Drawing". With this work, Rauschenberg subtracted, with the help of an eraser, de Kooning's sketch, reverting the viewer's eyes to what seemed to be a blank piece of paper (Fig. 41). Rauschenberg thus questioned the possibility of creating new art through the action of erasing. The work does not reveal a hole, however, but rather a technique of subtraction. Artist Shawn Huckins played with this technique further in his series entitled "Erasures", produced in 2018. He showcased the method of erasing implemented on reproductions of paintings of historical figures in American politics, and other classical paintings of nature (Fig. 42). Reproductions of political figures or nature were painted on canvas and the erasures were marked by a checkerboard pattern, creating a radical discontinuity from the rest of the painting. In this example, the hole is more apparent due to its outline being clearly defined by

the remaining part of the painting, as opposed to Rauschenberg's work. The space of the hole, although apparent, when compared with the "making a hole" example reveals a flat representation of the hole that does not surpass the surface.

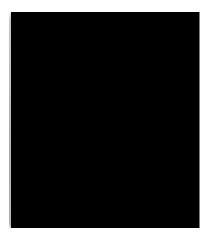


Figure 41: Robert Rauschenberg, *Erased De Kooning Drawing*, 1953, drawing, 64.14 cm x 55.25 cm.

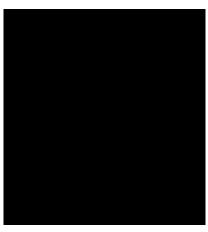


Figure 42: Shawn Huckins, *George Washington (Erasure No. 1)*, 2017, painting, 81 x 76 cm.

"Erasing" creative outputs

The erasure technique was first implemented on the Nolli plan similarly to Shawn Huckins' technique introduced previously. In this case, the map was digital, and erasure occurred via the use of the eraser tool on Photoshop (Fig. 43). Although a hole can be observed, the exposed checkerboard pattern was considered to be a random interpretation of a hole that did not engage with the map beyond removing information from it. Following this first study, Rauschenberg's erasing technique was undertaken aiming at erasing to expose the background. Assuming that the initial background of the Nolli plan was white paper, the erasure of the black lots rendered them white lots with outlines (Fig. 44). Although the outlines can clearly be identified and act as a discontinuity, they do not reveal a background or depth beyond the paper, thus the holes are not accurately depicted according to Casati and Varzi. Interestingly, however, the erasing method reveals conceptual readings of the city. Due to the accepted reading of the Nolli plan, upon erasure previously black lots in turn became public spaces.

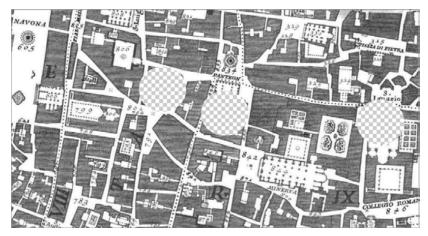


Figure 43: Circular erasing. By author, 2018.

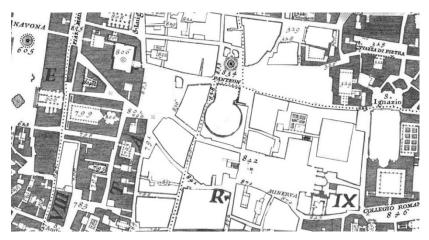


Figure 44: Erasing according to building outlines. By author, 2018.

This interpretation relates to the shared spatiality of the city and how, for residents, buildings are in a way publicly owned entities through their association with their experiences of the urban fabric.

In the Nolli plan, erasing as a subtractive method representing demolitions, renders the sites of the political hole public. Ironically, it is at the instant when the building is demolished that it truly becomes public, possibly in the collective memory of residents. Another reading relates to erasing as a method for the representation of the initial ground of the site that is unveiled post-destruction. Like Kevin O'Brien's subtractive practice, the removal of the first surface exposes a history that was obscured. This erasure can be read similarly to the empty white paper used in colonial practices that denies the existence of the past and starts drawing and building with total disregard of this history. Erasing, then, offers several interpretations; while one reveals a past, the second proposes a tabula rasa on which the future can be added.

Covering

"Covering" was investigated due to its capacity to subtract form. With the help of fabric, artists Christo and Jeanne Claude covered, their various subjects – table, buildings, and landforms (*Figs* 45&46). Their work can be considered a form of subtraction that is attained by the addition of a layer aimed at changing the perception of the object.

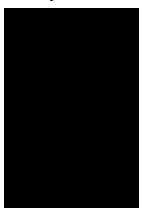


Figure 45: Christo, Package on Table, 1961, fabric, lacquer, rope and round wooden table, 107.2 x 42 x 42 cm. Photograph by Eeva-Inkeri.

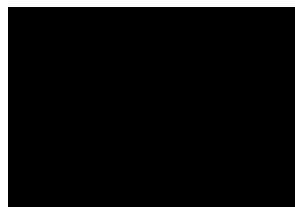


Figure 46: Christo and Jeanne-Claude, *The Pont Neuf Wrapped*, Paris, 1975–85. Photograph by Wolfgang Volz

Covering creative outputs

Covering creative output was similarly executed on the Nolli map by layering cut-outs of streets and building names from the map itself. The layers were then subsequently glued onto the map (*Fig. 47*). This action led to the conception of a new map with new roads and street names. The subtraction is implemented through the intentional covering up of information from the map. This method deviated from the representation of the hole but represented a subtraction of information through a cover-up.

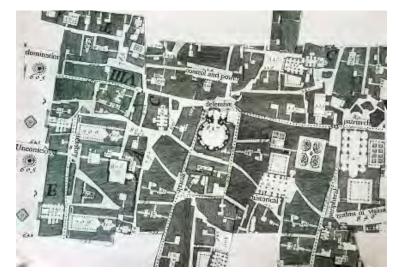


Figure 47: Covering parts of the Nolli plan with cut-outs of other parts of the plan. By author, 2018.

Conclusions and selection of technique

The series of creative outputs explored subtraction and aimed at investigating the best representation of holes. The actions of obscuring and covering offered representations of subtraction; however, they did not depict holes – mainly due to the lack of a defined outline and the creation of a homogeneous surface. The technique of erasing presented an outline to the hole but did not reveal any depth beyond the map. Through the different methods that have been tested, the method of literally making a hole presented the clearest depiction of the hole, while the rest of the methods presented a rather abstracted way of representing the holes. The literal making of a hole through cut-outs in the 2D surface can be directly understood as a holed entity, due to the perception of an outline, a space, and a depth. To push the notion of depth further in relation to the Guatemalan sinkhole that revealed an unperceived depth, additional studies were devised.

One study explored the depth in a representational manner. By hanging the Nolli plan against a white wall and shining a light against it, shadows of these holes were observed representing their trace (*Fig. 48*). The political hole is then assumed to have a presence

beyond the 2D paper representing this depth, which is not seen by simply making a hole. Another study inspired by Maya Lin's "Atlas Landscapes"⁴⁹ investigated the layering of a repetitive 2D surface creating a 3D depiction of the hole (Fig. 49). By making a hole in the first layer, the second layer was exposed; by making a similar hole in the second layer, the third layer was exposed, giving way to a depth that was not initially there. This depth can also be understood from a street-level perspective. In other words, when a demolition occurs, the removed building reveals layers of the city that are not initially visible – akin to the Nile River that was suddenly observed due to the demolition of the building in Cairo. The making of a hole through layering shows the layers of the city like the back of a building, the street, or the sea while showcasing the demolished building as a hole. Each of the depth studies and the making of a hole can be employed to represent the political hole on a plan or from street level representing, first, the hole based on Casati and Varzi's characteristics and, second, the depth created through the demolition of a building process.

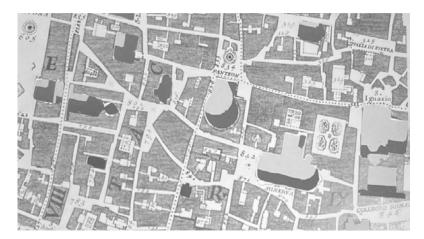


Figure 48: Making deep holes. By author, 2018.

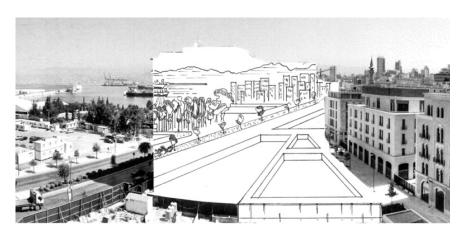


Figure 49: Making layered deep holes. By author, 2018.

⁴⁹ Refer to Chapter 2, page 21.

3.3.3 Walking practices

Michel de Certeau proposed that the act of walking in the city is a spatial "enunciation" of the city, similar to what speech is to language. 50 From this perspective, he suggested that walking is an appropriative tool similar to speech that allows one to appropriate the city through the dynamic movement of walking.⁵¹ Thus, he proposed walking as a tool to counter the static representation of the urban fabric. 52 In experiencing the urban, the figure of the flâneur, leisurely wandering around the growing city "to tap eagerly into urban energies, to absorb readily unforeseen novelties, and to engage playfully (and ruefully) with the mingling of old and new typical of modern cities", 53 represented a form of meandering walking practice. The figure of the flâneur was further developed in Francesco Careri's "Walkscapes: Walking as an Aesthetic Practice" (2002).54 He gave agency to the flâneur by approaching him/her not as a simple wanderer but rather as an active creator of cities through

walking. He recognised the importance of the city as a place of constant movement rather than a rigid settlement defined by borders.⁵⁵ According to Careri, it is through walking that cities are made. Additionally, he traced the history of walking practices in the city through three movements in art history: Dadaism and Surealism (1921-1924), the Lettrist International and the Situationists (1956-1957), and Minimal Art and Land Art (1966-1967). By exploring each group and their walking practice in the urban fabric, Careri realised the changes in meaning associated to a place. One example of the transformation of meaning of a place was introduced by the Situationists and Guy Debord's *dérive* (1950s). As opposed to the flâneur, the dérive involved more than just looking, rather it demanded the active engagement of the body with the city. Through these walking practices and their visual and psychological observation of the city, "psychogeographical mappings" were presented.⁵⁶ Debord produced isolated islands of the city of Paris

Michel de Certeau, *The Practice of Everyday Life* (Berkeley, CA: University of California Press, 1984).

⁵¹ Ibid, 97.

⁵² Ibid.

⁵³ Kathryn Kramer and John Rennie Short, "Flânerie and the Globalizing City", *City* 15, nos 3–4 (2011): 322–42.

⁵⁴ Francesco Careri, *Walkscapes: Walking as an Aesthetic Practice* (Barcelona: Gustavo Gili, 2002).

⁵⁵ Ibid. Careri claimed that it is through the different movements that countries were created.

David Pinder, "Subverting Cartography: The Situationists and Maps of the City", *Environment and Planning A: Economy and Space* 28, no. 3. (1996): 46.

joined by thick red arrows that symbolised the emotional connections between each area. These physical representations of Paris through islands and arrows reflected Debord's experience of the city, connecting him psychologically and passionately to each of its parts.

In art, artists engaging in walking practices often document their walks with the help of a camera.⁵⁷ Filmmaker Patrick Keiller's, *London* ⁵⁸ offers a fragmented perspective of the city of London (*Fig. 50*) through the still camera, which showcases various parts of the city, while the protagonist Robinson, who never appears, narrates his walks and perceptions of London. In *The Walk*, filmmaker Jonas Mekas wanders the streets of New York with his hand-held camera, talking about his memories of the streets and the changes to the urban fabric (*Fig. 51*).⁵⁹ The film showcases the concrete city juxtaposed with Mekas's memories refining and informing the viewer's perception of these structures. Mekas is talking to these

visible structures, but what happens when there are no longer traces of these spaces?



Figure 50: Snapshot from *London* by Patrick Keiller, 1994. From Patrick Keiller, *London* (London: British Film Institute, 1994). Video, 85:00.

⁵⁷ In documented their walk at opposite ends of The Great Wall. Mona Hatoum filmed her walking practice as a form of political protest in *Performance Still* (1985,1995).

⁵⁸ Patrick Keiller, "London" In *Robinson*. London, 1994.

John Mekas, *The Walk* (New York, 1990). Retrieved from http://jonasmekasfilms.com/online_materials (accessed 1 February 2019).









Figure 51: Snapshots from *The Walk* by John Mekas, 1990. From John Mekas, *The Walk* (New York, 1990). Video, 58:00.

In *Live Stream*, Christine Howard Sandoval addresses the disappearance of the traces of Hispanic pathways created for the waterways in Taos Pueblo, New Mexico during the seventeenth century (*Fig. 52*). ⁶⁰ The hand-dug paths were retraced through walking using a camera attached to her body, focusing on her feet and the ground below, to trace the pathways. Sandoval thus attempted to look beyond the surface of the ground to expose the history and memory of this place. Her work is directly associated with Careri's recognition of walking as a trace of movement and displacement of communities; by retracing theses pathways, the invisible traces of the lived experience of this place are represented.

The walking and mapping projects presented above and visualised on camera, recorded the experience of the body within space. They further articulated and made apparent the traces of what once existed. The superimposition of narratives in both Mekas's and Sandoval's films was essential to the understanding of their work. The stories provide a personal account of the spaces beyond what can be seen, and the memories associated with them. The association of

⁶⁰ Christine Howard Sandoval, *Live Stream* (2018). Retrieved from http://www.chsandoval.com/livestream (accessed 1 February 2019).

memory with space was emphasised through Bachelard's reading of the space of the childhood home. For Bachelard, it is the space of the home that provokes a rush of memories of every corner, door, and window.⁶¹



Figure 52: Snapshots from *Live Stream*. From Christine Howard Sandoval, *Live Stream*, 2018, Vimeo video, 10:01.

⁶¹ Gaston Bachelard, *The Poetics of Space*, trans. Maria Jolas (Boston: Beacon Press, 1994).

Similar to Bachelard's interconnection of the childhood home to past memories, the city and the waterways in Mexico were connected to past histories of a people. Hence, narratives provide a means to the understanding of the psychological and lived experience of space.

In trying to observe and capture the materiality and "feeling" of the indiscernible political holes, the engagement of the body with the city is essential. The bodily experience of the city engages all the senses and induces the emergence of visual and sensorial aspects of the city that cannot be seen through a map, drawing or photograph. The walking practice method, however, can be hindered if the political hole no longer exists and was replaced by a building. With its inexistence, the political hole cannot be visualised and documented through the walking practice, thus creating a limitation.

Through the videorecording of the walking practices, a political hole can be seen, depending on its existence in the urban fabric. The body camera then becomes an extension of the human body, allowing the viewer to observe and discover what is otherwise hidden and unnoticed. Based on Casati and Varzi's emphasis on the outline of the hole, and with the help of a body camera, the walking practices I conducted in both cities followed and traced the defining

boundary of the hole. Starting from an identified point A, the walk followed the outline until reaching point A again (*Fig.* 53).

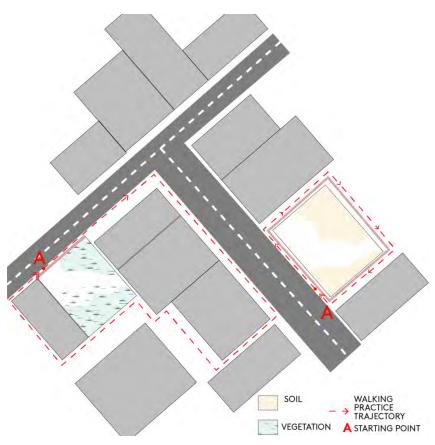


Figure 53: Diagram of tracing the hole. By author, 2019.

Two walking practices around holes in Brisbane were conducted prior to the actual fieldwork. The first followed the outline of a hole that was defined through its fencing (*Fig. 54*). The camera was focused on the hole, which was delineated by a translucent fence, allowing me to observe and collect data regarding the three-dimensionality, materiality, and texture of the hole.

The second exercise was around a hole that was surrounded by buildings. To conduct the walking practice, I followed the outline of this hole, which included buildings, making the hole and its outline unperceivable at times (*Fig. 55*). The two walking practice exercises presented two scenarios for the documentation of the hole; the first was an independent hole where the outline determined by the fence was easily followed, while the second required the following of existing adjacent buildings. In this latter case, in order to fully understand the outline and spatiality of the physical hole, aerial views become a necessary inclusion.



Figure 54: Snapshots of walking practice (1) around a hole in Brisbane. By author, 2019.

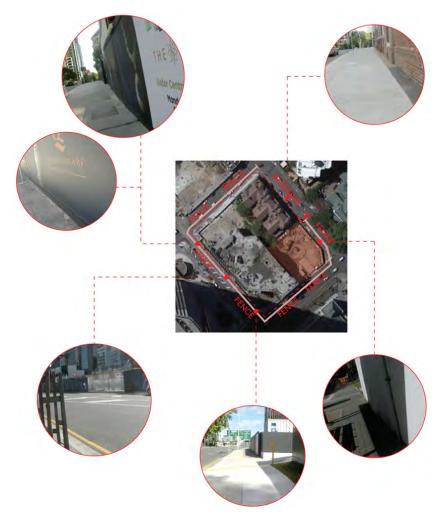


Figure 55: Snapshots of walking practice (2) around a hole in Brisbane. By author, 2019.

3.3.4 Conversations on memory: Interviews

Approaching the psychological facet of the political hole requires investigating one's individual memories of the event of a building demolition and/or one's post experience of the urban fabric. The remembering of the past brings to the forefront a history that is not necessarily known and shared with people. Thus, the evocation of memories creates one narrative of the city's transformations and gives an archive a lived presence.

Artist Lamia Joreige uses interviews as a method to engage with individuals about objects used during the Lebanese civil war in her *Objects of War* project (1999–ongoing).⁶² Through a series of interviews held with different individuals, Joreige records the memories of certain objects – the Walkman, cassette tape, torch, batteries and others – and their importance in navigating the war period.⁶³ In a different context, in *Home: A Suburban Obsession* (2019), audio interviews were used as part of the exhibition on

⁶² Lamia Joreige, Objects of War (1999-ongoing).

⁶³ Ibid.

suburban homes around Brisbane.⁶⁴ Each participant shared memories of their experience of the house, adding another layer to the space of the house. The addition of conversation pieces allowed the viewer to visualise life within the domestic space at a particular time in history, which became part of the archive of Queensland's homes.

In dealing with the political hole, interviews are useful to tell the story of the separation/preliminal, transitional/liminal, and incorporation/postliminal stages of the urban fabric. The use of memories contributes to the visualisation of the past city and its historical changes. Because of the political holes' ephemerality, the conversation pieces divulging memories may at times be the only traces of psychological information of the past city.

With the aim of telling the stories and memories of the demolished buildings, open-ended interviews were conducted with people who had experienced the past cities. In total, 20 audio-recorded interviews were conducted with participants from both cities.

The criteria for the selection of participants were first based on their age. This determined their knowledge of the city and demolitions. In Beirut, the first selected participants were those who had witnessed the changes to the city. These ranged from close family members to architects who had studied and experienced the changes, and artists who had worked on the theme of demolitions and changes to the city. The interviews were conducted in French, Arabic and English, depending on the participant's preference. ⁶⁵ In Brisbane, the interviews were conducted with architects and artists selected through a snowball technique.

The small number of interviewees who have participated in the research, and the inclusion of family members and acquaintances could provide biased answers. However, the interviews were not aimed at gaining a representative view of the demolitions but rather at sharing the voices of the interviewees and their experience of the city's changes. In other words, the interviews were not intended to argue for or against the demolitions, which would entail selecting participants with opposing views. Rather, interviewees were selected

⁶⁴ See https://architectureau.com/articles/home-a-suburban-obsession (accessed 2 February 2021).

 $^{^{65}\,\,}$ The Arabic and French interviews were transcribed into English by the author.

to share memories of buildings and their feelings after their demolitions.

The method of interviewing followed a semi-structured approach based on questions that were mainly structured around three periods: before, during, and after the demolitions.

Nevertheless, the interviewees decided which part to focus on, depending on their knowledge. Each interviewee was asked about their relationship with the city and their memories of particular buildings. Additionally, they were asked about the affective experience of the psychological hole of loss due to the demolition. By doing this, the lived experience of witnessing and living through demolitions was shared. Beyond the collection of data from participants about the demolished buildings, the oral testimonies acted as a trace of the psychological hole.

The methods used offer mapping strategies to reveal the physical and the psychological hole. The physical hole is represented through maps, drawings, photographs, and walking practices, while the interviews provide insight into the psychological experience of demolitions on residents and their impact on their perception of the

city. The combination of the mapping strategies presents the basis for the documentation of the two case studies, leading to the expected outcome in the form of an exhibition.

The next chapter implements these gathered methods through a study of Beirut's political holes.

⁶⁶ Interview questions are found in Appendix A.

"It was, then, a new war following the war that preceded it, 'the bulldozer of peace taking over from the bulldozer of war,' whose victims were no longer people but rather structures and buildings. [Lebanese novelist] Khoury did not recoil from depicting these buildings as flesh and blood, kneeling crying out in pain." 1

Chapter 4 Beirut's political holes (1983–98)

The case study discussed in this chapter describes the processes by which the present-day Beirut Central District (BCD)² came into existence after the Lebanese civil war (1977–90). The geographical area of the city being studied is limited by the sea from its northern

approximate area of 120 hectares. While the existing literature focuses on the changes that occurred in the urban fabric during the fifteen-year Lebanese civil war and its aftermath in Beirut,³ this case study attempts to understand the specific production of unethical political holes in Beirut and its relation to urbicide. Investigations into the spatial violence of pre- and post-war Lebanon have analysed, for example, Beirut city's urbicide of 1975–76,⁴ focused on Beirut's post-war cosmopolitanism and its relationship to its colonial past,⁵ and investigated urbicides in other areas of Lebanon.⁶ While writings featuring the spatial violence inflicted on Beirut city between 1975 and 1998 exist, they have mainly emphasised the negative effects of demolitions on the social fabric and character of

side and currently defined by a surrounding ring road with an

¹ Khaled Saghieh, "1990s Beirut: Al-Mulhaq, Memory and the Defeat", *e-flux journal*, #97 (2019). Retrieved from https://www.e-flux.com/journal/97/250527/1990s-beirut-al-mulhaq-memory-and-the-defeat (accessed 21 March 2020).

The Beirut Central District is also known as downtown Beirut (centre ville) or more recently Solidere.

See Samir Khalaf and Philip S. Khoury, Recovering Beirut: Urban Design and Post-War Reconstruction (Leiden: Brill, 1993); Aseel Sawalha, "The Reconstruction of Beirut: Local Responses to Globalization", City & Society 10, no. 1 (1998): 133–47. and C Nagel, "Reconstructing Space, Re-Creating

Memory: Sectarian Politics and Urban Development in Post-War Beirut", *Political Geography* 21, no. 5 (2002): 717–25.

See Sara Fregonese, "The Urbicide of Beirut? Geopolitics and the Built Environment in the Lebanese Civil War (1975–1976)", *Political Geography* 28, no. 5 (June 2009): 309–18.

See Sara Fregonese, "Between a Refuge and a Battleground: Beirut's Discrepant Cosmopolitanisms", *Geographical Review* 102, no. 3 (2012): 316–36.

See Adam Ramadan, "Destroying Nahr El-Bared: Sovereignty and Urbicide in the Space of Exception", *Political Geography* 28, no. 3 (2009): 153–63.

the city.⁷ The intention here is to bring forth the urbicide of Beirut city caused by political endogenous actors. The second aim is to collate the information gathered from contextual and archival research to develop an understanding of the extent of the urbicide, and the number of political holes that existed and still exist in the urban fabric. The third aim is to visually represent the political holes through the mapping strategies of digital mapping, subtraction, walking practices and interviewing. Consequently, the physical presence of the political hole is registered as an urbicide, and the associated psychological feelings of loss are conserved in social memory. The combination of contextual and archival research and the representations of the political hole are merged in an exhibition revealing these absences, creating a new reading of the city's history. The particular labelling of these holes as political holes creates a direct association with the political hand that caused these demolitions to occur. The holes are no longer thought of as random spatial appearances within the city; instead, they are related to a past that had intentionally sought to destroy buildings and in the process eradicate people's association with them. The following section presents an overview of the series of demolitions that have shaped Beirut's present city.

4.1 General context

Lebanon's civil war extended for a period of fifteen years from 1975 to 1990. The war started in the centre of Beirut city between Muslim and Christian fighters (1975–77) and expanded to the country's geographical entirety by the end of it (1977–90).8 Of importance to this research are the changes that occurred to the urban space in Beirut. In 1994, Professor Saree Makdisi wrote a lengthy depiction of these changes by focusing on the demolitions that shaped the city.9 He counted four main series of demolitions occurring between 1983 and 1994, led by Lebanese billionaire Rafiq Hariri.10

See Marwan Ghandour and Mona Fawaz, "Spatial Erasure: Reconstruction Projects in Beirut", *Architecture Publications* (Spring 2010). Retrieved from https://lib.dr.iastate.edu/arch_pubs/48 (accessed 27 October 2021); Miriam Cooke, "Beirut Reborn: The Political Aesthetics of Auto-Destruction", *The Yale Journal of Criticism* 15, no. 2 (2002): 393–424.

Saree Makdisi, "Laying Claim to Beirut: Urban Narrative and Spatial Identity in the Age of Solidere", *Critical Inquiry* 23, no. 3 (1997): 660–705.

⁹ Ibid.

¹⁰ Ibid, 666.

The first series of demolitions occurred in 1983 under the pretext of "cleaning up" the physical damage to the city that had been caused by war.¹¹ These demolitions were executed without any legality, resulting in the erasure of significant buildings and markets such as Souk Al-Nouriyeh and Souk Sursuq, along with some sections of the Saifi area.¹² The second set of unofficial demolitions took place in 1986.¹³ According to Professor Nabil Beyhum, this series of demolitions was similarly performed without the necessary governmental institutions.¹⁴ Another series of demolitions was executed in 1992, followed by one more in 1994. While the first two series of demolitions were executed illegally and without any public or governmental scrutiny, the remaining series were carried out under some form of legality, mainly due to the government appointing Solidere¹⁵, a private share-based company run by Hariri,

as the sole decision-maker regarding the reconstruction of the centre. ¹⁶

As a result, Makdisi claimed:

Thus, without regard to the public – or even to those whose property would be expropriated by the company – did Solidere come into being the ultimate expression of the dissolution of any real distinction between public and private interests or, more accurately, the decisive colonization of the former by the latter.¹⁷

The demolitions of 1992 and 1994, although legal, were executed haphazardly with the help of explosives that excessively damaged the buildings and their neighbouring structures.¹⁸ By the end of these demolition series, it was estimated that 80 per cent of the urban fabric was eradicated.¹⁹ The centre became unrecognisable, as Lebanese novelist Elias Khoury wrote: "We enter the Square but do

Makdisi, "Laying Claim to Beirut". This episode of demolitions was executed after the Israeli occupation of Beirut in 1983.

¹² The 1977 plan considered the souks a crucial social and cultural part of the city and meant to conserve them.

Agnès Deboulet, "Nabil Beyhum, Assem Salam, Jade Tabet (Sous La Dir. De), Beyrouth: Construire L'avertir, Reconstruire Le Passé? Dossiers De L'urban Research Institute Édités Avec Le Soutien De La Fondation Ford, 1995", Les Annales de la recherche urbaine 78, no. 1 (1998): 132.

Nabil Beyhum, L'imar Wal'maslaha L'aamma, Fil'ijtimaa Wal'thakafat: Maana L'madina Soukkanuha [Reconstruction and the Public Interest in

Meeting and Culture: The Meaning of the City Its Residents]. (Beirut: Dar Aljadid, 1995), 67.

[&]quot;Solidere" stands for Société Libanaise pour le Développement et la Reconstruction du Centre-ville de Beirut French for "The Lebanese Company for the Development and Reconstruction of Beirut Central District"

¹⁶ Makdisi, "Laying Claim to Beirut", 666.

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Ibid.

not find the Square."²⁰ The new vision of the city presented by Solidere eradicated the centre and left few monuments and areas intact. Architect Asem Salam argued that although the damage to the centre was remediable, the rehabilitation of the city did not fall within the plans of the promoters of the reconstruction plan.²¹ The final plan²² presented by Solidere aimed at dissociating the city from its surroundings turning it into an "island of wealth and power", as Beyhum described it.²³ The planning was met with severe criticism; however, Solidere implemented its plans with total disregard to any loss of the social fabric, architectural heritage and collective memory of the place. In order to defend this position and demolition history, Solidere launched an advertising campaign that disregarded the history of demolition and instead focused on the "reconstruction" project, denying the total razing of the city.²⁴ The campaign was accompanied by

Information booklets with artists' impressions of a beautified city. ²⁵
News media stations further asserted the attribution of the demolitions solely to the urban civil war. In 1995, a *New York Times* article attributed the urban destruction to the wars between Christian and Muslim fighters and praised the reconstruction project. In the article, Hariri claimed, "Wherever you go in Lebanon, you see a construction site ... This is a very good thing." ²⁶ *Mediteranneo*, a French television program covering the changes of Beirut city in 1995, solely credited Hariri for his dream of reconstruction. ²⁷ In the same program, a journalist from a prominent Lebanese newspaper confirmed the importance of Hariri's plans. Although he admitted the dangers of such a project for the Beiruti property owners, he claimed that "it was either the Hariri plan, or the ruins for another 10 years". ²⁸ The media then aided in the propagation of a narrative that suited Solidere's intentions.

tl

Elias Khoury, "The Bulldozers of Memory and the Ruins of the Future", *Al Mulhaq*, 2 May 1992. Quoted in Khaled Saghieh, "1990s Beirut: Al-Mulhaq, Memory and the Defeat", *e-flux journal*, no. 97 (2019). Retrieved from https://www.e-flux.com/journal/97/250527/1990s-beirut-al-mulhaq-memory-and-the-defeat (accessed 27 June 2020).

Assem Salam, *L'amar Wa'l Maslaha L'amma Fi L'amara Wa'l Madina* [Reconstruction and the Public Interest in Architecture and the City]. (Beirut: Dar Aljadid, 1996), 155–62.

Other plans were submitted by architect Henri Eddé that aimed at creating isolated islands of the city's parts joined by a main boulevard 80 metres wide

that was intended to challenge the Champs-Elysées. The plan was met with sharp criticism from the architectural and urban planning community.

²³ Beyhum, "Reconstruction and the Public Interest", 96.

Makdisi, "Laying Claim to Beirut", 675.

²⁵ Ibid.

Jehl Douglas, "Wrecked by Years of Civil War Beirut is Rising from the Ashes", New York Times, 23 December 1995.

²⁷ Raffaele Gorgoni, "Beyrouth Sous Les Ruines, La Mémoire, Mediterraneo", *France 3 Méditerranée*, 26 September 1995.

²⁸ Ibid.

Consequently, the reconstruction project was implemented,²⁹ first erasing the memory of the war that had just occurred and second obliterating the buildings and their significance in shaping the Lebanese identity and collective memory. Journalist Khaled Saghieh concluded, "The reconstruction project becomes a war not on buildings, but on the city's memory. War for the sake of forgetting."³⁰

Through the series of demolitions, a large number of political holes began to appear in the urban fabric. With this reconstruction plan in effect, excavations intended for laying foundations led to the revealing of deeper gaping holes while exposing past archaeological traces. Taking into consideration that the destruction of buildings started in 1983, the holes would have remained present and unfilled for a minimum of six years before the official launch of the reconstruction project. The total length of time spent as a hole is consequently dependent on when they were replaced and integrated into the urban fabric.

4.2 Representations of the political hole

Using mixed methods, this section analyses the representations of the political hole in maps, archival sources, photographs, and films.

4.2.1 The physical hole

Representations in maps and aerial views

The first part of the examination of the representation of the physical political hole looked at maps and aerial views, with the aim of locating the demolished buildings, then analysing their depiction in maps and aerial views.

The first maps I investigated were produced by Solidere and revealed the political holes in the city as new developments. Generally, the political holes in Solidere's master plans were represented as coloured plots. as can be seen through the maps in Figure 56.³¹ The map of 2002 showed mostly nuances of green lots that were noted as "new developments" of different densities (*Fig. 56*).

The reconstruction is projected through a 36-year window from 1994 to 2030, incorporating 472 acres where only 54 acres constitute the original urban fabric. Phase 1 (1994–2004) included the construction of infrastructure, the renovation of some buildings and the construction of others. Phase 2 (2005–30) involves the continuation of construction projects, the introduction of

developers' tower projects and the expansion of the marina. Source: Solidere, *City in Layers : Solidere Annual Report* (Beirut: Solidere, 2010, 25.

³⁰ Khaled Saghieh, "1990s Beirut", *Al-Mulhaq*, 2 November.

A similar depiction was seen in the master plan of 2004, where the new developments were highlighted in nuances of blue and grey in the master plan of 2007 (Figs. 56, 57,58). The new developments were in fact the space of the demolitions that occurred and their political holes. Through this depiction and referring to Casati and Varzi's definition of a hole as a discontinuity, the plots of land seem to form the main pattern of the city, and do not disrupt it. Therefore, Solidere's maps were biased towards a representation of the city that does not share a past history of demolition, but rather focuses on the depiction of the future as new developments that appear to be incorporated within the urban fabric.

The location of the political holes was informed by the work of researcher Heiko Schmid.³² Guided by a legend, the map depicted the different periods of demolitions and the conserved buildings (*Fig. 59*). This reading of the city explicitly revealed the locations of the political holes, as well as the number and scale of demolition of buildings over the years.

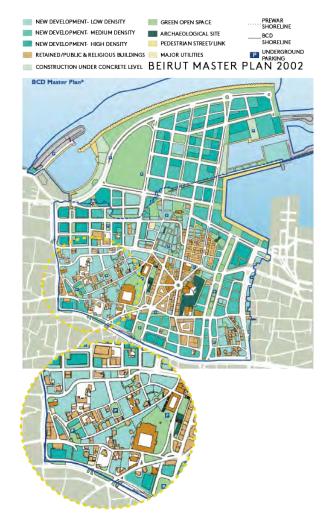


Figure 56: Solidere master plan 2002. showing holes as new developments in shades of green. Diagram by author, maps from Solidere annual report, Beirut 2002.

Heiko Schmid, "Privatized Urbanity or a Politicized Society? Reconstruction in Beirut after the Civil War", *European Planning Studies* 14, no. 3 (2006): 365–81.



Figure 57: Solidere master plan 2004, showing holes as new developments in shades of grey. Diagram by author, maps from Solidere annual report, Beirut 2004.

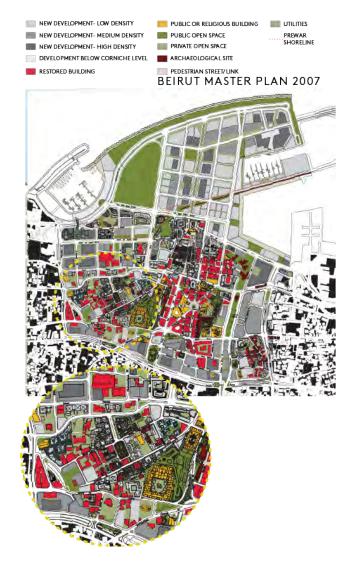


Figure 58: Solidere master plan 2007. showing holes as new developments in shades of blue. Diagram by author, maps from Solidere annual report, Beirut 2007.

The map showed the "demolitions till 1983" and "demolitions till 1991" as part of those that occurred during the civil war. This map also revealed an additional demolition period "till 1998", where a large number of buildings of the city were demolished (*Fig. 59*).

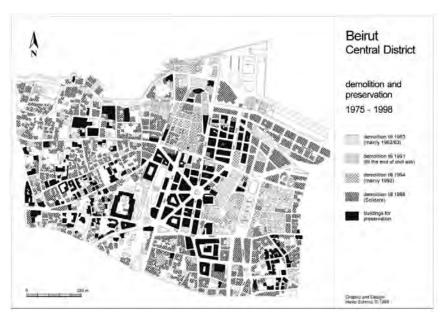


Figure 59: Beirut central district map showing demolitions from 1975–1998. By Heiko Schmid©, in "Privatized Urbanity or a Politicized Society? Reconstruction in Beirut after the Civil War", 1998.

The demolitions then were concentrated and reduced the city into the only remaining preserved buildings represented in black. This map was essential for an understanding of the large-scale demolitions that took over the city. It constituted a base map to locate and represent political holes on a digital map and consequently analyse the infrastructural, and architectural changes that occurred to the city and determine any further changes to the urban fabric.

Seen together, the maps by Solidere and Schmid presented drastic differences (*Fig. 60*). Heicko Schmid's map showed a city that was dense, represented by the number of buildings that made up parts of the city. Solidere's maps were less dense and revealed the city as fragmented and dispersed lots. Another difference seen between the maps is the extension of the city to the north in Solidere's maps. The extension was made up of the rubble gathered from the demolitions that was then laid out to create an additional piece of land noted similar to the political holes as "new developments". Another difference revealed that some of the assumed preserved buildings in Heicko Schmid's map were no longer present in Solidere's maps. It can be suggested that further demolitions took place after 1998, and that

³³ Makdisi, "Laying Claim to Beirut", 668.

additional political holes could have been created. This confirms that the production of maps by Solidere erased the demolitions and focused on the future of the city.

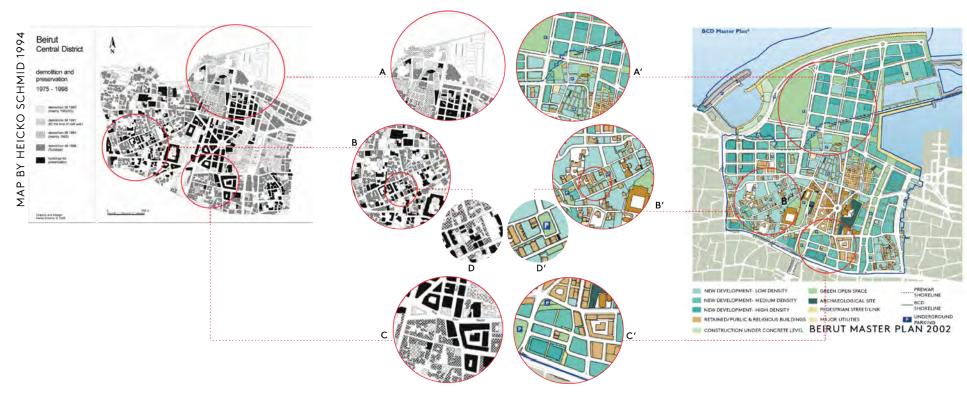


Figure 60: Comparison between Heicko Schmid's map and Solidere's map. Diagram by author, 2021.

A clearer depiction of the political holes can be seen through aerial views gathered from archives and Google Earth. The aerial view from 1983 showed the apparition of a dark hole in an area of the city (Fig. 61). The aerial view from the year 2000, showed more holes that took over the city (Fig. 61). Compared with the rest of the city made up of buildings, the holes are apparent through their defined outline and their seeming discontinuity on the surface of the city. The aerials from various years depict the holes and their changes. For example, the aerials of holes show the changes to the area as buildings started to replace some of its parts. The aerials, being a photographic snapshot of the city at a certain time, offer an unbiased perspective and represent a "true" image of the urban fabric. In contrast to Solidere's maps, the aerials reveal the holes as a disruption to the pattern of the city, where the viewer can assume a general absence of a building as opposed to a new development. They reveal the temporality of parts of this hole by showing some of the stages of transition from a hole to a building.

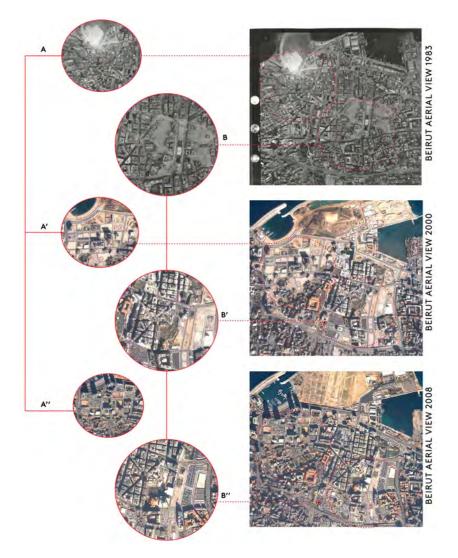


Figure 61: Comparison between aerials from different years. Diagram by author, 2021. Maps: 1 – Beirut Aerial view (1983), courtesy of Tamara Sawaya; 2&3 – Google Earth, Historical Imagery, Beirut (2000 & 2008).

Simultaneously, the aerials in Figure 62 depict the natural seasonal changes of the hole changing from green grass to brown wilted grass. These seemingly unremarkable changes challenge the conception of the political hole as an empty space and demonstrate its complexity that could not be determined especially when hidden with fences. This emptiness is met with a living site, changing while being hidden in the city. The bird's-eye-view provides a tool to observe the political hole to determine its period of existence, and its natural changes. By using the aerials, a better understanding of the characteristics of the political hole in the urban fabric can be achieved. It provides a two-dimensional visual materiality to what is essentially immaterial.

The data collected from Heicko Schmid and Solidere's map revealed discrepancies in the representations of the political holes. Schmid's map provided a better understanding of the demolitions compared to Solidere's maps that represented them as blank lots. However, with Schmid's map produced in 1998, further demolitions could have occurred that can be identified through digital mapping presented in the next section.



Figure 62: Zoom in on a hole in Beirut throughout different years. From Google Earth, Historical Imagery.

Mapping trials

From the gathered maps, mapping trials were conducted. The mapping by Heicko Schmid provided a foundation to locate the demolitions in relation to their timing, and a tool for the representation of political holes. I conducted two mapping investigations as a result: a subtractive mapping and a digital mapping on a current map. In the subtractive mapping exercise, and using the method of making a hole, I cut out the demolished buildings, to reveal the political holes as holes with a defined outline (Fig. 63). The map represented the large number of holes present as a result of the demolitions in a literal manner. Compared with Solidere's mappings, which represented the political holes as blank lots, the holes in this representation reveal a depth beyond the tracing paper depth that is not initially present. The depth allowed for the visualisation of the three-dimensional entity of the hole beyond the two-dimensional paper. The depth that the method presented was further tested by the addition of a light source and a background map of the current map of Beirut (Fig. 63). As a result of this test, shadows of the holes appeared on the wall, showing a trace of the past. This subtractive exercise then presents the political

holes following Casati and Varzi's characteristics of the hole and depicts the gravity and scale of the urbicide.

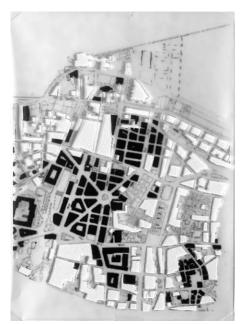




Figure 63: (left) Making holes in Beirut's map, by author, 2019. Tracing paper 21 x 29.7 cm. (right) Testing of making a hole method with light source and background map. By author, 2019.

The digital mapping exercise based on Heicko Schmid's map was implemented on the current map of the city. Following the same legend, the map was divided according to assigned colours representing the various periods of demolitions, and the preserved buildings (Fig. 64). Because the current city has drastically changed and several lots were consolidated, the mapping exercise followed the current lot formations (Fig. 65). It is important to note that the digital mapping of the preserved buildings in some locations were inconsistent with Heicko Schmid's map. The buildings in blue in Figure 65 were demolished after 1998. The aerials confirm Solidere's maps, which previously showed differences with Schmid's map. The digital mapping exercise provided a tool for the representation of the past demolitions on the present city to locate the political holes and examine the changes between the past and present. Further investigations from other sources can be used to visualise and complement the demolitions across the city. Digital mapping showing further demolitions committed revealing inconsistencies with supposed conserved buildings.



Figure 64: Digital mapping of demolitions based on Heicko Schmid's map. By author, 2020.



Figure 65: Digital mapping showing further demolitions committed revealing inconsistencies with supposed conserved buildings. By author, 2020.

Representations from archival sources

The research into photographs and films was useful as evidence of the demolitions and the understanding of the three-dimensional implications of the political holes on the surface of the urban fabric. Through archival research into the Associated Press (AP) archives, some videos of the demolition of buildings were retrieved.³⁴ The videos depict the demolitions of some buildings in the city. Figure 66 shows the demolition of the Hilton Hotel which was at the time under construction. Figure 67 shows the demolition of the Rivoli Cinema. The videos, although set in post-war Beirut, constitute an important tool for the study of the demolition or separation phase of the city and its association to the narrative of urbicide.

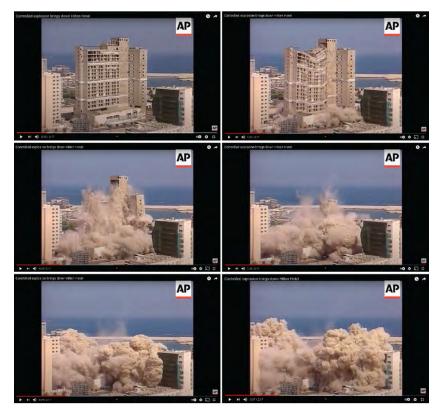


Figure 66: Screenshots from the demolition of the newly constructed Hilton Hotel, 2002. From the Associated Press Archive, *Controlled Explosion Brings Down Hilton Hotel* (2002), YouTube video, 02.17. Retrieved from https://www.youtube.com/watch?v=FRn5OSzdQ. Courtesy of The Footage Company.

Retrieved from https://www.youtube.com/watch?v=kQOQRhZopIM. Courtesy of The Footage Company.

Associated Press Archive, Controlled Explosion brings Down Hilton Hotel, (14/07/2002). YouTube video, 02.17. Retrieved from https://www.youtube.com/watch?v=FRn5OSzdQ&t=25s; Lebanon – Foundation Laid to Beirut's Rebuilding (21/09/1994), YouTube video, 02.46.



Figure 67: Screenshots from the demolition of the Rivoli Cinema in Martyrs' square. From the Associated Press Archive, *Lebanon – Foundation Laid to Beirut's Rebuilding* (1994), YouTube video, 02.46. Retrieved from https://www.youtube.com/watch?v=kQOQRhZopIM. Courtesy of The Footage Company.

They additionally bring up questions such as: Why were these buildings demolished? More importantly, why were their demolitions broadcast by an international news agency company? And who was the intended audience? In the Oxford Film and Television series *Demolition* (2005), the British audience was asked to vote for the demolition of Britain's worst buildings on TV. The show was used as a tool to defend the need for demolitions to create better architecture.³⁵ In this sense, the broadcast of the Beirut demolitions could have been used to promote the need for reconstruction and new architecture.

Representations in artists' photographs and films

Artists in Beirut used the city to showcase its state after the war and after the demolitions. Through their photographs and films, the artists presented a vision of the city where demolitions and holes and the general demise of buildings was depicted.

Filmmaker Bahij Hojeij recorded the demolitions in the city as part of his movie titled *Beyrouth: Le Dialogue des Ruines* (Beirut: Dialogue of Ruins) (1993) (Fig. 68). The documentary focused on

³⁵ Stephen Cairns, and Jane M. Jacobs, *Buildings Must Die*, 217.

Beirut's architecture as a victim of the civil war. It was made up of alternating narrative episodes, shifting between the historical Beirut and post-war Beirut. Interviews with archaeologists and architects sharing the history of the creation of the city were complemented with old photos and videos showing Beirut city's architectural past. The interviews were cut off with videos of Beirut city in 1993 disintegrating via demolitions before the viewers' eyes (*Fig. 68*). The documentary revealed a number of buildings that remained in the city before being demolished while emphasising its significant areas, such as the cafés, the souks and the maritime area.

The work of photographer Jean-Pierre Watchi (1995) is relevant for the understanding of the gravity of this urbicide. Watchi's panoramic photograph, taken from the roof of the Lazarist Building,³⁶ captured the city as a surface perforated with holes (*Fig.* 69).³⁷

Figure 68: Screenshots from the demolition of a building in Beirut centre (Approx. date 1993). From: Bahij Hojeij, *Beirut: Le Dialogue des Ruines*, (1993; Paris: Baal Film), Vimeo video, 52:00. Retrieved from https://vimeo.com/411516212. Courtesy of the director.

 $^{^{36}\,\,}$ The Lazarist Building is one of the few remaining and conserved buildings in the city centre.

³⁷ Jean-Pierre Watchi, *Atlal 95*. 2nd ed. Beirut: Plan BEY, 2018.

The panoramic depicted the holes mostly in the middle of the city where Martyrs' Square was located picture in part 3 of figure 69. However, as can be seen in the photograph, the square that was usually delineated by buildings in cities, was seemingly a deserted excavated area with what used to be known as the Opera building. Most of the buildings pictured have been demolished since the photograph was taken in 1995, and according to Schmid the demolitions continued until 1998. Therefore, when viewing this work, the viewer needs to consider that further demolitions occurred, producing more holes specifically in parts 1, 2, and 4 of Figure 69.

Additionally, the photographs compiled in the book *The Chronicle*, produced by Solidere, intended to represent the progress through construction.³⁸ While some photographs showed the new buildings and the development of the city, others revealed the holes created (*Fig. 70*). The pictures are comparable to the demolition videos by AP that seek to promote the idea of the reconstruction of the city and hide away the holes.





Figure 69: Jean-Pierre Watchi, Beirut 1995, showing holes in the surface of the city centre. From Jean-Pierre Watchi, Atlal 95. 2nd edition. Beirut: Plan BEY, 20

Solidere, The Chronicle, Lebanon, 2012. https://solidere.com/sites/default/files/attached/2012 picture book.pdf.



Figure 70: Selected photographs showing excavated holes in Beirut in preparation for future buildings. From Solidere, The Chronicle (Lebanon, 2012).

The representations seen in the aforementioned sources clearly depict the demolitions and/or their holes. While the demolition videos gathered from AP and Hojeij's movie demonstrated the instantaneous event of the subtraction of a building, Watchi and *The Chronicle*'s photographs showed the three-dimensional impact on the urban fabric by revealing the deep holes in the city. The films and photographs, however, exist independently

as a representation of the past, and are not combined to form an overarching story of spatial violence in the city. The research could benefit from these sources to form an assemblage of works that, along with the creative outputs, feed the urbicide narrative and visualise and spatialise these holes especially those that no longer exist. For example, the demolitions presented could be used as visual evidence to materialise this urbicide. The holes seen in Watchi's work, and *The Chronicle* showcase the holes of the city at different stages. These provide a tool to detect the changes to the holes across different temporalities. Therefore, the use of this data helps in the visualisation of the separation/preliminal and transitional/liminal stages of the city. When combined, this provides a new reading of the history of these holes from their conception and through their different stages.

4.2.2 The psychological hole

The presence of political holes also had psychological effects on residents and documented mental maps. An exercise conducted by researcher Robert Saliba with 80 students in 1990 using mental maps investigated the students' memories of Beirut.³⁹ The participants were divided into age groups: less than 25 years of age; between 25 and 45 years of age; and over 45 years of age.⁴⁰

The findings show that students who were less than 25 years of age had little or no recollection of the centre. The mental maps they produced resembled a tabula rasa, with two sections highlighted: Martyrs' Square and al-Masarif Street (Banks' Street) (*Fig. 71 left*). The inexistence of the centre on the map became part of the collective memory of a generation. This strongly resonated with me as my personal image of the centre did not exist before I was 14 years old. Before this age, I had not visited the centre (due to inaccessibility) and did not have a direct experience of the centre.

In the age groups between 25 and 45, and above 45, the

mental maps provided more urban insight as to important landmarks and streets of the city (*Fig. 71 right*). The mental maps of the city were gradually filled up with streets and landmarks as the age of the group increased.





Figure 71: Diagram showing collective memory students (right: less than 25 years old; left: older than 25 years old) of Beirut city centre.

Al-Asad, Mohammad, Majd Musa, and Robert Saliba, "Deconstructing Beirut's Reconstruction: 1990–2000. Coming to Terms with the Colonial

Heritage". http://www.csbe.org/material-on-water-conservation-1/-intro70 (accessed November 25, 2018).

⁴⁰ Ibid.

The older age group remembered the city before the war and the demolitions due to their experience and memories of it. The psychological hole that is associated with the collective memory is present within the older generation of Lebanese residents and needs to be recorded.

Memories of the past city were presented in Bahij Hojeij's movie, where people shared the importance of the city and their perspectives on the changes to the city. One of these interviews was with artist Amin el Bacha, who developed his work within the cafés of the BCD, painting their ambiance that had been eradicated with the demolitions. Others discussed the disappearance of famous cinemas and restaurants that had been part of people's daily lives.

With the aim of investigating how the city is perceived and experienced through memories and stories of places, geographer David Marshall used digital storytelling as a tool to represent Beirut as a palimpsestic space. 41 According to Marshall, Beirut's civil war and the demolition and reconstruction of buildings served in the

simultaneous erasure and juxtaposition of structures, making the city a palimpsest of memories and experiences. To tell these stories, the researchers interviewed young people, who in turn also interviewed older Lebanese people, 42 sharing their experience of areas of pre-war Beirut. The project, presented on a digital map, was linked to videos showing photographs of places in the city with a voice-over of young people's stories merged with data gathered from the older generation.⁴³ The digital storytelling provided a means to tell the stories of young and older residents and their experiences of place, post and pre-war. Although both young and older generations were involved in these stories, the article underlined the importance of the engagement with the pre-war generation to understand the history of the city as a way to relate the present city to its past. Another study, conducted in 2017, focused on the mapping of the senses of Lebanese participants aged between 18 and 30 in different parts of the centre.⁴⁴ The mapping was based on the sensorial and emotional experience of the city, relating to their experience of architecture and the built

David J Marshall, Lynn A Staeheli, Dima Smaira, and Konstantin Kastrissianakis, "Narrating Palimpsestic Spaces", Environment and Planning A: Economy and Space 49, no. 5 (2017): 1163-80.

The participants' age was not specified.

See http://youcitizen.org/maps/beirut-map (accessed 20 May 2020).
 Roua Ghosh and Samer El Sayary, "Mapping of Beirut Central District Through Physiological Emotions", in Data, Architecture and the Experience of Place, ed. Anastasia Karandinou, Ch. 10 (London: Routledge, 2018).

environment.⁴⁵ The results of the study make no mention of erased memories or demolitions; rather, they focus on the present city.⁴⁶

The psychological maps in Figure 71 offer important insight into the relation between the building demolitions, the psychological hole and collective memory. From this study, it can be concluded that the notion of BCD is different across generations. While the study conducted by Saliba proved that the older generation remembered the centre, the more recent investigations regarding Beirut city did not touch upon this history. Hence, the gradual filling up of the holes through the construction of new buildings created a new identity and history, erasing the spatial violence of the centre. This means that a new set of memories is formed among the younger generation, creating a selective memorialisation of the centre. The lack of recognition of the centre, its streets and its square creates a lack of knowledge of the city's history and how it became a tabula rasa among a generation of which I am a part.

The methodological approach used in all the mappings relied on interactions with residents of different age groups that have contributed to understanding how they view the city. Through further interviews, an understanding of what the city of Beirut was before the war and demolitions can be acquired.

4.3 Urbicide, holes and a selective collective memory

The research considers that the intentional demolition of buildings during the period 1975–98 is considered to be an urbicide. The demolition series of 1983 and 1986 were conducted illegally, while the post-war demolitions, although executed legally, can be considered unethical. These led to the evacuation of residents from their homes and the total ownership of land and properties by Solidere. It can be suggested that the first illegal demolitions paved the way for further unethical demolitions to occur under the protection of the newly formed government. The urbicide is evident in the targeting of specific buildings or areas. According to Heicko Schmid's map and Makdisi's account, the first series of demolitions, which were executed illegally, removed two areas where the souks were located that constituted the "life" of the city, as several of my interviewees discussed. From the archival videos of the Associated

⁴⁵ Ghoush and El Sayary, "Mapping of Beirut Central District".

⁴⁶ Ibid.

Press, the sturdy Rivoli Cinema can be seen being demolished. The Rivoli Cinema was an important landmark in the city, where people gathered to enjoy movies; interviewees confirmed that this was considered an essential pastime. According to architect Georges Arbid, this particular building was so structurally sound that it took two attempts to demolish it, hence the intention behind this demolition was an explicit removal of the building.⁴⁷ Other buildings that were demolished were famous cinemas, hotels and cafes that made up Beirut's social life. Hence, the demolitions were executed with the purpose of removing particular buildings, rather than removing structurally unsound buildings as Solidere claimed. The urbicide affected the heterogeneity of the centre and thus its identity by claiming private ownership of the centre, allowing for one vision of the city to be implemented. This vision involved the removal of the existing social fabric and its replacement with a specific socioeconomic group comprising the higher echelons of society. The aim was rather the privatisation of the centre and the total annihilation of public space. The privatisation of the centre generated further demolitions, as evidenced by a comparison of maps produced by

Solidere in 2002, 2004, 2007 and the digital mapping based on Heicko Schmid's initial demolitions. The digital map revealed inconsistencies with the supposed conserved buildings, where these buildings were in reality demolished at a later stage. Thus, the supposed conserved buildings were intentionally destroyed to cater for this privatisation. The massive and deliberate demolitions emphasise the urbicide, which can be considered to be of a different kind whereby native political actors executed unethical building demolitions for the sole purpose of privatisation and the social, political and economic domination of the centre.

The digital mapping and the walking practices determined that a considerable number of political holes remain in the city and assume that the city is still in a liminal state. The overlay of the demolitions from Heicko Schmid's map onto a current map depicted these political holes by noticing the existence or in-existence of a building. The walking practices ascertained their existence in the urban fabric. With the demolitions starting in 1983, and construction commencing in 1994, the surface of the city has been perforated with political holes for the past 27 years. Thus, it can be considered

⁴⁷ Georges Arbid, interview by author, Beirut, 27 May 2019.

that a main liminal stage was imposed in this period, where most of the city was demolished. This means that all the political holes share an eleven-year temporal existence. The city can be thought of as a nine-year terra nullius, a no man's land. According to Thomassen's categorisations, the city would have been undergoing an epoch of nine years of liminality, considering the extended period of time the political holes remained in the urban fabric. After 1994, when construction efforts began, the transformation of political holes into buildings started to be observed. The liminal stage of the city started to disappear with the replacement of political holes with buildings.

The ambiguity that Turner attributes to the liminal stage can clearly be observed through these political holes. The remaining political holes are indeterminate and ambiguous due to an inability to define them within a fixed and determined urban fabric, where buildings are clearly designated. As noticed through the walking practices, the political holes are often hidden behind a fence and remain unnoticed. They are often inaccessible to the public due to being fenced. This adds to their enigmatic presence; while they constitute part of the city, they are never seen. The remaining political holes within the urban fabric can be understood to be in a

temporal timeline waiting for the next incorporation/postliminal stage that replaces them with buildings.

Through the walking practices, new information was gathered that could not be seen through maps or aerial views (*Fig.* 72). Because most of the political holes were inaccessible, the trajectory followed the outermost boundary of the political hole. The method showed the importance of the fence as a boundary – a limen – of the political hole. The fence acted as a main façade that hid away the political holes. Referring to Casati and Varzi, the fence then represents the outline of the hole. Because most of the fences were made of medium-density fibreboard (MDF), they limited the visual interaction with the political hole (*Fig.* 73).

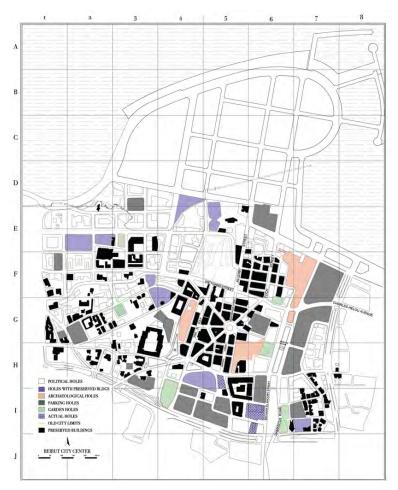


Figure 72: Map of apparent remaining holes in the city. By author, 2019.



Figure 73: Different fences around the city. Photographs by author, 2019.

Further, the walking practices showed five types of political holes (*Fig. 72*):

- 1. Razed empty land, or a hole that is dug in the ground
- 2. A political hole with a preserved building. This type manifests by having fencing around the hole and the building. The building is a preserved building that is usually inaccessible.
- 3. A political archaeological hole. In this type, a deep hole reveals archaeological ruins that have been uncovered usually when excavation had started.
- 4. A parking political hole, where the political hole is transformed into a parking space. This is usually done temporarily, waiting for the next stage of construction of the land.
- 5. A garden political hole. This type occurs when the political hole is transformed into a garden. This type can be a temporary or permanent measure depending on the planning of the city.

The walking practices revealed the materiality and texture of the political hole. Although fencing was hiding most of the political holes, a peek through some of the holes within the fence revealed their interior. Through this, objects within the political hole were identified, as well as their materiality. This is important to show how the political hole, although considered and represented as an empty plot of land, revealed the hole as a "living" site rather than a forgotten plot of land. An example of this is the political hole containing the conserved Grand Theatre building (*Fig. 74*). Although the political hole was fenced up, in-between slits allowed for a peek into the hole. Wilted grass and rocks overtook the hole, along with few green trees that I identified as fig trees.





Figure 74: Photographs of the Grand Theatre political hole. By author, 2019.

From another perspective, it was evident how time had taken over the inaccessible building where it seemed to have deteriorated. The textures and materials that have been picked up through this walking practice help in the spatialisation and representation of the hole. With this knowledge, the political hole can be mapped through drawings and photographs and given a presence beyond the general 2D representation found in maps. The hole is not considered an empty plot of land in need of development; rather, the walking practice directed towards the hole allows for a study of the characteristics of the hole. In another example, a political hole was partially fenced, allowing for side access to the interior of the political hole that would generally be considered an empty piece of land. However, its interior revealed a multitude of materials and textures, such as gravel, asphalt, wilted grass, big rocks, and trees. On the edge of the area of the political hole, a grouping of what seemed to be concrete foundations were dispersed in a random manner. It was not clear why they were found there but they could have been part of a past building structure. Even when the political hole is seemingly empty, the walking practices revealed leftover traces of the concrete foundations. The temporality extends to the

natural elements, such as grass and trees, that exist in the political hole, and change in texture and colour with different seasons.

Therefore, the walking practices revealed explicitly the liminal stage of the city through walking around the political holes and their evidencing within the urban fabric.

While digital mapping and the walking practices emphasised the present liminal state, the interviews revealed the importance of the past through the demolished buildings or areas of the city. For example, an interviewee spoke about his memories of the Empire Cinema, where he would watch Bruce Lee movies with his brother. Several interviewees shared their memories of the souks or markets that were an essential part in "giving life" to the city. Another participant shared his memories of his childhood home in the area of "Bab Idriss", which is currently home to international embassies and luxurious residential apartments.

When asked about the reasons behind the demolitions, disparate answers were given. While some knew that Solidere was the agent of the demolitions, others assumed that the demolitions were necessary due to the fragile post-war condition in which the buildings were left. As such, the true reason behind the intentional

demolitions and their extent is not acknowledged across all Lebanese society. This, in turn, renders a distorted collective memory. In not acknowledging the reality, the agent is seen as the Samaritan who reconstructed Beirut. The demolition agent thus holds no responsibility. This feeds into the post-war "collective amnesia"⁴⁸ that plagued the country, as anthropologist Aseel Sawalha argues.

In response to questions relating to post-war Beirut and reconstruction, several interviewees described their inability to recognise the city after the war. Several names were given to describe the city. For example, artist Rana Stephan remembered how Beirut centre resembled "a giant construction site" after the war and described her inability to recognise its known landmarks.⁴⁹ Photographer Fouad El Khoury described the city as a "dead city" and critiqued its "fake-ness".⁵⁰ Architect Naji Assi deemed it to be a "ghost city".⁵¹

A common thread observed at the end of the interviews was the feelings of loss felt after the demolition of the buildings and the reconstruction of the city. After taking the photograph of the centre of Beirut in 1995, Jean-Pierre Watchi recalled no longer being able to continue his photographic work on his series, stating that he was "shattered and depressed".⁵² As a resident of pre-war Beirut, architect and scholar Georges Arbid expressed his feelings of loss of childhood memories after the city's demolitions.

All these findings were combined in an exhibition to represent the narrative of urbicide and its resultant political holes.

⁴⁸ Aseel Sawalha, "After Amnesia: Memory and War in Two Lebanese Films", *Visual Anthropology* 27, nos 1–2 (2014): 105–16.

⁴⁹ Rania Stephan, interview by author, Beirut, 26 May 2019.

⁵⁰ Fouad El Khoury, interview by author, Beirut, 25 May 2019.

⁵¹ Naji Assi, by author, Beirut, 28 May 2019.

⁵² Jean-Pierre Watchi, interview by author, Beirut, 25 May 2019.

4.4 Exhibition: Beyond the Surface: Beirut's Political Holes

The combination of the different methods – archival research, subtraction, interviewing and walking practices – were put together to provide a historical reading of urbicide in the exhibition titled: Beyond the Surface: Beirut's Political Holes. Based on Arnold van Gennep and Victor Turner's analysis of the liminal (1960), the exhibition aimed at creating a representation of the liminal stage of the city from its inception to its incorporation. The design of the exhibition was based on van Gennep's transitory phases (1960): separation/preliminal, transitional/liminal, incorporation/postliminal (Fig. 75), with the viewer invited to take the journey through these different stages, which served as a timeline showcasing the transformation of the city. Each stage combined various methods to represent a time period: the separation/demolition revealed the history of the city, while the liminal/transitional and incorporation/transitional stage represented the present stage.

The first part of separation/preliminal, which translates into the demolition phase of the city, entailed the gathering of stills from video sources depicting the process of demolitions.

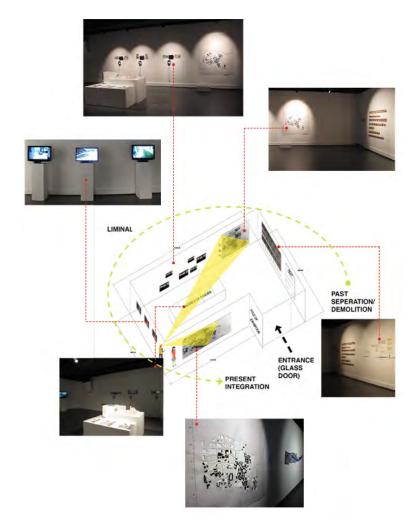


Figure 75: Diagram of exhibition layout showing the preliminal, liminal and postliminal stages that define it. By author, 2019.

Using the archival footage gathered from the Associated Press and Hojeij's footage of demolitions in Beirut, a second-by-second depiction of the demolition process was emphasised. The stills slowed down the process of demolition emphasising the physical changes occurring to the buildings (*Fig. 76*).

A close-up view of the images showed in some cases the demolition of a structurally sound building. This can be seen in several cases such as the Hilton Hotel, which was under construction during the war but was later demolished. Two other cases showed the demolition of what seem to be relatively intact buildings. With Solidere's cover-up and a general lack of knowledge about the reasons behind these demolitions, the stills provide evidence of the violence and cement the existence of the demolitions. Unfortunately, the lack of archival data was a limitation, allowing for only a few of these demolitions to be gathered and exhibited.

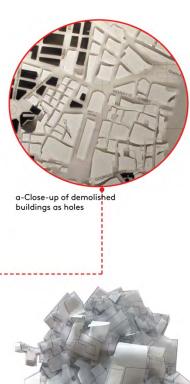


Figure 76: Snapshots gathered from various video sources depicting the process of demolitions that occurred. (Multiple sources).

The second part of the exhibition focused on the representation of the political holes on a map. Based on the map by Heicko Schmid, a map with the subtracted political holes was presented (Fig. 77). Drawing from Casati and Varzi's principles of identification of the hole and the study of subtractive artistic practices, the importance of the hole's physical outline was represented through the cutting away of the demolished buildings from the map. The map, presented on tracing paper, depicted the conserved buildings (in black) in contrast to the political holes revealing the white background behind them, creating shadows on the wall. In contrast to the usual depiction of political holes as lots in the city, the subtractive method revealed the number of demolished buildings, and the holes created as a result. The cut-out pieces were collected on an adjacent plinth to emphasise their quantity and impact.

To complement the physical creation of political holes and understand the importance of the lost buildings and the psychological hole, interviews constituted the next part of the exhibition. Three multimedia installations were presented, each discussing a different building, or area. They were displayed through





b-Cut-out pieces laid out next to map

Figure 77: Map of political holes, (a) close-up of demolished buildings as hole, (b) cut-out pieces laid out next to the map. By author, 2019.

an audio-visual triptych: a three-part display showing the past as (a) a photograph of a building or site, (b) its demolition, and (c) the holes formed thereafter (*Fig. 78*). The middle part (b), displayed on a tablet, consisted of a video where the voices of the interviewees were combined to form a narrative of the building or site, with screenshots of the demolition process. The final part (c) of the triptych envisioned the holes produced by subtracting the building or site from the original photograph (a) to create a fictive depiction of the hole. The produced 3D collage revealed the hole and its depth by layering and imagining what could have been seen once the building was demolished.⁵³ The individual images show a stage of the process of modification of the city. Combined, the triptych creates a three-part reading of Rivoli Cinema,⁵⁴ Martyrs' Square and the Souks' transformation, sharing the history of the buildings and their significance in the Lebanese context.

Against a black screen, *Conversations on Memory_The*Rivoli Cinema,⁵⁵ for example, revealed in the transcript the importance of cinemas in Lebanon as a favourite pastime in general, and the architectural significance of this particular cinema.







Figure 78: Conversations on memory Triptychs. By author, 2019.

55 Ibid.

⁵³ Close-up of 3D collages can be found in Appendix B.

Joanne Choueiri, *Conversations on Memory_Rivoli Cinema*, 2019. Vimeo video, https://vimeo.com/386890582.

The narrative of the story reaches a climax when the interviewees recount their experience of the demolition of the building. At this point, the demolition video is rolled out as an event, a moment in time, leading to the erasure of the building. The image of demolition remains, and the three phases can be seen simultaneously. In parallel, the interviewees reveal the psychological effect of the demolition of the Rivoli Cinema.

Conversations on Memory_Martyrs' Square⁵⁶ shared memories of how the square, surrounded by buildings, was bustling with people and ambulatory juice and spice shops. Even though the square turned into a demarcation line during the war, according to the interviewees the surrounding buildings still stood after the war, delineating the square. Gradually, images of excavations of Martyrs' Square can be seen announcing a new phase of the square. At this point in the video, the interviewees share the drastic changes and conversations around the erasure of the square through the demolition of the surrounding buildings.

The third video, *Conversations on Memory_The Souks*,⁵⁷ depicted the old markets, which extended into several areas across the city. In it, the interviewees described the claustrophobic nature of the souks, its smells and its sounds. At this point, sounds and pictures of a bulldozer taking down parts of the souk appear on the screen. Strikingly, the interviewees remembered their witnessing of the souk as a giant excavated hole awaiting the construction of the new commercial building. The video ends by stating how the removal of the souks eradicated the life from the city's centre.

The psychological holes exhibited through the media installation provide the narrative between the separation and liminal chapters in the exhibition. The interviews are directly linked to the demolition phase, revealing the memories related to the eradication of buildings, but are also associated with the remaining political holes. For example, the Rivoli Cinema currently remains a political hole, and needs to be associated with its physical characteristics represented in the next part of the exhibition. The methods in the liminal chapter aimed at showcasing the remaining political holes

Joanne Choueiri, Conversations on Memory_Martyrs' Square, 2019. Vimeo video. https://vimeo.com/589627299.

⁵⁷ Joanne Choueiri, *Conversations on Memory_The Souks*, 2019. Vimeo video. https://vimeo.com/589612757.

within the contemporary city mainly through drawings, walking practices, photographs and a physical model (scale 1:125).

Three selections of footage of the walking practices conducted around the remaining political holes in Lebanon were displayed, intended to be viewed simultaneously (Fig. 79). The walks documented the perception of, and bodily engagement with, the political hole in the urban fabric. By observing the videos, and due to the camera's ability to capture and record the characteristics of each hole, the viewer was able to understand the differences between the holes that are present throughout the city over a period of time. Observed simultaneously, the videos afforded the viewer an idea of the length of the journey around the holes, which cannot be revealed through a two-dimensional representation. Individually, each video showcased the journey of the walking practice, directing the camera to the physical space of the political hole instead of the surrounding cityscape. The different videos revealed the consistent yet different fences that encompassed the hole, acting similarly to a building façade while hiding away the political holes behind them. The selection also revealed the differences between each: the first (left) showed a walking practice around an independent,

inaccessible, and fenced up political hole; the second (middle) depicted an independent, half-enclosed political hole where access was afforded through the back; and the third (right) showed the walking practice around an inaccessible archaeological political hole enclosed in-between buildings.



Figure 79: Walking practices around political holes in Beirut. Vimeo video, 04.00. https://vimeo.com/386907223. By author, 2019.

From these walking practices and others, photographs were extracted, and drawings were produced as part of the representation of the political hole. The display placed in the middle of the space of the exhibition showcased photographs of the fences that outlined the

holes. The apparent differences of these fences and their materials make for an interesting comparison (Fig.~80). Some of the wooden fences were disintegrating, allowing for a peek through a hole in the fence revealing the interior of the holes behind them. Others, also made of wood, were more recent and adorned with the name of the supplier. In some instances, the fence was a tool for protest and insurgence seen in the graffiti of several fences.

The more recent fences were mounted with an architectural rendering of the projected replacing building. Another fence was mounted with protruding lightbox letters spelling out the slogan "moving forward together", which lit up at night. These images represented the wide variety of fences spread out across the city. Pictured together, the fences – with their different appearances – showcase the passing of time and the extended duration of liminality spanning over 30 years. The photographs asserted the constant hiding away of the political holes as "ugly and diseased"⁵⁸ parts of the city.

c- Mixture of old (brown) and

red (new) fences

d- Army checkpoint and barricades

becomes part of the fence

Figure 80: Photographs of fences around Beirut. By author, 2019.

b-Fence with protruding light

boxes with the

slogan "Moving

 a- Fence announcing the opening of a new bank.

WALKING PRACTICE AROUND A HOLE

a- A hale in the fence c- "The Egg" almost c- The interior of "The Egg road
AROUND "THE EGG", A CONSERVED BUILDING protruding out of the fence through a hole in the fence a- View through a hole b- Interior photo showc- Interior photo showing a d- View through slits in the revealing the church ing the topography of the leftover chair and the interior fence showing the interior view hole of the hole LOOKING THROUGH HOLES IN FENCES a- Signs of decaying fences b- Signs of protest on d-Interior of political hole show c- More signs of protest on fences fences ing growing vegetation EMPTY POLITICAL HOLE IN THE CITY

⁵⁸ Easterling, "Subtraction", *Perspecta* 34 (2003): 81.

To unveil the hidden interior of the political holes, three representations of different types of holes – a political hole, a political hole with a conserved building, and an archaeological hole - were exhibited, showing the differences in type, materiality, texture and physical dimensions (Figs 81, 82 &83). Each study showed a 3D representation of the hole with a rendering of its particularities of grass, trees, or gravel. Below each 3D representation, individual studies were presented, such as an object study of fences or concrete blocks, or a fauna study. In the archaeological and conserved building political holes, photographs of the archaeology and building showed various angles of these structures. The mapping of these political holes endeavoured to represent their physical constituents using architectural drawings, renderings, and photographs to better understand the space of the hole.

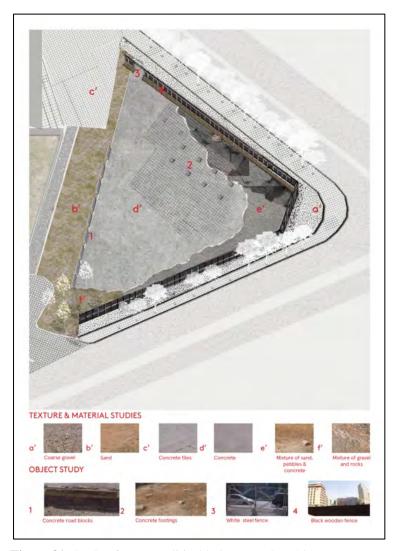


Figure 81: Study of empty political hole. By author, 2019.

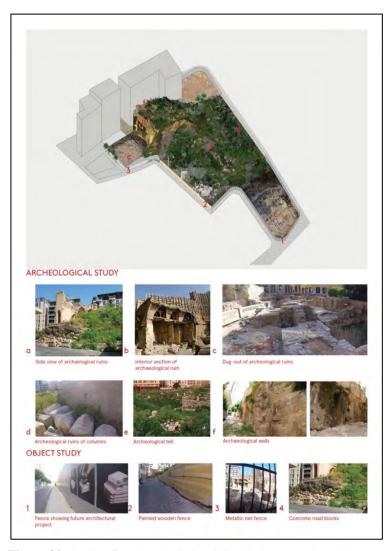


Figure 82: Study of archaeological political hole. By author, 2019.



Figure 83: Study of a political hole with the "Grand Theatre" conserved building. By author, 2019.

To represent the political hole more concretely, a model of a remaining political hole was presented. The past plaster model exercises were developed further by taking into account the physicality of the space of the hole that was not initially present (*Fig. 84*).⁵⁹ The physical details of the hole were obtained through the digital mapping exercise and walking practices. The former gave an understanding of the area of the hole, while the latter revealed the details of the interior and exterior of the hole.

While most architectural models place emphasis on buildings, this model showcased the flat land in-between, questioning how the hole and its space can be represented and concretised. The model showed the hole as individual pieces of land, giving importance to each part of the forgotten hole. Further, the textured past plaster casts brought forth the materiality of the land. In this instance, and contrary to the architectural model that generally represents a building, it is the absence of the building – the hole – that is being represented.

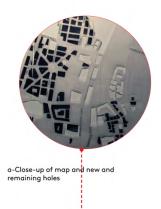


Figure 84: Pictures of model in exhibition. By author, 2019.

⁵⁹ The past plaster exercises were discussed in Chapter 3.

Facing the model, a perforated map representing the separation/postliminal stage of the city, was exhibited (Fig. 85). The separation/preliminal and incorporation/postliminal maps were placed opposite each other enable comparisons between them. The new map depicted the remaining holes in the city and revealed the changes to the urban fabric, making it radically unrecognisable compared with the older map. The difference in density of buildings was also considerably different. While the old map had a dense urban fabric, the new map showed fewer buildings. Another noticeable difference is the extension of the northern edge of the city, which was made from the rubble of the demolished buildings and the excavation material collected through the digging of the holes.⁶⁰ The cut-out pieces representing the remaining political holes became fewer in number due to the consolidation of lots compared with Figure 77.







b-Cut-out pieces laid out next to map

Figure 85: Map of new political holes, (a) close-up of map (b) cut out pieces of holes. By author, 2019.

⁶⁰ The excavation of the lots procured the space for underground parking lots.

As opposed to architectural exhibitions that generally seek to represent buildings, this exhibition strived to represent the lack of a building: the hole. The exhibition intended to make visible the political holes through their physical and psychological representation. The subtractive method proved to be an effective method to represent the political holes according to Casati and Varzi's characteristics. What helps with the method's efficiency is the scale of the urbicide in the context of Beirut, making the map almost entirely perforated, showing the gravity of the spatial violence. The interviews were important in sharing the narratives of the erased buildings and exposing parts of the city that I, as a Lebanese person, had no knowledge about. The walking practices were essential to understanding the space of the remaining political holes and capturing the "feeling" of the political hole. The method enabled the acquirement of photographs and production of drawings, and models that are indispensable to the visualisation of the political hole. The combination of these methods and the focus on political holes created a new reading of the city through its absences. However, in critically reflecting on the outcome of the exhibition, it did not represent all the remaining political holes, but rather focused

only on some, hindering the vision of an accumulation of political holes. Furthermore, the exhibition focused mostly on the current remaining political holes, without tackling the older ones beyond the separation/preliminal chapter. Thus, the exhibition offered a partial representation of political holes rather than the whole. This partiality affects the understanding of the scale of urbicide. These considerations were essential for further investigations in the representation of urbicide in this PhD journey.

The study of Beirut's political holes revealed the extent of demolitions and their impact on the urban fabric and its residents. Further, it exposed the remaining political holes of the city and their ongoing liminal state.

The next study, based in Brisbane, presents the city's history of urbicide and examines the traces of the liminal state – the political holes – in a city that has faced rapid urbanisation.

"The Breakfast Creek Hotel is up for sale The last square mile of terra firma gavelled in the mail So farewell to the Norfolk Island pines No amount of make believe can help this heart of mine

Sign says: 'Honeymoon to Rent'
Cloudland into dreamland turns
The sun comes up and we all learn
Those wheels must turn
Your dreamworld is just about to end ..."

Chapter 5 Brisbane's political holes (1977–87)

This chapter presents an investigation of the political holes that took over Brisbane under Premier Sir Joh Bjelke-Petersen (1968–87), whose government was famous for its electoral malpractices and police corruption.² Named the "Hillbilly Dictator", Bjelke-

The quote is part of the lyrics by the rock band Midnight Oil, "Dreamworld", on *Diesel and Dust*, Australia, 1988. Retrieved from https://www.voutube.com/watch?v=43GDgdqSv0o&t=3260s (accessed

6 August 2021), in response to the demolitions that were occuring in Brisbane.

Petersen's reign is important to the understanding of Queensland's history from a social, political, and architectural level. From an architectural and urban perspective, Bjelke-Petersen's administration was famous for its disregard of heritage buildings and for championing a demolition agenda in Brisbane and Queensland generally. These state-wide demolitions were characterised by their spontaneity, nocturnal timings, and police accompaniment. The scale of the demolitions resulted in the aggregation of political holes. Considering this, this chapter aims primarily at framing this spatial violence within an urbicide setting to understand the scale of the demolitions in Brisbane city.

A majority of the literature available regarding the demolitions is largely fixated on specific buildings or areas, with some considering an artistic or heritage angle to the topic.⁵ While

The Fitzgerald Inquiry conducted in 1987–89 investigated Bjelke-Petersen's administration and concluded that it was institutionally corrupt.

³ Evan Whitton, *The Hillbilly Dictator: Australia's Police State* (Sydney: ABC, 1989).

⁴ Rod Fisher, "'Nocturnal Demolitions": The Long March Towards Heritage Legislation in Queensland", *Australian Historical Studies* 23, no. 96 (1991): 55–69.

See David Hunter, "The Death of Brisbane's Regent Theatre", *Architecture Australia* 68 (1979): 49–52; John W. East, "The Lost Heritage of Eagle Street: A Case Study in the Commercial Architecture of Brisbane 1860–1930", doctoral thesis, University of Queensland, 2019. For artist-run initiatives, see Louise Rollman, "Curating the City: Unpacking Contemporary Art Production and Spatial Politics in Brisbane", PhD thesis, QUT, 2018, 93–117. For a reading on heritage places in Queensland, see Jane Lennon, "Heritage Places in

information about other lesser-known Brisbane demolitions can be found in newspaper articles,⁶ they do not provide a comprehensive coverage of the scale of the demolitions. Consequently, this study seeks to assemble all the demolitions to reveal the gravity and extent of urbicide. Considering this, the second aim of the chapter is the physical and psychological mapping of the political holes for the representation of the liminal stage of the city. With almost all political holes having been replaced by a building, the traces of urbicide are no longer present. The creation of a physical map of all the political holes provides a tool for the cartographic representation of the liminal state of the city. The psychological mapping exposes the collective memories of buildings and the effects of their demolitions on Brisbane residents. With the combination of the

physical and psychological mapping, the study aims at creating a consolidated collection of the demolitions of the city. The mapping of the political holes hence presents the city's history and its correlation with the present state of the city. To understand how urbicide shaped the present city, the following section presents the context under Bjelke-Petersen and the ways whereby Brisbane's buildings gradually began to fall.

5.1 General context

The negative effects of the extreme-right Country Party government led by Joh Bjelke-Petersen affected Queensland through electoral corruption,⁷ police violence, suppression of gatherings and protests⁸ and destruction of heritage. In this tense political climate of

Queensland", paper presented to Professional Historians Association (Queensland), Brisbane, 3–4 September 2009.

See Kevin Meade, "Demolition Fear", *Telegraph* (Brisbane), 1 March 1985; Don Peterson, "The Night of a Thousand Violins", *Courier-Mail*, 5 April 1986.

The Petersen government inherited a set malamander from 1949 by the Labor Government that ensured unequal votes in Queensland or "malapportionment", whereby a vote in the west of Queensland equalled two votes in Brisbane: see Whitton, *The Hillbilly Dictator*, 100. Bjelke-Petersen then added onto the malamander a gerrymander whereby electoral boundaries were reallocated to benefit his government, so a vote in the west of Queensland equalled two votes

in Brisbane. In 1989, a new electoral and administrative review commission (EARC) advised new equitable electoral boundaries that were applied in the 1992 elections. For more on this, see Graeme Orr and Ron Levy, "Electoral Malapportionment: Partisanship, Rhetoric and Reform in the Shadow of the Agrarian Strong-Man", *Griffith Law Review* 18, no. 3 (2009): 638–65.

In 1977 and after the resignation of the police commissioner for government meddling, the police were given the power to control demonstrations without any judicial supervision. Upon this, protests were forbidden until 1979. See Frank Brennan, "Protest, Disorder and Abuse of Power in Queensland, 1966–79", in *Too Much Order with Too Little Law* (Brisbane: University of Queensland Press, 1983).

conservatism, Brisbane city started to change radically. Bjelke-Petersen's Government was notoriously known for wanting to "obliterate everything" – whether architectural, historical, or natural. This was evident when in 1974, Bjelke-Petersen did not allow the heritage committee of the National Estate to work in Brisbane. Consequently, from the mid-1970s until the 1990s, Queensland in general and Brisbane city in particular witnessed the steady demolition of its historic buildings. Historian Rod Fisher estimated that over 60 significant buildings "bit the dust" in Brisbane. The destruction of the city grew rapidly in 1986 with the lead-up to Expo '88, located in the South Bank area. The demolished buildings ranged from hotels and social hubs to residences torn down to make way for Bjelke-Petersen's vision of putting Brisbane on the map.

What was particular about these demolitions was the way in which they were executed. The "nocturnal demolitions" became a signature act of the Bjelke-Petersen administration.¹² Aided by the demolition company The Deen Brothers, Brisbane's buildings were demolished within minutes in the dead of night.¹³ For example, at midnight on 21 April 1979, a convoy of bulldozers under police guard were sent out to raze the Bellevue Hotel.¹⁴ The demolition of the hotel was met with 700 protesters who realised what was occurring. The outrage brought forth by the violent and inconspicuous demolition was due to the important role of the hotel, both socially and at an urban level. The midnight demolitions were considered to be acts of vandalism against the city. 15 The peculiar time of the demolition, as well as the need for police accompaniment and the disregard of the population's interests, became a standard staple of some of these demolitions. The attack against the urban

Louise Rollman, "Curating the City: Unpacking Contemporary Art Production and Spatial Politics in Brisbane", PhD thesis, QUT, 2018, 93–117.

In 1974, David Yencken led a committee in charge of the preparation of a register that would record physical and natural heritage (Indigenous and historic) to create a national heritage legislation. For this, Yencken travelled throughout Australia to build community support, but was met with opposition in Queensland. For more on this, see Chris Gallagher, "Valuing Our National Heritage", *Planning News* 45, no. 7 (2019): 14–28.

¹¹ Fisher, "Nocturnal Demolitions" 55–69.

¹² Ibid.

John Wanna and Tracey Arklay, "All Power Corrupts, 1976–1980", in *The Ayes Have It: The History of the Queensland Parliament, 1957–1989* (Canberra: ANU Press, 2010).

¹⁴ Fisher, "Nocturnal Demolitions", 55.

¹⁵ Ibid, 56.

fabric was further emphasised through the Queensland parliamentary debates that considered the demolition blatantly illegal. As parliamentarian Terry Gygar argued:

this House condemns the precipitate and unannounced way the demolition of the Bellevue Hotel was commenced on the night of Friday, 20 April 1979." In moving this motion, I emphasise to the House that it relates not to the fact that the building was demolished, not to the fact that it was pulled down-that is an entirely separate issue-but to the way in which it was pulled down, to the methods that were adopted and to the incidents that occurred on that night. ¹⁶

According to the *Courier-Mail*, "the State government set the pace for these nocturnal demolitions when it unleashed bulldozers on the old Bellevue Hotel at night to thwart protester". ¹⁷ Another demolition that marked the city was that of the Cloudland ballroom in Bowen Hills. Similar to its precedent, Cloudland was demolished in the early hours of Sunday, 7 November 1982 under police guard, without any warning or permission from Brisbane City Council (BCC). ¹⁸ The ballroom,

which was famous for its social significance, was "dramatically reduced to matchsticks in about an hour". Although Cloudland – as opposed to the Bellevue Hotel – was not owned by the government, it is believed that the government set a precedent for the manner in which these demolitions occurred with no consideration of their cultural, historical, social and architectural significance in the city. This was exacerbated in the lead-up to Expo'88, which resulted in the demolition of several hotels, social hubs, wharves and warehouses to make way for the international world exposition. The announcement of Expo '8822 in 1983 was met with strong opposition from the Concerned Residents Action Group (CRAG), protests such as "Walk Against the Expo" (1985) and petitions from several groups demanding community consultation. Social activists were demanding better use of the land,

Queensland Parliament, Queensland Parliamentary Debates [Hansard] Legislative Assembly, (Queensland April 24, 1979). Retrieved from https://www.parliament.qld.gov.au/documents/hansard/1979/1979_04_24.pdf (accessed 20 March 2021).

Andrew McKenzie, "Cloudland demolition at 4 am", *The Courier Courier-Mail*, 8 (Brisbane), November 8,1992.

¹⁸ Fisher, "Nocturnal Demolitions", 57.

¹⁹ Ibid, 58.

²⁰ Ibid.

Jon Piccini, "The Wrong Side of the River": Expo '88 and the Right to the City", paper presented at the Right to the City/Brisbane Free Uni 31 May 2016. Retrieved from https://thewordfromstrugglestreet.wordpress.com/2016/06/01/the-wrong-side-

of-the-river-expo-88-and-the-right-to-the-city (accessed 20 March 2021).

In response to these actions, *The Cane Toad Times*, a satirical anti-government

In response to these actions, *The Cane Toad Times*, a satirical anti-governmen magazine, renamed the event 'Wrexpo 88'.

Department of Architecture, University of Queensland. "Versions 1", *Versions*, August 1985.

by creating low-cost housing and local jobs.²⁴ The community was met with little consideration, although they managed to save Musgrave Park from demolition and incorporation into the Expo site.

Through the demolition of the South Bank area, a massive liminal political hole was created at the edge of the Brisbane River, awaiting Expo '88. After the event and the dismantling of Expo, the political hole appeared again, re-presenting a liminal state in the city. The South Bank site was the largest hole in the city. The demolitions created holes within the city, transforming it into a big construction site as artist Wendy Rogers remembers. ²⁵ In fact, Bjelke-Petersen's measure of a city's growth was based on his crane theory, where he believed in the equation that the more cranes that were visible, the more the city was growing. ²⁶ The demolitions altering the city's skyline were marked by newspaper headlines such as "Streetscape Changes Dramatically as Brisbane Towers Reach Skyward" (1985)

and "Does Brisbane Need a Tower?" (1986), questioning the changing city. ²⁷ This was further evident when a new 1986 Brisbane City Town Plan was submitted. Although the plan encouraged flexible planning controls, light, space, and sun between buildings, it was clear that the lack of guidance and limitations would allow for unfettered developments to increase. ²⁸ The government's moves were met with much political scepticism. In 1986, opposition heritage spokesman Bob Gibbs critiqued the state, stating: "The National Party is more interested in making a song and dance about another office block than in helping save our irreplaceable heritage." ²⁹ In fact, by 1995 it was estimated that 80 per cent of office space had been added to the city since 1970. ³⁰ Following the removal of Bielke-Petersen in 1987, demolitions continued to stain

²⁴ Piccini, "The Wrong Side of the River".

²⁵ Wendy Rogers, interview by author, Brisbane, 10 March 2020.

Janina Gosseye and John Macarthur, "Angry Young Architects: Counterculture and the Critique of Modernism in Brisbane, 1967–1972" in *Dissent! Refracted Histories, Aesthetics and Cultures of Dissent*, ed. by Ben Dorfman (New York: Peter Lang, 2016).

See "Streetscape Changes Dramatically as Brisbane Towers Reach Skyward", Courier-Mail, 23 November 1985; Sylvia da Costa-Roque, "Does Brisbane Need a Tower", Sunday Mail, 12 January 1986.

²⁸ Phil Heywood, "Brisbane's Development in Zones a Review of the 1986 City of Brisbane Town Plan", *Australian Planner* 24, no. 4 (1986): 30.

²⁹ Mark Hairsine, "Bellevue Dust Up", *Telegraph* (Brisbane), 28 April 1986.

Janice Caulfield and John Wanna, *Power and Politics in the City: Brisbane in Transition* (Melbourne: Macmillan, 1995), 40.

Brisbane due to the lack of heritage legislation.³¹ In response to these demolitions, Alderman Sallyanne Atkinson indicated: "We are getting to a stage when people in their thirties will recognise no buildings from their childhood as they walk the streets of Brisbane."³² Therefore, the development of the city, and the lack of proper guidance of the 1986 Brisbane City Town Plan, allowed for a characterless, unidentifiable city to develop.³³

The demolitions in the city manifested as holes that were rapidly replaced by office towers erasing the history of urbicide of the city and its liminal political hole history. In order to comprehend the extent of urbicide and the consequent liminal stage, and its ephemerality, mapping systems could be deemed necessary to represent its gravity. The mapping of the political holes shows the number of demolitions that occurred and how they have affected the city.

5.2 Representations of the political hole

5.2.1 The physical hole

Representations in maps and aerial views

From the Queensland State Library, I collected two maps showing the pre-demolition (*Fig. 86*) and post-demolition of buildings (*Fig. 87*). Because the infrastructure of the city was not targeted, as in the case of Beirut, the maps did not reveal drastic changes to the urban fabric. However, the comparison evidenced some changes. For example, the older map shows independent lots in the Brisbane South Bank riverside area and the area bounded by Roma, George and Herschel Streets. On the map of 1986, these lots seem to be combined to form one lot. For the purposes of the construction of Expo' 88, the South Bank strip facing the river is consolidated into one. Akin to Solidere's maps,³⁴ the Expo'88 lot appears as a blank lot with "for redevelopment" assigned to it. This depiction reiterates that these holes are represented like other lots and cannot be distinguished from them or look towards the future as a

Fisher, "Nocturnal Demolitions", 61–62. The Queensland heritage legislation was passed in 1992.

³² Quoted in Fisher, "Nocturnal Demolitions", 63.

³³ Heywood, "Brisbane's Development".

³⁴ Solidere's maps referred to political holes as "new developments".

redevelopment – perhaps to distract from the emptiness of the site.

Some subtle differences can be assessed through the colour coding.

The lots coloured in red, purple, and blue often have functions and/or lot numbers assigned to them, while the grey coloured lots do not have annotations.

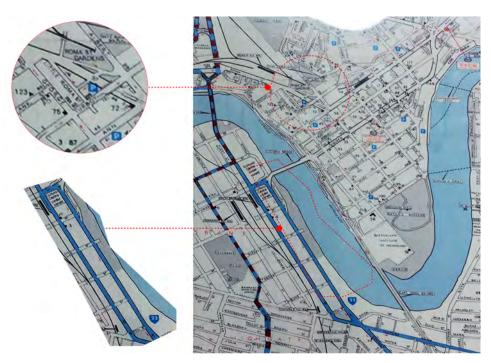


Figure 86: Brisbane map in 1978. From the State Library of Queensland by Royal Automobile Club of Queensland, 1978.

This may indicate the presence of a building represented by a function and/or a lot number, as opposed the lack of one represented through its grey colouring; however, it could also mean that the prime focus of the map was on the coloured parts. No matter what the colouring entails, the map lacks any indication of demolitions in the legend, removing the presence of the past and a way to determine the political holes left at that time in history.

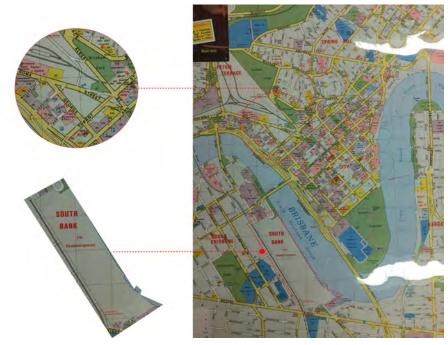


Figure 87: Brisbane tourist map in 1986. Note the South Bank area as a blank plot of land. From the State Library of Queensland by UBD Refidex, 1990.

A further search through other post-demolition maps at the State Library of Queensland archives confirmed the lack of representation of demolitions. The visual differences can clearly be seen in aerial views that show the existence of holes (Fig. 88). For example, the aerial view of 1976 depicts the triangular area (A) with several buildings, while the same area (A') shows a deep excavated hole. Another close- up reveals the built-up area of South Bank (B) compared with the political hole (B') in the 1986 map. Area C shows the roof of the Bellevue Hotel while the same area C' is turned into seemingly a brick-tiled space. This confirms that aerials could be used to evidence the changes occurring from a built-up area to a political hole and inform about the physical characteristics of the hole. However, because the demolitions occurred incrementally over the years, the yearly aerial views only revealed some demolitions according to the year in which they were created and replaced. Additional data are needed to be able to first to gather all the demolitions and consequently be able to trace the political holes through the aerials.

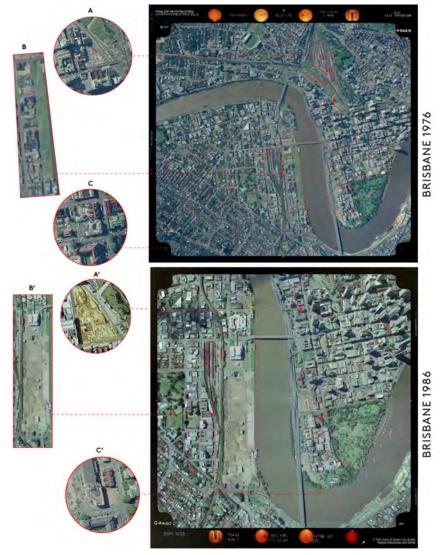


Figure 88: Aerial views of Brisbane in 1976 and 1986 with close-ups. Aerials from © State of Queensland, 1986, creative commons license.

Representations in archival sources

The search through archival sources provided a comprehensive list of all the demolitions. From the legislative assembly *Hansard* from 1992,³⁵ I retrieved a record of demolished buildings cited by parliamentarian Peter Beattie in Brisbane and Queensland (*Fig. 89*). The exhaustive list cited in parliament presented the names of these buildings and their locations in a performative manner to cite the extent of the demolitions. In artist and curator John Stafford's archive³⁶ I found a list of buildings registered with the National Trust.³⁷ The list provided the names of 27 buildings that were demolished since 1977 (*Fig. 90*). Additionally, I gathered newspaper clippings (*Fig. 91*) and the transcript of the legislative assembly from March 1992 that revealed more demolished buildings.

_

Legislative Assembly 17 March 1992 4195

"There is something wrong with a society that goes about destroying its history in the middle of the night."

Mrs Woodgate: Midnight cowboys.

Mr BEATTIE: Indeed, midnight cowboys, And they were a bit on the wild side, to say the least. Another article in the Sun at that time stated—

"Deen Brothers, the firm which demolished the Belle Vue Hotel in 1979, carried out the job. The first blow was struck at 3.45 am and the job was finished by 5.30 am.

That is the legacy of the past. For the information of the House and those people interested in this debate in the future, I table newspaper cuttings and other cuttings that deal with the sad history and the sad legacy of "heritage protection" by the National Party.

have, courtesy of the National and Liberal Parties. I will list the buildings that they destroyed. I will only go back to 1977. In 1977-78, the ESCA warehouse on the corner of George and Margard Streets, Brisbane, was destroyed, the Roboth Reide building on the corner of Charlotte and Edward Streets, Brisbane, was destroyed, and the Beenleigh Hotel on the corner of City Road and George Street, Beenleigh, was destroyed. In 1978-79, the Bellevue Hotel on the corner of George and Alice Streets, Brisbane, was destroyed in 1979-80, Shepherd's Anvil Stores, Mackay, was destroyed, and the Holy Cross Convent kitchen, dormitory and covered way in Sinsbane were destroyed, in 1980-81, the Masonic Hall at 134-148 Alice Street, Brisbane, was destroyed; Hoffnung's Buildings at 199-203 Charlotte Street, Brisbane, were destroyed, and the interior of the Regent Theatre, Brisbane, was destroyed.

In 1981-82, the Martin Wilson buildings in Mary Street, Brisbane, were destroyed; the Hollis Hopkins building in Townsville was destroyed; the weeping fig at the rear of 101 Wickham Terrace, Brisbane, was destroyed; the Sun Alliance Insurance building in Eagle Street, Brisbane, was destroyed, and the old harbour board building in Lake Street, Cairns, was destroyed. In 1982-83, Buchanans Hotel in Townsville was destroyed by fire—but I am sure that the National Party had something to do with it in 1983-84, the Hertz rent-a-car cottage at 57 Charlotte Street, Brisbane, was destroyed. Her Migesty's Theatre in Brisbane was destroyed, and the Adelaide Steamship Company building in Brisbane was destroyed. In 1985-86, Chandler House at 118 Edward Street, Brisbane, was destroyed, the New York Hotel at 69 Queen Street, Brisbane, was wirtually destroyed, with only the facade remaining, and the Mining Exchange Hotel at 9 Abbott Street, Cairns, was destroyed in 1986-87, the Jirch Baptist Church at 11 Gipps Street, Foothude Valley, was destroyed, the View World Hotel at 135 Stanley Street, South Brisbane, was destroyed and the Mothers Memorial at Toowoomba was also removed. That is the Legacy of National/Liberal Party Governments, That is why we need legislation such as this.

na deal with the history of Comies to heritage. Let us is look at what we do not I the buildings from the warehouse on the comies Robert Relid building on was districtlyed and the Streat Beenleigh, was leeings and Alice Streets. Markay, was destroyed, draw in Brisbane, were a Street. Brisbane, was insbane, were destroyed.

risbane, were destroyed; veeping lig at the rear of noe Insurance building in board building in Lake total in Townsville was ometing to do with if in Briabane, was destroyed the Adelaide Steamship Chandle House at 118 tel at 69 Gueen Street, maining, and the Mining 1986-87 the View World Hotel at he Mothers Mernall at he Mothers Mernall at he Mothers Mernall at he Mothers Mernall at the Mothers Mernall at the

Mr FitzGerald interjected.

Governments. That is why we need legislation such as this

Mr BEATTIE: The onion-farmer can scream all he likes. The reality is that the legacy of the former Government is a disgrace. Members of the Opposition can scream all they like, but all they will achieve is to prove that they have a guity conscience.

Heritage gives to the society in which we live an understanding. It gives something to people to show who we are, where we are from and where we are going. That is why it is so important. I remember when the initial heritage legislation came before the House aome time ago that I discussed some of the cities around the world. One of the cities that always comes to mind is Dallas in Texas in the United States. That city looks marvellous. It is brand new, but it has no heart. It is all glass and steel.

Mrs Woodgate: And JR

Figure 89: A list of demolished buildings cited in the parliamentary debates. From Queensland Parliament. Queensland Parliamentary Debates [Hansard] Legislative Assembly. Queensland, March 17, 1992.

The National Trust of Queensland was founded in 1963. The Australia-wide community-based group aimed to rescue important buildings from demolition and promote their conservation. The National Trust also fought for a national governmental authority to lead the way in heritage legislation.

³⁵ Queensland Parliament, Queensland Parliamentary Debates.

John Stafford, *The Demolition Show*, 1986, box 29963, Australian Library of Art, State Library of Queensland.

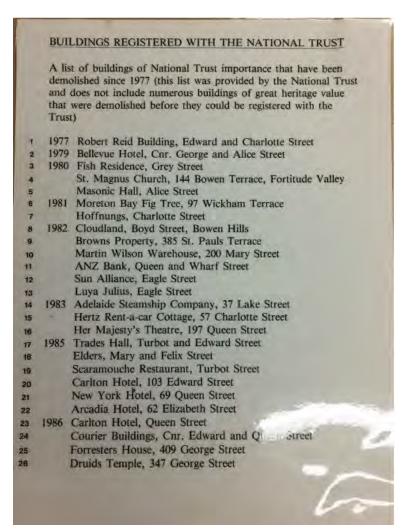


Figure 90: Photo of list of demolished buildings that were registered with the National Trust. From John Stafford, Demolition Show, 1986, box 29963, Australian Library of Art, State Library of Queensland, Australia.



Figure 91: Newspaper snippets from various sources sharing some of the demolitions that occurred.

Generally, photographs found in several media outlets aimed at broadcasting the more popular demolitions: the Bellevue Hotel, Cloudland and Expo '88. Photographic documentation was mainly found through the archives of Brisbane Images in the Brisbane City Council Library Services.³⁸ By searching through the archival images, I retrieved pictures of buildings grouped under the title "George Street Buildings to be Demolished between Turbot Street and Herschel Street – 1986". The area pictured in Figure 92 constituted part of Brisbane's social history. According to artist Paul Andrew, artists rented out some of the buildings of the area, such as Red Comb House, One Flat and Shirley's Fertilisers, which were then transformed into exhibition spaces.³⁹ This archival source provided additional knowledge of buildings that were not registered in the National Trust but were significant on a social level. Furthermore, associations between archival sources started to be built.





(A)BCC-C120-5302A

(B)BCC-C120-5299





(C)BCC-C120-53001

(D)BCC-C120-5301





(E)BCC-C120-5305

(F)-BCC-C120-5306

Figure 92: Pictures of George Street Buildings found in BCC Image Archives under the title: "George Street Buildings to be Demolished between Turbot Street and Herschel Street – 1986". From BCC Image Archives (refer to images for identifiers).

Brisbane City Council Image Services, "Brisbane Images". Retrieved from https://library-brisbane.ent.sirsidynix.net.au/client/en_AU/BrisbaneImages/?rm=BRISBANEIMAGES0%7C%7C%7C%7C%7C%7C%7C%7C%7C**Ttrue (accessed 20 March 2021)

³⁹ Paul Andrew, interview by author, Brisbane, 25 November 2020.

When searching through Stafford's archive, I found the exhibition ephemera of *The Demolition Show*, which was hosted in Shirley's Fertilisers, also known as "The Observatory Gallery" (*Fig. 93*). The show brought together artists to commemorate the end of Roma Street through artistic works that campaigned against these demolitions.

DEMOLITION SHOW



Figure 93: Ephemera from *The Demolition Show* at The Observatory Gallery. From John Stafford, Demolition Show, 1986, box 29963, Australian Library of Art, State Library of Queensland, Australia.

The value of this area was also noted through a newspaper article by Rosalind Dunn titled "Arrivederci Roma Street" (*Fig. 94*),⁴⁰ where she depicted the importance of this area. Consequently, the collection of images along with archival sources began to create the narratives of demolished buildings.



Figure 94: Newspaper clipping titled "Arrivederci Roma: End of a Nostalgic Triangle". From Rosalind Dunn, "Arrivederci Roma", *Daily Sun*, 1986.

⁴⁰ Rosalind Dunn, "Arrivederci Roma", *Daily Sun*, 1986.

Representations in artists' photographs and films

Regarding the actual photographic documentation of the resulting hole, few instances seem to exist. Photographer Richard Stringer documented the demolition of the artist-run initiative Red Comb House at 199 Roma Street in 1984.⁴¹ Initially, the building was a poultry farmer cooperative, which was then transformed into an artist and exhibition space. Other demolition photographs of lesser-known buildings were seen in the work of artists Wendy Rogers and Sue Ward in their short film *City for Sale* (1988).⁴² The video showcased the process of demolition of several buildings, and the consequent production of holes as a result (*Fig. 95*). ⁴³ From the images gathered, I was able to denote some of the buildings through their signages such as "The Ancient Order of Forresters Friendly Society" and "United Ancient Order of Druids", which upon further search were both located in the Roma Street area.



Figure 95: Screenshots from *City for Sale*, showing demolitions in Brisbane city in 1988. From Wendy Rogers and Sue Ward, *City for Sale* (Australian Film Commission, 1988), Vimeo video, 12.06. https://vimeo.com/143218600.

 $^{^{41}}$ See https://remix.org.au/50-years-richard-stringer-photography-artist-runs-ima (accessed 20 March 2021).

Wendy Rogers, and Sue Ward, *City for Sale* (Australian Film Commission, 1988). Vimeo video, 12.06. https://vimeo.com/143218600 (accessed 20 March 2021).

Revised method

In my methodology chapter, I discussed how contextual research and archival research are needed to gain an understanding of all the demolished buildings in the city. While the map by Heicko Schmid was the main reference for the demolitions in the Beirut case study, in this case such data could not be retrieved as demonstrated through maps, archival and artistic searches. For this reason, in the following section I discuss the need to revise the method in order to collate the data.

The research into the representation of the physical and psychological hole revealed first a lack of documentation of all the demolitions that occurred and then a need to create one. By combining information gathered from aerial views, archival sources and artists' representations, a collection of political holes could be achieved. Through literature studies and archival studies relating to the physical hole, it became evident that a lack of mapping of demolitions existed. Consequently, the first step of the creative outputs involved finding these demolitions in order to compile them into a list. Based on newspaper clippings, the Queensland

Legislative Assembly *Hansard*, curator John Stafford's archive and a study of aerial views, I have created a new list.⁴⁴ The categories of the list were: demolished building's name, year of demolition, address, function, and the lifespan of the hole. The characteristics were selected to be able to compare (1) the year in which the demolitions took place; (2) function as a building; (3) the timeline for the political holes to reveal how long they remained within the urban fabric; and (4) the function of the new replacement building (*Fig. 96*) These characteristics helped with understanding the process of demolitions and their impact on the city. Based on the list, digital mapping was implemented to locate the political holes (*Fig. 97*).

⁴⁴ The remaining part of the table can be found in Appendix C.

ID Name	Group	Address	LOT Number	Function	Hole Size (m2)	Year of demo	oliti Replaced (Y/N	Year of replacement	Years as a hole	Replaced by
1 ROBERT REID BUILDING	Brisbane	144 EDWARD ST	LOT 3 ON RP209571	OFFICE.	1525	1077	YES	1960	3 YEARS	22-STOREY OFFICE TOWER
2 ESCA WAREHOUSE	Brisbene	50 GEORGE ST.	LOT 1 ON RP159600	MUNICITOV	2811	1977	YES	1979	2 YEARS	27-STOREY OFFICE TOWER
									2 IDANS	
3 REGENT THEATER	Brisbane	167 QUEEN ST	LOT 1 ON RP 49018	CULTURAL	1094	1978	PARTIAL.	1986	-	PART OF COMMERCIAL MALL
4 BELLEVUE HOTEL	Brisbane	40 GEORGE ST.	LOT 1 ON B32444	COMMERICAL + SOCIAL	6491	1979	YES	1985	6 YEARS	PUBLIC SPACE
5 FISH RESIDENCE	Brisbane	46 GREY ST	UNSURE	RESIDENTIAL	870	1980	NO.	ONGOING	43 YEARS	-
6 STMAGNUS CHURCH	Brisbane	144 BOWEN TERRACE	LOT 3 ON RP847384	SACRED	2333	1980	YES	ONGOING	43 YEARS	ROAD
7 MASONIC HALL	Brisbane	134-148 ALICE ST	LOT 19 ON BUP10338	E SACRED	634	1981	YES-	1985	4 YEARS	25-STOREY RESIDENTIAL TOWER
8 MORETON BAY FIG TREE	Brisbano	101 WHICKAM TERRACE	LOT 26 ON BUP5685	NATURAL	10	1981	VES	1985	4 YEARS	11-STOREY OFFICE TOWER
9 HOFFNUNGS	Brisbane	169-203 CHARLOTTE STREET	LOT 8 ON RP177809	COMMERCIAL.	1039	1981	YES	1995	2 YEARS	15- STOREY OFFICE TOWER
10 BROWNS COTTAGES	Brisbane	365 ST PAUL'S TERRACE	LOT 14 ON RP9741	RESIDENTIAL	837	1982	YES	1995	4 YEARS	2-STOREY MOTEL
11 MARTIN WILSON WAREHO	Brisbane	200 MARY STREET	LOT 9 ON RP196746	INDUSTRY	1834	1982	YES	1005	4 YEARS	18-STOREY OFFICE TOWER
12 CLOUDLAND	Brisbane	7 BOYD STREET	GTP3852 & GTP3044*	SOCIAL.	2000	1982	YES	1994	12 YEARS	RESIDENTIAL TOWER
13 ANZ BANK	Brisbarie	406 QUEEN STREET	LOT 2 ON RP61511	OFFICES	626	1982	YES	1983	LYEAR	25-STOREY OFFICE TOWER
14 SUNALLIANCE / GIBBS BR	t Brisbane	107 EAGLE STREET	LOT 111 ON SP25970	OFFICES	700	1982	YES	1987	5 YEARS	42-STOREY OFFICE TOWER
15 LUYAJUUUS	Brisbane	95-97 EAGLE STREET	LOT 111 on SP259700	OFFICES	655	1982	YES	1987	5 YEARS	42 STOREY OFFICE TOWER
16 ADELAIDE STEAMSHIP CO	f Brisbanii	175-181 EAGLE STREET	LOT 10 on SP151098*	COFFICES	200	1983	YES	2002	19 YEARS	48-STOREY OFFICE TOWER
17 HERTZ RENT A CAR	Brisbane	47 CHARLOTTE STREET	LOT 1 on RP168148	OFFICE	922	1983	YES	1905	TYEAR	PARKING LOT
16 HER MAJESTY'S THEATRE	timbure	193 QUEEN STREET	LOT 2 on SP134044	CULTURAL	4000	1963	YES	1965	2 YEARS	COMMERCIAL MALL
19 RED COMB HOUSE	Brisbane	199 ROMA STREET	LOT 23 on SL12397		1400	1984	YES	1900	6 YEARS	POLICE HEADQUARTERS
20 TRADES HALL	Brisbane	348 EDWARD STREET	LOT 4 on RP202682	CULTURAL+ SOCIAL	1394	1985	YES	1903	1 YEAR	26-STOREY OFFICE TOWER
21 CHANDLER HOUSE	Brisbane	118 EDWARD HOUSE	LOT 5 on SP135597	RESIDENTIAL	1824	1985	YES	2001	16 YEARS	15 STOREY OFFICE TOWER
22 ELDER HOUSE	Brisbane	185 MARY STREET - 26 FELIX	\$ LOT 264 on SP140116	OFFICE	600	1985	YES	2003	18 YEARS	OAKS ON FELIX
23 SCARAMOUCHE	Brisbane	TURBOT & NORTH QUAY STR	ELOT 10 on RP813311	SOCIAL	510	1985	YES	1994	9 YEARS	FAMILY COURTS 1994
24 SIMMONS CHAMBERS	Brisbane	QUEEN STREET	LOT 41 on RP218420	COMMERCIAL	500	1985	YES	1968	3 YEARS	COMMERCIAL MALL
25 ARCADIA HOTEL	Brisbane	62 ELIZABETH STREET	LOT 41 on RP218420	COMMERCIAL+SOCIAL	500	1985	YES	1988	3 YEARS	COMMERCIAL MALL
26 COURIER BUILDINGS / COI	A Eirisbane	240 QUEEN STREET	Lot 5 on RP200175	OFFICES	2127	1985	YES	1960	5 YEARS	28 STOREY-COMMONWEALTH BAN
27 BARRY AND ROBERTS	Brisbane	— QUEEN STREET	LOT 41 on RP218420	OFFICES	1200	1985	YES	1988	3 YEARS	COMMERCIAL MALL
28 FORRESTERS HOUSE	Brisbane	409 GEORGE STREET	LOT 12 on SP147396	SACRED	200	1986	YES	2012	26 YEARS	BRISBANE MAGISTRATE COUR
29 DRUIDS TEMPLE	Brisbane	347 GEORGE STREET	LOT 12 on SP147397		200	1986	YES	2004	18 YEARS	BRISBANE MAGISTRATE COUR
30 HALL OF MUSES	Brisbane	363 GEORGE STREET	LOT 12 on SP147398	CONSERVATORIUM+	200	1986	YES	2004	18 YEARS	BRISBANE MAGISTRATE COUR

Figure 96: Portion of list of demolished buildings showing different categories. By author, 2020.

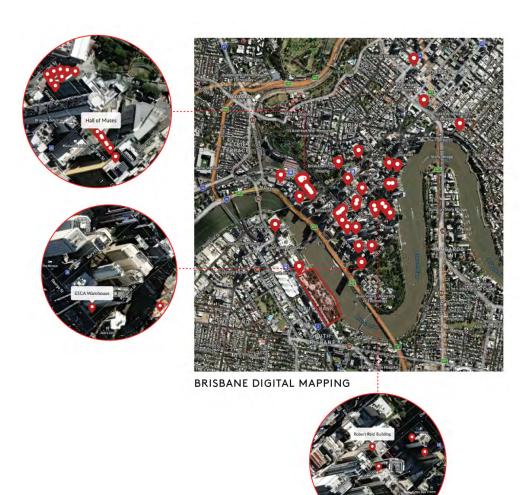


Figure 97: Map showing all the demolitions of Brisbane city highlighted in red, diagram. By author, 2020.

From this map, subtractive representations of political holes (Fig. 98) revealing the holes inflicted on the city.



Figure 98: Subtraction on Brisbane map. By author, 2020.

The produced digital map also acted as a guide for the location of the political holes in the city and the implementation of the walking practice method. I attempted to trace the outline of the political holes by directing the camera to what would be the political hole. Two cases remained as a political hole: the Fish Residence and Saint Magnus Church. The walking practice around the Fish Residence revealed that it had been replaced by concrete roadblocks

as part of a new plan for the area (Fig. 99). The walking practice around Saint Magnus Church revealed an empty green lot (Fig. 100). In the instances when the holes were replaced by buildings, the walking practices depicted the new buildings' edges where the camera mainly focused on the ground floor level of the buildings' elevations (Fig. 101). The walking practices did not render the political holes and their outlines visible; rather, they focused on the incorporation/postliminal stage, which is not the intention of this research. The walking practice method in this case is considered mostly non- applicable when the political hole has been entirely replaced by a building.

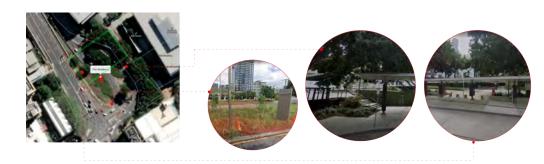


Figure 99: Walking practice around Fish Residence. Diagram by author, 2021.

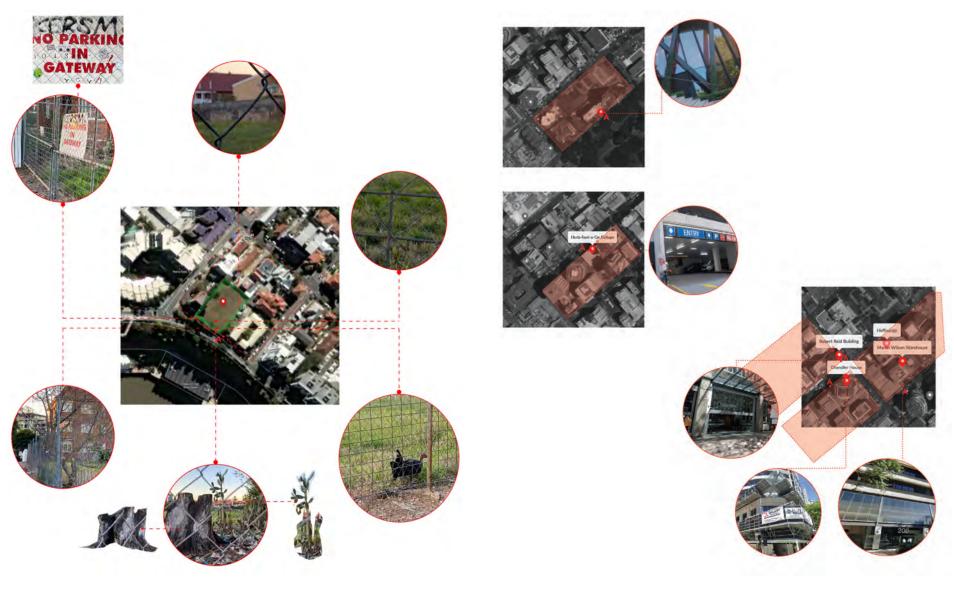


Figure 100: Walking practice around the former Magnus Church. Diagram by author, 2021.

Figure 101: Walking practice around former political holes showing only building edges. Diagram by author, 2021.

5.2.2 The psychological hole

In relation to the psychological hole and its mapping, studies dealing with the memories of the demolished buildings had not been extensively developed,⁴⁵ so the focus in this section is on artistic projects relaying their memories of the city.

The exhibition *The Demolition Show*, mentioned previously, memorialised the loss of Brisbane's buildings through twelve artists' projects. ⁴⁶ For example, Lindy Collins' installation titled "Bye Bye Brisbane Banners" (1986) used flags hung by the stairwell wall of the Observatory Gallery, naming all the demolished heritage buildings around Brisbane (*Fig. 102*).

Other artists used maps, to communicate the psychological feelings of loss. Using a 3D collage relief method, artist Penny Algar displayed a fragmented map – an aerial view – of Little Roma Street behind listings of people who inhabited the area, revealing its

One of these studies was the psychological mapping involving the physical mapping of Brisbane in writer David Malouf's books *12 Edmondstone Street*, *Johnno* and *Harland's Half Acre*. Using these stories, writer and researcher Roger Osborne traced Malouf's psyche through the streets of Brisbane during the 1940s. For more, see: Roger Osborne, "The City as Archive: Mapping David Malouf's Brisbane", *Queensland Review* 22, no. 2 (2015): 118–30.

cultural diversity. A projection of coded photographs representing the area was displayed over the 3D fragmented map.



Figure 102: Photograph of *Bye Bye Brisbane flags*, by Lindy Collins, 1986. Photograph by Richard Stringer.

For the exhibition catalogue see: The Observatory Gallery, *The Demolition Show*, Queensland College of Art Gallery, 1-26 September 1986. Exhibition catalogue. Retrieved from https://allconference.org.au/content/1-library/24-demolition-show/demolition-show.pdf (accessed 19 September 2020).

The collage created a palimpsest of layers of architecture, social memory and history. Another kind of mapping was presented in the short film *Going About Their Business* (1986) by artist Rose Mere and the Film Facts Collective, which focused on Little Roma Street through interviews with artists and residents of the area. The interviews highlighted the impact of the then-upcoming demolitions on their livelihoods and the sense of belonging to a wider community. Each of these examples showcased mappings of demolitions at different scales with the common goal of referencing the effects of the demolitions on architecture and society.

In *City for Sale*, an audio overlay of people describing their memories of Brisbane paints a picture of Brisbane's past and the effect of their loss on the people's engagement with the city.⁴⁷ The video shares opinions about the demolitions that occurred and the changes impacting the city. One participant claimed that "the city became a development for commerce. There was very little consideration given

to the real needs of the city of Brisbane, as a community centre."⁴⁸ The video also shared some memories of lesser-known buildings, such as the Trades' Hall located on Edward Street. The narrator described the importance of this building architecturally and stated that its demolition is "ending almost a lifetime working class involvement around that particular building".⁴⁹

The short video *Expo Shmexpo* (1984) by Debra Beattie depicted the effects of the exposition on South Bank both architecturally and socially.⁵⁰ Set around different parts of South Bank, Beattie showcased life in the area by shooting café interiors, homes, and industry. The narrator impersonates the government sarcastically, putting forth the Expo and its plans of erasure of land, culture, and jobs.⁵¹ While the narrator spoke, pictures of the soon-to-be demolished houses and streets of South Bank were portrayed, allowing the viewer to foresee the impact of the Expo on the area. Although memories of

⁴⁷ Rogers and Ward, City for Sale.

⁴⁸ Ibid.

⁴⁹ Ibid.

Debra Beattie, Expo Shmexpo, 1984. Vimeo video, 05:35. Retrieved from https://vimeo.com/362213144. The word 'Schmexpo" is used in a satirical tone to mock Expo '88.

The narrator was Gerry Connolly, long-time impersonator of Sir Joh Bjelke-Petersen. His comedic sketches made fun of Bjelke-Petersen's corruption tactics. See https://www.youtube.com/watch?v=7l2doxjnn3Y&feature = youtu.be (accessed 21 March 2021).

the area were not explicitly spoken throughout the video, the visuals inferred the importance of the place.

Each of the above-mentioned projects maps the effects of the demolitions on a personal, architectural, and social level. When put together, the artworks serve to document the number of demolitions that occurred and their effect on the community, rendering them the main topic of several artists' works. Consequently, the collective memory of loss at the time of the demolitions in different parts of the city is safeguarded through these different works; however, they need to be compiled and enhanced within a larger framework to create a narrative of urbicide.

5.3 Urbicide, lack of archives and a psychological hole

Through the collated list of demolitions in Brisbane, a general overview of the lost buildings and their functions was identified and revealed common traits among these buildings pertaining to their functions. This revealed that most of the demolished buildings were cultural and/or social hubs such as the Carlton Hotel, York Hotel and Canberra Hotel. The demolition of Cloudland, the Regent Theatre and the Trades' Hall targeted the cultural sector, erasing cultural gatherings from the city. The social and cultural aspects of the city were eradicated further through the demolition of the artist area bounded by Roma, George and Herschel Streets, as mentioned previously. The demolitions that seemed to increase in 1982 and 1986 could suggest a deliberate extensive pattern of demolitions affecting the shared spatiality and social experience of the city amongst its residents that Coward emphasised as a symptom of urbicide. The targeting of these buildings led to a homogenisation of the city, with cultural spaces replaced by office or governmental buildings. It can thus be argued that systematic demolitions targeted the public spaces of the city, disintegrating its heterogeneity and serving in the creation of private and semi-private demarcated areas

that have alienated its people as the interviewees have remarked. These actions undertaken by the Bjelke-Petersen administration, erased part of the social history of the city. However, it should be noted that further evidence of the systematic and intentional pattern of destruction is needed to substantiate this claim.

Based on the list of demolitions, digital mapping was created to locate the political holes. The map showed how the demolitions were spread out over the city while sometimes targeting specific areas such as Queen Street, Roma Street and South Bank. From the map, it became evident that most political holes no longer exist in the urban fabric and have been replaced by buildings. Thus, the city is currently considered to be in an incorporation/postliminal state due to the replacement of most of the political holes resulting from Bjelke-Petersen's reign. Because of the disappearance of the trace of the liminal state, it was important to understand the duration of the city's past liminality. Further research into the temporality of each political hole was defined through the separation/preliminal and incorporation/postliminal phases. The political holes had varying temporalities, which implies that in some cases the political holes were replaced within a year, while at other times they were replaced

after 10 years or more. For example, Trades' Hall at 348 Edward Street was replaced after a year from its demolition by the 26-storey IBM building in 1986. In contrast, the Chandler House remained empty for sixteen years before being replaced by a fifteen-storey office tower in 2001. Due to these different durations, some of the liminal experiences were identified as periods, like the Trades' Hall which was quickly replaced. Other political holes extending to sixteen years, like the Chandler House, were treated as epochs. Consequently, it can be considered that Brisbane city had varying experiences of liminality. As opposed to Beirut city's political holes, which endured a shared common liminality totalling eleven years, Brisbane's political holes were being filled up at a faster pace.

Additionally, two main types of political holes emerge through the study of the aerial views and their temporality. The first type is characterised by a fast timeline, where the political hole existed within the urban fabric for one to five years and was replaced by a building. Generally, this group is characterised by a visible 'hole' seen in the aerial view that is also surrounded by a visible boundary such as a fence as can be seen in aerials of the ESCA Warehouse in 1977, and the Courier Building in 1985 (*Fig. 103*).

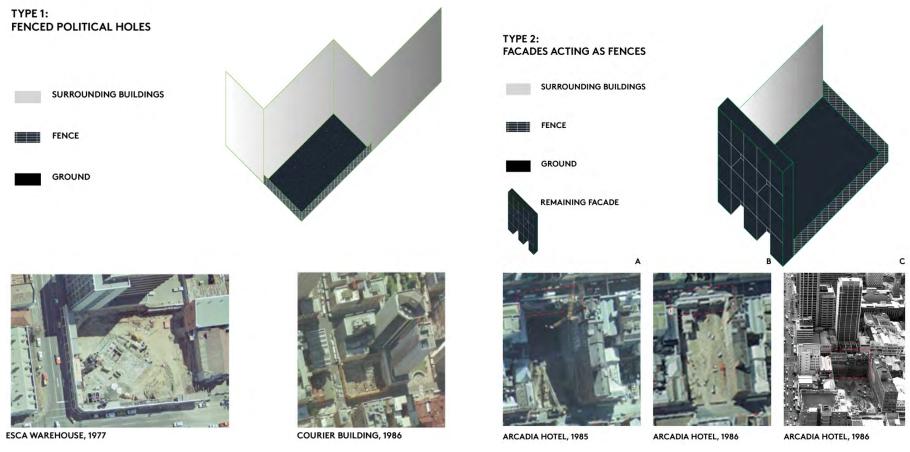


Figure 103: Examples of fenced holes. Diagrams by author, 2020. Aerial Views: Aerials from © State of Queensland, 1977, creative commons license.

Figure 104: Example of facade acting as a hole surrounding the political hole. Diagrams by author, 2020. Aerials from © State of Queensland, 1986, creative commons licence.

Another group within this type had its old facades acting as a boundary of the political hole. The facades of the Carlton Hotel, the York Hotel, Barry & Roberts, and the *Telegraph* buildings were used as a main façade for the malls that replaced them. In both cases – whether a fence or a façade – the hole is hidden behind a barrier (*Fig. 104*).

The second type of political hole remained for a longer period of time (more than five years). In this case, these political holes are considered to have remained for an epoch where although they changed appearance, they remained a considerable amount of time. Generally, this type is transformed into another temporary state before fully incorporating within the urban fabric. The temporary state can be a parking lot, a public square, or a garden. After being demolished in 1985, the building known as 'Scaramouche' remained a hole for one year before being transformed into a temporary parking lot for nine years (Fig. 105). By 1994, the parking lot was replaced by the 'Brisbane Inns of Courts'. Considering that holes are made out of space and have a well-defined outline, the transformation of the political hole into a parking lot does not alter the physiology of the hole. As can be seen from the aerial views, the parking lot acts similarly to a hole by creating space in the urban fabric and having a defined outline.

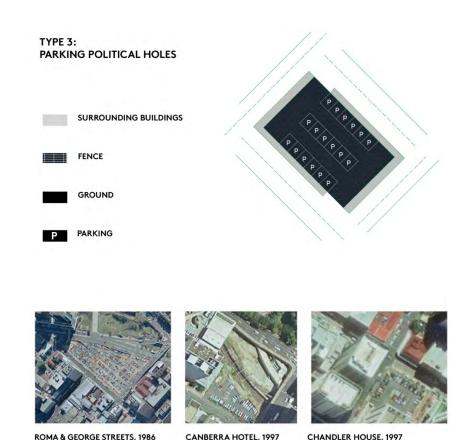


Figure 105: Example of political holes transformed into parking lots. Diagrams by author, 2020. Aerial views from © State of Queensland, 1986, creative commons license.

Hence, the parking lot acts as a liminal political hole, existing in the city for a certain period of time and then disappearing. This can also be seen through the analysis of the aerial views of the triangle of Roma, Turbot and George Streets. After being demolished in 1986, the triangle was transformed into a parking lot in 1987 and then replaced by the 'Brisbane Magistrates' in 2004. Therefore, the political hole remained for eighteen years within the urban fabric while functioning as a parking space. Summarily, the absence of remaining physical political holes revealed that the city developed to its incorporation/postliminal stage. With the help of past aerial views, the temporality of each political hole was determined and revealed, at times changing the physical appearance of the political hole.

The absence made evident the importance of the psychological hole in representing the memories of the lost buildings. The interviews revealed the devastation that the residents witnessed through these demolitions and their inability to fight for

the conservation of buildings. Interviewees discussed their memories about some of these buildings.

The Bellevue Hotel was one of the common buildings shared between interviewees. Architect and scholar Gordon Holden recounted his shock when he left for Sydney by bus and came back to a disappeared Bellevue Hotel. The building was an important part of his student and professional life. He shared his outrage towards the midnight demolition and the lack of consideration of the community.

Cloudland was another building associated with collective memories. Megan Redfern and Wendy Rogers⁵² recalled how Cloudland was a fixture in their young lives where they attended school exams and dances and watched concerts there in the 1970s. The dance hall was also a meeting place for many young Brisbanites who met their potential spouses on the dance floor, such as Redfern's parents. In response to its demolition, Redfern commented that "it seemed like the demolishers didn't care about this history".⁵³ Rogers asserted that she "was in total mourning".⁵⁴

⁵² Wendy Rogers, interview by author, Brisbane, 10 March 2020.

⁵³ Megan Redfern, interview by author, Brisbane, 12 March 2021.

⁵⁴ Wendy Rogers, interview by author, Brisbane, 10 March 2020.

Little Roma Street was described as a bustling area with artists, social groups and music concerts. Paul Andrew described how he considered it quite different from the rest of Brisbane city, since it functioned as a cooperative. He observed how the political unrest of Bjelke-Petersen's administration brought artists together as collectives that occupied soon-to-be demolished buildings. This, in turn, led to the production of ephemeral art influenced by the ephemerality of the buildings they took over. Following the government's decision to proceed with demolition, Redfern organised a farewell party for the area before its demolition. Later, she noticed how the hole turned parking lot "seemed to be there forever".55

Another important artist collective was "THAT", founded by artist and researcher Paul Andrew at 20 Charlotte Street. Along with several artists, he transformed the building into a gallery and artist studios in 1984. Remarkably, after its demolition Andrew never went back to the building's site until after the 1990s.⁵⁶

Most of the interviewees expressed feelings of disengagement with the Bjelke-Petersen administration. Paul

Andrew claimed that there was a general feeling of oppression targeted at anyone and anything that was considered to be different.⁵⁷ Rogers reiterated this by saying that people felt quite disempowered by everything that was happening from a political and social point of view.⁵⁸ This feeling extended to the architectural domain, where Rogers stated that

the disturbing thing we knew [was] that there were a lot of people with a lot of power but no hands on the steering wheel, no expert opinions about what to get rid of, what to preserve, there was no consideration of that at all and that was probably the most disturbing thing.⁵⁹

With the city having long replaced the physical holes created, the psychological holes of loss become an important tool for remembering the past. The shared memories of each individual relating to buildings or areas reveal the collective memories of the city. These memories become more ephemeral with every passing generation; hence the collection of these memories reveals stories of the past that are not known to newer generations. Through these interviews, and their recording, the event of the demolition as well as their repercussions from a social and cultural point of view can be

⁵⁵ Megan Redfern, interview by author, Brisbane, 12 March 2021.

⁵⁶ Paul Andrew, interview by author, Brisbane, 25 November 2020.

⁵⁷ Ibid.

⁵⁸ Wendy Rogers, interview by author, Brisbane, 10 March 2020.

⁵⁹ Ibid.

understood. The emphasis of the interviewees on feelings of despair, devastation, confusion and loss that they had lived subsequently led to the exhibition titled *Archive of Loss* (2020).

The conception of this exhibition coincided with the occurrence of the explosion in Beirut's port in 2020. Beyond the tragic catastrophe of 200 human lives lost, the explosion reiterated the significance of the buildings and neighbourhoods that have constituted my memories of growing up in this city. Although buildings were not lost, but mostly disfigured, this encounter with loss of memories and identity has shaped the exhibition on Brisbane's demolitions.

The aim of this exhibition was to represent the psychological facet of the loss of buildings in Brisbane by focusing on their value in the recognition of collective memory and identity. By exploring the building's life in the city through its aesthetic form, its function, and its impact on an individual and community, the building is regarded as a living structure, having a life characterised by its relationships with its users and death. This perspective has, for example, been used by architect and researcher Pia Ednie-Brown, who went further by assigning her house a name – *Avery Green* – and exploring 'her' life. ⁶⁰ By considering the relationship between

^{5.4} Exhibition: Archive of Loss

⁶⁰ Pia Ednie-Brown, *Avery Green*. Retrieved from http://onomatopoeia.com.au/avery (accessed 21 March 2021).

humans and homes and our "falling in love" with them, she argued the importance of a meaningful affective connection to our built environment, specifically houses. Ednie-Brown presented a commemoration of Avery Green by presenting her various character qualities through details of her history of the terrain on which she stands, her architectural particulars and her association with the various dwellers. Similarly, the exhibition sought to personify the buildings.

With the help of the list tracing the 60 buildings, as well as the interviews, the exhibition *Archive of Loss* (2020) consisted of a series of 60 frames laid out at eye-level capturing the sheer number of demolished buildings (*Fig. 106*). The archive exhibited the loss of each building through a small text and photograph in the form of an obituary. An obituary is considered to be "a notice of a person's death usually with a short biographical account".⁶¹ The adoption of this format to document the demolition of a building serves to reveal its anthropomorphic characteristics in order to draw attention to each

building as a living entity in its own right, intertwined in the life of the city.

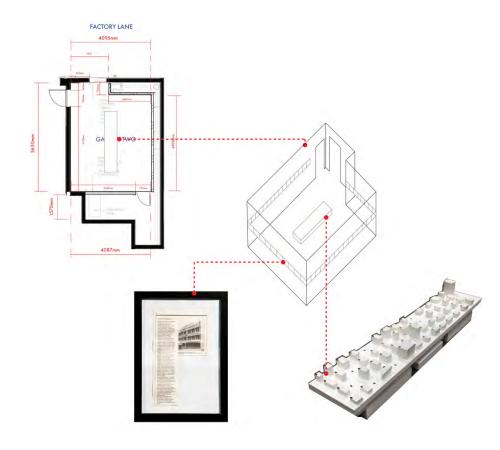


Figure 106: Diagram of exhibition. By author, 2020.

⁶¹ Merriam-Webster.com. "Obituary" (accessed 17 January 2021).

As Coward called for a non-anthropocentric approach to political violence where buildings are usually considered as a mere backdrop, the obituary ascribes the significance of each of these buildings.⁶²

Each obituary, combining text and the building's photograph, presented quite literally the life of a building, and the memories associated with it (Fig. 107). The visual presentation of this work based on photographs of buildings and textual details as obituaries are reminiscent of artist Hans Haacke's "Shapolsky et al. Manhattan Real Estate Holdings, a Real-Time System, as of May 1, 1971" (1971). In this comprehensive display of building photographs and detailed text on building ownership, Haacke exposed the Shapolsky family's investments that allowed for control and ownership of tenements around New York City. The exhibition presented 142 buildings that were amassed through public records representing the fraudulent real estate ventures of Shapolsky. Haacke's work was considered highly political and controversial⁶³ because it exposed the

practices of the real estate investor and incited the viewer, through his research to question New York's policies on land ownership and the monopolisation of place by a select few. Like Haacke's visual representation of the unjust policies of the real estate industry, the exhibition aimed to represent the demolition of these buildings as products of unjust policies that have led to the disintegration of city life.

The photographs served to remind the older generation of Brisbane's buildings and to inform the newer generation about the past city. As architect Lisa Lambie and Professor John MacArthur write, "photography speaks of what the city might have been if it had taken its buildings more seriously". 64 When pictures of the buildings were not found, an empty black frame representing the building's assumed location on the page was used to denote the hole in the photographic archiving of the presented building (*Figs. 108, 109*).

Martin Coward, "Against Anthropocentrism: The Destruction of the Built Environment as a Distinct Form of Political Violence", *Review of International Studies* 32, no. 3 (2006): 423.

The Guggeinheim museum cancelled Haacke's exhibition due to the controversial subject matter. For more on this: https://journal.media-culture.org.au/index.php/mcjournal/article/view/1669

Lisa Lambie and John MacArthur, "Grasping the Intangible: Some Thoughts on a Photograph of Demolished Buildings", *Architectural Theory Review* 1, no. 2 (1996): 53–59.



Figure 107: Close-up of the black frames with the obituaries. By author, 2020. Photographs by Kyle Weise, 2020.

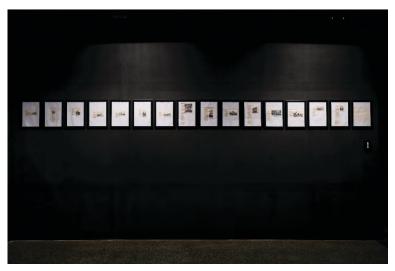




Figure 108: Views of the exhibition *Archive of Loss* showing frames. By author, 2020. Photographs by Kyle Weise, 2020.

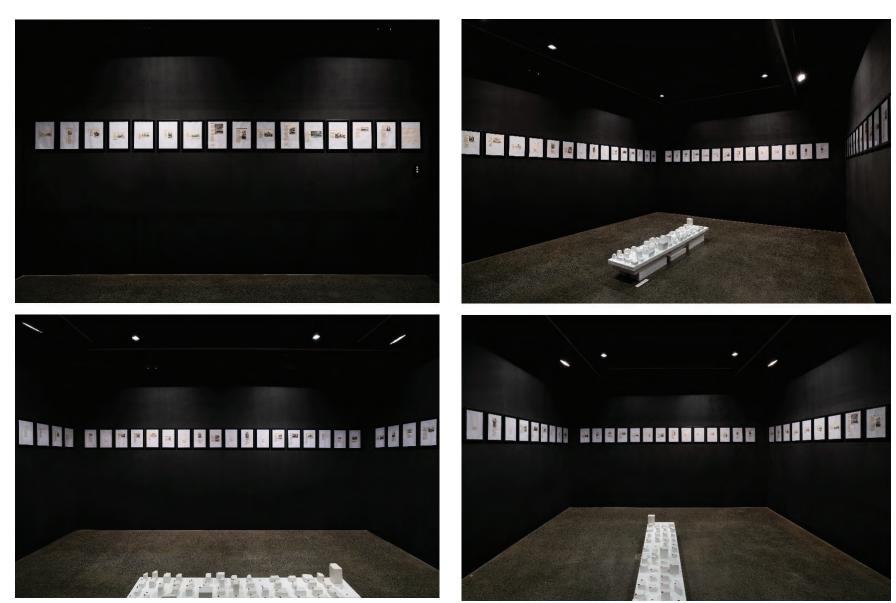


Figure 109: Different views of the exhibition *Archive of Loss*. By author, 2020. Photographs by Kyle Weise, 2020.

In the exhibit, the text begins by announcing the date of "death" of the building. Depending on the availability of data, this is followed by a curated collection of memories gathered from interviews, as well as social media platforms, describing the memories of each structure, divulging the quotidian of the building and its impact on each of the individuals cited. For example, Figure 110, which shows the obituary for the Hoffnungs building, starts with the announcement of the death of the building followed by its biography, where memories are shared as follows:

Hoffnungs was a toy, watch and jewellery wholesaler and an employer of many: Leanne Anderson's grandma, Easterly Fox, and Brian Harry to name a few. The products sold were enjoyed by many, Brent James loved his first watch, Barbara McKay was fond of her new China, Debbie Clarke played with her new toys. Hoffnungs was known to be a lover of cricket and won several matches. Hoffnungs was admired for the resilience exuded, having survived a fire in 1925.⁶⁵

The final sentence in the obituary, which normally states "[Name of the deceased] is survived by [type of relatives]" was also used, expressing what the building was survived by – the physical hole – and what it was replaced by – the new building.

Joanne Choueiri, *Archive of Loss*, 2020. See Appendix D for all frames displayed at the exhibition.



Figure 110: Digital Hoffnungs obituary. By author, 2020.

The last sentence stated that "Hoffnungs was survived by a hole for two years before being replaced by a 15-storey office tower". 66 With this statement, the legacy of the building is presented even after its death. Through this exhibit, the viewer is invited to appreciate the number of demolitions that took place at first glance and then explore each building and its memory.

The exhibition was set out around a longitudinal table with scaled plaster models of each of the demolished buildings. Due to a lack of remaining political holes in Brisbane city and the impossibility of documenting them, the focus was shifted onto the buildings as absences rather than the space of the political hole as depicted in the Beirut exhibition model. This representation was inspired by the work of artist Rachel Whiteread in *House* (1993), where she cast a house in London with concrete with the aim of "the articulation of memory as a displacement of past into present, the tracing of absence, and the dialogue between the viewer's body and

the materiality of the object".67 The concrete, poured into the soonto-be-demolished house, engulfed the interior space of the home made of air, which itself can be considered a gap – or hole – surrounded by walls. According to literary scholar Steven Connor, this air is often forgotten in the space of a building and is considered an unnoticed counterpart.⁶⁸ He wrote, "And yet, though buildings include, enclose and admit air, that air is not thought of as belonging to the building."69 Whiteread's casting of air materialised this forgotten element, representing a form of absence with concrete. Similarly, with less detail, the political holes were cast in plaster, representing the space that the air took up through these volumes. Resembling tombstones, the models were set out in memory of each of the buildings (Fig. 111). The investigation estimated that the collective demolition area is equal to 1.2 hectares with most buildings located in the centre.

⁶⁶ Choueiri, Archive of Loss, 2020.

⁶⁷ Uros Cvoro, "The Present Body, the Absent Body, and the Formless", *Art Journal* 61, no. 4 (2002): 55.

Steven Connor, "Building Breathing Space", lecture presented at Bartlett School of Architecture, 3 March 2004. Retrieved from http://stevenconnor.com/bbs (accessed 20 March 2021).

⁶⁹ Ibid.

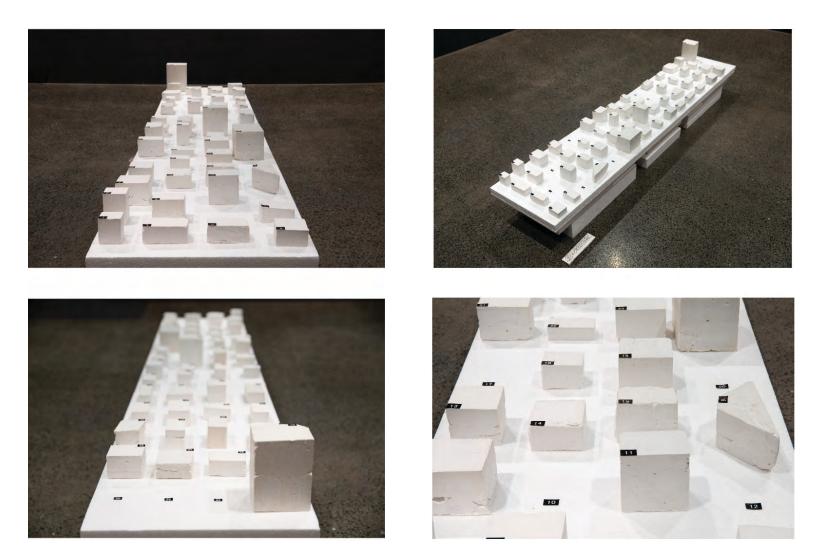


Figure 111: Plaster models resembling tombstones commemorating the lost buildings. By author, 2020. Photographs by Kyle Weise, 2020.

The presentation of the demolished buildings as pieces of obituaries allows for the portrayal of the significance of the building as more than concrete objects of the city. They consider the psychological association between buildings and humans. Within this violence against buildings, memories of childhood wanderings, weddings, exhibitions, late-night gatherings, and theatre watching are lost. The archive thus presents the loss of Brisbane's shared collective identity through the lost buildings. The setting up of the archive through an exhibition format allows for the visual recognition of the number of unethical political holes that were created in Brisbane city and their connection to urbicide. This framing of these holes as part of urbicide provides a new way to look at the city's political and spatial history by focusing on the spatial violence that has led to its contemporary form.

The accumulative process of combining the buildings revealed the importance of the archive in shaping the understanding of the scale of the urbicide. "If records are destroyed, manipulated, or excluded, the narratives of the [city] cannot be transmitted across time. The[se] stories will not be heard, and they may ultimately disappear from history ... Silences haunt every archive. Silence, however, can be contested and the marginalised can be invited in, although it must be recognised that these groups may not accept this invitation. Once archivists are aware of the silences in their archives, they can take measures to try to allow for multiple narratives to fill some of these gaps, to make users aware of the silences ..."

Chapter 6 Archiving and the city as an archive

The case studies of Beirut and Brisbane have emphasised the importance of studying political holes as traces of urbicide. What can be also deduced is that to represent this urbicide within its historical context and to reveal its amplitude and effect on residents and the urban fabric, the cumulative process of collecting political holes is indispensable to establish the premise of urbicide, to denote

the resultant liminal phase of the city and to render the unnoticed political hole seen and foregrounded. This aggregation of political holes can be conceived in the form of an archive. To understand the need for this type of archive, it is important to present what an archive typically is and how political holes fit into it.

An archive is generally considered to be a depository of documents and records collected, compiled and organised to form an understanding of the past and present.² Historically, archiving was thought to be a tool to collect the government's official records to facilitate social rule and regulation over territories in the form of the collection of information.³ Sociologist Mike Featherstone demonstrated that the archive was a place for the conservation of "national memory",⁴ where important texts and objects were kept to generate a "collective identity and social solidarity".⁵ For example, the National Archives (1790) in France, and the Public Record Office (1838) in England were constructed as official spaces for

Rodney G.S. Carter, "Of Things Said and Unsaid: Power, Archival Silences, and Power in Silence", *Archivaria* 61, no. 1 (2006): 215–33 (adapted).

Nataša Ptrešin-Bachelez, "Innovative Forms of Archives, Part One: Exhibitions, Events, Books, Museums, and Lia Perjovschi's Contemporary Art Archive", *e-flux journal* no. 13 (2008). Retrieved from https://www.e-flux.com/journal/13/61328/innovative-forms-of-archives-part-one-exhibitions-

<u>events-books-museums-and-lia-perjovschi-s-contemporary-art-archive</u> (accessed 20 March, 2021).

Ibid

Mike Featherstone, "Archive", *Theory, Culture & Society* 23, nos 2–3 (2006): 592.

⁵ Ibid.

archival storage.⁶ Archives then expanded to become part of libraries, museums and public monuments or memorials, aiding in the creation of the history and memory of a nation. However, Featherstone argued that within this process, one should question who is creating these archives and whether they encompass counterhistories.7 In The Archaeology of Knowledge (1972), Michel Foucault challenged the order and classifications of the French national library by literally reconstructing the archive to create a new line of thought that challenges the pre-set archives.8 Foucault called for a "living" archive that opposed the stagnant perception of the archive as a storage of history, instead characterising it as a "pulsating" system.9 He thus asserted the importance of the archive as an archaeology: a revelatory process made of a variety of activities of collecting, categorising and preserving, rendering it a more lively archival space. Jacques Derrida recognised the impossibility of the archival process and desire without the threat of "radical finitude, without the possibility of a forgetfulness". 10 He

explained that this archival process is to be in a constant state of evolution, marked by a repetitive revision of the past and its presentation in the present. For Derrida, it is the act of archiving that creates the archive; he emphasises what he calls "archivisation".¹¹ Foucault and Derrida challenged the conventional understandings of the archive calling for a reconsideration of archives as absolute truths, while focusing on the processes of their construction and their revisions. Their theories act as a conceptual lens in considering the city archive, and particularly the architectural archive, questioning what is being archived and how this can be revisited and challenged.

In architecture, the archives often value history, heritage, and conservation research in their content. For example, a trip to the Brisbane City Archives provided a variety of maps, photographs of heritage buildings and correspondence throughout history, evidencing the development of the city. The insight gained through this archive allowed for a better understanding of the history of the city. The maps show the changes to the city and the particular

⁶ Featherstone, "Archive", 593.

⁷ Ibid

Michel Foucault, *The Archaeology of Knowledge; and the Discourse on Language* (New York: Pantheon, 1972).

⁹ Ibid. 14.

Jacques Derrida, Archive Fever: A Freudian Impression (Chicago: University of Chicago Press, 1996), 19.

¹¹ Ibid, 17.

emphasis on its growth; photos depict no longer existing buildings or show newly built ones, correspondence discusses projects in the city.

The importance given to architects and particular buildings as independent structures is similarly seen in the architectural archive. An example of these archives is the "Digital Archive of Queensland Architecture" (DAQA), which presents a digital archive of Queensland's most important buildings and architects. Each building project is presented through several categories: a summary text, architectural drawings, photographs, interviews with architects and a timeline, to name a few. The summary is an explanatory text about the building accompanied by a few notes determining, among other aspects, whether the building is demolished or not. The notes, however, do not provide more specific information about when the demolition occurred or the circumstances behind its demolition when applicable. A possible explanation for this might be that the end of life of a building in this

archive is either not investigated sufficiently or not given importance, hence erasing part of the life of the building and, by extension, the city. Another example, the "Arab Centre of Architecture"¹³ (ACA), relays more information about the life of the building. This archival institution aims at creating a collection of famous Arab and foreign architects who have designed and constructed buildings throughout Arab countries. The archive holds a biography of each architect, as well as a list of their buildings represented through drawings and photographs. The main notes determine a "project status", where the building is either categorised as built or unbuilt. Additional notes reveal the demolition status of the building and the year it was demolished.14 Yet this additional information is not presented for each building,15 revealing inconsistencies within the archive. Although the content of each archive could be used to inform the viewer of a history of architectural structures, it provides a biased outlook on which

¹² See https://qldarch.net.

See http://www.arab-architecture.org.

For example, see the Carlton Hotel at http://www.arab-architecture.org/db/building/carlton-hotel: "The Hotel was sold in 2005 and was demolished in 2009 to make way for apartment towers."

For example, see the President Camille Chamoun Residence at http://www.arab-architecture.org/db/building/president-camille-chamoun-residence: "The house was demolished."

structures are part of the archive. The significance attributed to structures and architects also restricts and reduces the importance of the role buildings play in the social memory of residents. In other words, the collective memory associated with buildings is not registered as part of the archival process and is only a partial contributor to the representation of the built outcome and its creator. Furthermore, the emphasis given to one part of the building's life, its nascence, limits the archive. I argue that this way of forming the archive erases the understudied area of demolitions in cities, which would in turn benefit the understanding of demolition patterns in the urban fabric on a broader scale. Featherstone confirms, "Yet it is clear that the archivist's gaze depends on the aesthetics of perception, a discriminating gaze, through which an event can be isolated out of the mess of detail and accorded significance."16 It can be said that the archival process is inherently biased towards a certain portrayal of the city and its buildings. Consequently, current city and architectural archives omit significant narratives such as

archiving migrant experiences¹⁷ or refugee camps.¹⁸ This allows for the reconsideration that Derrida and Foucault emphasise by questioning the state of the archive and archival process in terms of it constantly evolving.

The political hole, being an empty lot, represents the opposite of what is included in the city and architectural archives. It can be said that the political hole is considered an unimportant part of the city because it is not documented, even though it exists. However, several artists, writers, projects, and institutions have challenged these notions of unimportance, of the ephemeral and intangible aspects of the city, by representing them in their works. In exploring unimportant spaces, artist Edward Ruscha created an archive of gasoline stations (1963) and studied billboards through a series of

¹⁶ Featherstone, "Archive", 594.

Arjun Appadurai discussed the necessity of the creation of migrant archives or diasporic archives to be shared in communities. See Arjun Appadurai, "Archive and Aspiration," in J. Brower *Information is Alive*, Rotterdam: V2.

Julien Lafontaine Carboni, "Undrawn Spatialities. The Architectural Archives in the Light of the History of the Sahrawi Refugee Camps," *Architecture and Culture* 9, no. 3: 505-22.

photographs and drawings (*Fig. 112*).¹⁹ Through photography, Bernd and Hilla Becher chronicled various industrial sites such as water towers (1972–2009) (*Fig. 113*), gas tanks (1965–2009) and blast furnaces (1969–95).²⁰ The artists drew attention to, and hence elevated the status of, each of their subjects via their systematic documentation and generation of an independent archive.



Figure 112: Edward Ruscha, *Public Market*, 2006 etching, 65.5x74 cm.



Figure 113: Bernd Becher and Hilla Becher, *Water Towers*, 1972-2009, 9 photographs, 1.7x1.4m.

Attempts at engaging with the intangible parts of the city have been construed through several projects and institutions. *If the City Could Speak* (2017) was a sound installation in Melbourne, Australia that explored sounds of the city through various recordings exposing the intangible parts of the city.²¹ In doing so, sensorial archives of the city were created. On a broader level, UNESCO created the Intangible Cultural Heritage (ICH) list that aims to conserve the memory of intangible heritage around the world. Some of its focus lies on oral traditions, rituals, festive events, and social practices from various cultures, acknowledging the importance of the intangible archive and its relevance.²² Nevertheless, although this list is valuable for the recording of intangible practices, it disregards the built fabric and thus does not record its intangible spatial qualities.

The ephemeral nature of the political hole could also be a reason behind the focus of city archives on buildings. Due to their

See https://www.getty.edu/research/special_collections/notable/enlarge_ruscha_su nset strip.html (accessed 20 March 2021).

See https://www.tate.org.uk/art/artists/bernd-becher-and-hilla-becher-718 (accessed 20 March 2021).

²¹ See https://vimeo.com/338168792 (at 50:09) where curator Emily Siddons discusses the project.

²² See https://ich.unesco.org (accessed 20 March 2021).

temporality, the political holes are often not noted. In this case, the notion of city as archive to explore temporality is essential to register the city's transformations. It allows one to observe the city through its hidden, unnoticed, and ephemeral everyday facets.

Although the city contains these ephemeral spaces, events, and social practices, the city does not archive them in a specific manner; it is the role of the archivist to combine the pieces together and make sense of them. The city as archive becomes a repository of information that is in a constant state of evolution, as Derrida and Foucault proposed. The city as archive is not to be thought of as a fixed entity, but rather is subject to change as more information unfolds and societal contexts evolve. In response to the changing city, several writers and artists have taken on the activity of taking note of the everyday ephemeral traces and lived practices of the city. In *An Attempt at Exhausting a Place in Paris* (2010), Georges Perec shared his observations of a square in Paris.²³ Through the 3-day project his intention was to set forth "that which is generally not taken note of, that which is not noticed, that which has no importance".²⁴ Perec's work

thus questioned the usual description of architecture and the cityscape commonly used by other writers and instead focused on the nonmentioned. By directing the reader's attention to lists of signs, people's actions and objects, the author attempted to provide an overview of the square beyond its architecture. Through the medium of writing, he recorded the practices of ephemeral everyday life in a square along with its non-important parts. Perec's three-day project allowed for going back and forth to examine the square and its changes, revealing the city as an archive. A more extensive version of city as archive is seen in the project Ponte City (2014) by artists Mickael Subotzky and Patrick Waterhouse, who told the story of a tower in South Africa over six years. In 2007, when the tower was undergoing a supposed rehabilitation that saw the evacuation of its older residents, the artists started documenting the interior of the building. Through photography and video, they recorded the interior of the modernist circular building, its windows, doors, and televisions. They also made use of the trash material found in the recently vacated apartments, such as books, notebooks, and photographs as historical narrative traces of the

²³ Georges Perec and Marc Lowenthal, *An Attempt at Exhausting a Place in Paris*. (Cambridge, MA: Wakefield Press, 2010).

²⁴ Perec and Lowenthal, An Attempt at Exhausting.

everyday life of the tower (*Fig. 114*). "In a way, it is showing the passing of time," claimed Waterhouse, where the overlaying of the residents' narratives revealed the history of this building.



Figure 114: Images showing residents of Ponte City and the interior of the tower, and its multiple levels. Pictures from Magnum Photos.

Both examples reveal the city as an archive and the ability of this conceptual lens to reveal elements of the city that are not usually recorded. In the case of Perec, it was the written collection of the

As opposed to examining, for example, an archive in a library where a compilation and categorisation process has already been conducted, the city offers a chaotic form of the archive that is not compiled or categorised. There is also a limited amount of information that can be gathered from the city as archive. Looking at the Eiffel Tower, for example, will not be sufficient to understand why it was constructed, or why it is located in the Champ de Mars in Paris, or what it represents. Even with the help of commemorative plaques or memorial pieces of an existing or lost building, further complementary historical data is needed to understand its history.

It then requires specific individuals such as Perec, Subotzky and Waterhouse, and institutions such as libraries and city archives,

people's actions, while in Ponte City it was the creation of a double archive – one built on the tower's interior architecture and one based on the trash found there. The city then becomes an archival space, where one can gather information like gathering information from an archival institution.

²⁵ National Galleries, *Mikhael Subotzky and Patrick Waterhouse* | *Ponte City, Archive*, (2015). https://www.youtube.com/watch?v=7ElPCxwe0uo&list = RDCMUCF-KoSFVuL4Xj9ujfq yCXA.

to collect and organise the chaotic form of the city as archive and disseminate it. Therefore, there is a limitation to the city as archive notion since it requires other archives and archivists to make sense of it. Consequently, the archive and city as archive allow for the visualisation of the unnoticed and ephemeral political holes.

The notion of the city as archive is effective when the political holes remain in the city, providing the possibility to observe the changes that occur to the political hole. However, when political holes are no longer there, a creative archival process is needed to look through the past to understand the city's transformations. It is thus important to look through past institutional archives to understand the past city and its transformations.

The notion of an archive as a source of data on the past and city as archive as a present repository would ultimately combine to form an intermediary point of the archive; one that borrows information from its demolished past and gains knowledge from its present. The repetitive actions of gathering, collecting, and organising of political holes shape the archive and tell the story of the urbicide of each city. The creation of

an archive of political holes would place the hole on the map figuratively and literally, while exposing history and past architecture in the urban fabric. The archive of political holes cements their existence and contributes to the understanding of the temporal and liminal spatial entities.

I have created an archive that includes the collation of the individual archives of Beirut and Brisbane's political holes. The archives were set up digitally on a website. The choice of the digital archive stems from the possibility of creating a living archive where the archive is not fixed, thus allowing for the constant addition of information and evolution of the archive.

The website aspires to be a platform on which future investigations of political holes in other cities are represented and where Beirut and Brisbane archives can be added to. The website is titled "beyond the surface. exposed"²⁶ to insinuate the hidden political holes beyond the surface of the city (*Fig. 115*). Each archive is presented in the form of a booklet resembling a paper archive, where all the political holes are assembled. The introductory page of each booklet presents,

²⁶ The website <u>www.beyondthesurface.exposed</u> is better viewed on a tablet, or laptop.

through text and audio recordings²⁷ the history of the urbicide and the political actors involved. The sources of each archive presents a list of compiled references dealing with the demolitions.

Additionally, the digital maps provide the mapping of all the demolitions along with direct links to each demolition building or area.²⁸

An archival framework is set forth to bring together all the data gathered on each political hole and organised in a way that will expose the physical and psychological aspects of the political hole. This unified approach to both cities, although presenting different instances of liminality – past vs. present – allows one to understand the similarities and differences between each city.

Depending on the availability of information, the archival framework consists of (Fig. 116):

1. The name of the building or area being regarded as a political hole.

- 2. A representative cut-out image of a hole of the area of the political hole being studied influenced by the subtractive practice of making a hole.
- 3. Technical data revealing the address of each hole, its allocated lot number, its area, its date of demolition, whether it was replaced, when it was replaced, and most importantly how long it remained as a hole.

²⁷ Beirut's sources page can be found at: http://www.beyondthesurface.exposed/beirut-sources. Brisbane's sources page can be found at http://www.beyondthesurface.exposed/brisbane-sources.

²⁸ Beirut's map can be found at http://www.beyondthesurface.exposed/beirut-map and Brisbane's map can be found at http://www.beyondthesurface.exposed/brisbane-map

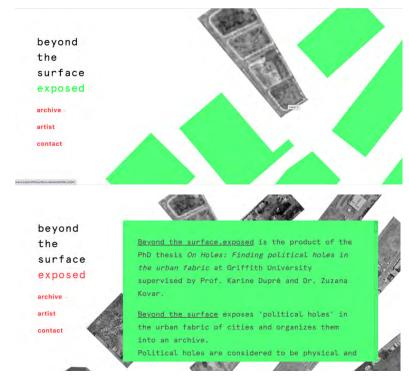


Figure 115: Landing pages of website: www.beyondthesurface.exposed.

4. The name of the building or area being regarded as a

political hole.

- 6. Technical data revealing the address of each hole, its allocated lot number, its area, its date of demolition, whether it was replaced, when it was replaced, and most importantly how long it remained as a hole.
- 7. Textual information inspired by the obituaries done for Brisbane.
- 8. Audio snippets or videos revealing the psychological hole.
- 9. Walking practices of each political hole if they remain in the city.
- 10. Aerial view videos showing the aerial changes to the political holes. ²⁹
- 11. A set of diagrams showing the functional and temporal changes of the political hole before being replaced by a building.

https://www.youtube.com/watch?v=Eq0v65oM384&list=PL-Ecpdes13KrFzn1Q0DX7SOYjkJlSwq-9

^{5.} A representative cut-out image of a hole of the area of the political hole being studied influenced by the subtractive practice of making a hole.

Direct access to aerial view videos of Beirut can be found on: https://www.youtube.com/watch?v=iS7i2WZge5c&list=PL-Ecpdes13KpC_dGMIOEoaLzL8jecBLBx_, and Brisbane:

12. Additional media and resources to archival and artistic representations of the political holes.

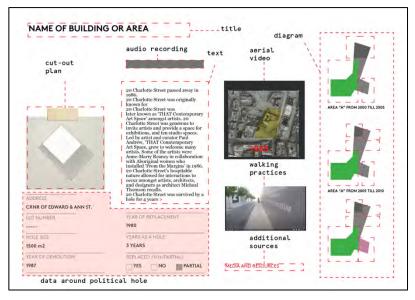


Figure 116: The parts of each demolished building or area.

The archive combines the physical and the psychological hole together. The example shows the representation of the archive in the case of Beirut and Brisbane. As can be noted, the title of the Brisbane example takes the name of the building, "The Bellevue Hotel", whereas in Beirut, given the city block nature of demolitions, the naming nomenclature of "Area B" is adopted.³⁰ Beyond this difference, the archival presentation remains similar, revealing the physical and psychological hole through multiple methods.

Because the case studies were demolished with different intensities, Brisbane's archive involved a building-by-building approach, showing each building chronologically according to the year of demolition (*Fig. 117*). Beirut's archive was organised chronologically as well; however, it did not take a building-by-building approach. Given the removal of entire neighbourhoods and the consolidation of the lots into one political hole, the political holes in Beirut were studied according to the areas that were demolished rather than each building (*Fig. 118*). The collected data

 $^{^{30}}$ Refet to Beirut's map for areas at $\underline{\text{http://www.beyondthesurface.exposed/beirut-}}$ map

in each city provide a reading of each political hole, representing its trace and duration within the city.



Figure 117: A page from the Brisbane archive. (For direct link click here.)

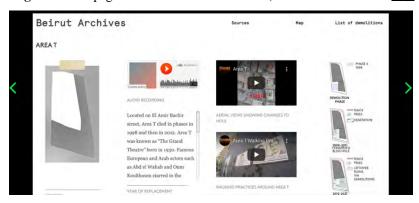


Figure 118: A page from Beirut archive. (For direct link click here.)

Michael Sheringham, "Archiving", in *Restless Cities*, ed. by Mathew Beaumont and Gregory Dart (London: Verso, 2010), 14.

Writer and educator Michael Sheringham suggested that "the archival, in its materiality, its layeredness, its endless transformations, is a dimension that cities have in common, and that we access by consenting to let go of our familiar reference points in personal and collective time and space".31 The letting go of familiar reference points equips one with the tools to investigate the city beyond its foreground, and to dig deeper into its layers that sit beyond that foreground. Indeed, Foucault's redefinition of the archive as archaeology aimed to uncover strata and reformulate the parts of the archive through a living archival process. Similar to the artists with whom I have started this PhD, Matta-Clarke, Fontana and Heizer, who have literally dug beyond the forefront of a surface, the creation of these archives unearths untold histories of the city that have shaped it. The archive and the city as archive with its constituents can offer a creative framework to rethink the city through its hidden facets. The political holes that are not considered part of these familiar reference points, as this thesis has endeavoured to show, are part of the unfamiliar that makes up the city. Their

archivisation through compilation and categorisation has rendered them visible and made apparent the story of urbicide that they tell as an aggregate formation. The devised framework combining the mapping strategies of subtractive representation, data text, aerial videos, walking practices, diagrams and audio snippets unravelled the layers of the political hole and helped us to visualise what is essentially not there, making us comfortable with the idea of absence and lack of architecture. The piecing together of information of each of the political holes has granted access to understanding the similarities and differences between them. The creation of these archives put forth the intangible political holes as liminal spatial entities of the cities, thus creating an intermediary state of archives dealing with the intangible and ephemeral spaces of the urban fabric. The abundance of the political holes and their conglomeration into a unified archival framework represents this urbicide, providing a new reading of the city. Presented through a digital interface akin to the digital archives presented by DAQA and ACA, the archive is evergrowing, with the addition of information procured through the

platform. The digital archive is shared and has the possibility to extend beyond the conventional walled archive, answering Featherstone's question, "Should the walls of the archive be extended and placed around the everyday world?".³² In the context of this research, the everyday world is the city – a source of information for the growth of knowledge on the elusive political holes. This digital archive seeks to engage and interact with users to create possibilities of participation and collaborations to grow the archive and to generate new studies on political holes, allowing for a proliferation of contexts of cities to emerge.

Mike Featherstone, "Archiving Cultures", *The British Journal of Sociology* 51, no. 1 (2000): 170.

"[Holes are] left unthought underappreciated and undifferentiated, but each hole is specific. A bullet hole is the result of the penetration of the skin surface; a sinkhole is defined by the erosion of earth; a bomb crater creates a distraction of everyday life; a silence a silence a silence that ruptures noise [...] Holes can be seen, heard but also felt and even smelled. [...] I also mean the holes that we smell with our noses appearing as cracks in the atmosphere something in the air, something staring in anticipation, a change.

So, what does revolution smell like?"1

Chapter 7 Conclusions

The starting point for this research was a photograph of a sinkhole in Guatemala that swallowed a building, creating a hole in the ground, a rupture or shock in the ground. The improbable creation of a hole in the city, through its literal and sudden perforation, provoked a realisation of the fragility of the ground and its unperceived layered depth beyond its outermost surface. The sudden sinkhole considered analogous to a sudden demolition started my investigation of the

political hole and its multifaceted layers. Multiplying exponentially, these demolitions led to an understanding of urbicide and the undeniable creation of a multiplicity of gaping physical and psychological political holes in the urban fabric. By uncovering these political holes and archiving them, their layers are demystified: political historical depths are revealed, physical characteristics are unveiled, psychological narratives are recorded, and a timeline of liminality is uncovered. The latter was achieved through the case studies of Beirut and Brisbane as sites of urbicide, committed through the unethical demolition of buildings by endogenous political actors.

In Beirut, the city remains as of today in a liminal state since political holes still exist within the urban fabric. This was depicted in the exhibition *Beyond the Surface: Beirut's Political Holes* (2019), where the extent of the urbicide was represented through subtractive practices on a map, an audio-visual installation of audio recordings, and photographs, diagrams, and videos of walking practices around

Marijn Niewenhuis, "Welcome & Introduction", (paper presented at the Losing Ground: On Holes and Other Absences, University of Warwick, London, May 19-20, 2017).

the remaining political holes. The exhibition made visible these often-disregarded spaces and indirectly explored notions of temporality in the urban fabric, represented through the political holes.

While Beirut's political holes arose from a vacuum of power, Brisbane's political holes arose from an abuse of power and an absence of appropriate regulation. The case study of Brisbane revealed that the mapped political holes no longer exist in the urban fabric and have been replaced with buildings. The lack of remaining political holes prompted additional archival research to gather and collect a repository of the demolished buildings. Based on the collected data, the intention was to focus on the psychological hole, revealing the memories and significance of buildings.

The *Archive of Loss* exhibition (2020) sought to represent the psychological holes in the form of 60 building obituaries commemorating their "lives" in the city. The 60 framed obituaries showcased the extent of the urbicide in Brisbane city, emphasising the place buildings take in shaping the history and identity of a city. Through each of the creative outputs, a layer or layers of the political hole were exposed by using the different methods: subtraction, archival

and literature studies, mapping, walking practices and interviewing, aimed at making the intangible political hole seen and noticed.

From a methodological perspective, each of the devised mapping strategies independently offers a step towards understanding political holes. The digital mapping used for the identification and location of the political holes revealed the extent of the urbicide and presented a preliminary idea of their existence. This map, complemented by the subtractive practice of making holes in the surface of the city, represented the gaping physical and psychological hole of a building's loss. The holed map then sets forth a physical record of the political holes, questioning preestablished ways of representing the void.

The second method of walking practices was essential to identify and understand the spatiality of the political hole. The method proved to be a necessary tool to recognise the types of political holes and to determine features relating to their physicality, such as the fence acting as an outline, the fauna and flora that make up their interior and the occasional remnants of concrete footings or gravel defining their materiality. Yet this method was less effective when the political holes were no longer present since it did not

engage with the political holes but rather the replacing building's edges. In the case when the city is no longer in a liminal state, the archival research method of the collection of aerial views is necessary to document the temporality of the political hole, to understand its duration of existence in the city and its changing visual aspects from an aerial perspective. This method, however, is dependent on the existence of a yearly record of aerial views. In other words, if an aerial view does not exist, it might affect the exact reading of the lifespan of a political hole. In this case, further data are needed to ascertain a political hole's timeline.²

The method of interviewing was important to document the psychological relationship between residents and their shared buildings. The conversations about memories revealed a sentimental perspective to the lost buildings and the ways in which they have shaped citizens' lives. Jointly, the methods serve to gain knowledge about a certain political hole, to reflect on its physical characteristics gained from, for example, a walking practice video, its temporality in the city and the memory of the building that it replaced.

The combination of these methods has also presented a thorough way to observe the political hole that has not previously been offered. The mapping strategies established a necessary multifaceted reading of space that creates a relation between the event of demolition and the space of the political hole. This gathering of information from archival research, digital mapping, representation, walking practices, interviewing and their manipulation into videos all materialise the political hole, which becomes material and spatial evidence of urbicide. The agglomeration of methods was guided by a need to understand a past event that defined the city. The political hole is then not considered to be a passive background but rather becomes a source of evidence.

The archival process, the notion of city as archive and the formation of archive have responded to the overarching research question: How can political holes help in the development of a new understanding of the urban fabric and become part of the city's history? This method is seen as a tool for the representation of the narrative of urbicide and the presentation of the accumulation of

² These data could be retrieved from further archival research into the replacing building's final construction date.

political holes as evidence of targeted demolitions. The political holes become part of the city's archive that has focused on particular built structures rather than intangible, temporal spaces of the city. The digital manifestation of this archive allows for a constant reevaluation and recording of political holes as they transform physically and functionally before being replaced by a building. What this method provides is a transferable tool for the ordering and organisation of other political holes in other cities.

The archive became a place of revelation of a personal history of Beirut, and of a familiarisation with the city in which I now live. The creation of the archive comes with its perceived limitations, where I, the creator of the archive, need to question the formation of my own archives. The archives endeavoured to encompass the counter-histories of the built fabric, which are the political holes. However, the archives are influenced by my training as an architect and my personal background and would have differed if they had been assembled by someone else – an archaeologist, for example.

Another limitation of this study is connected to its wide scope, especially in accounting for all the buildings that have been

demolished, due to the lack of archival material that records this information. Because of this, some buildings could have been overlooked and not recorded as part of the archive. Another limitation involved the interviewing method and the large scope of the study. Due to the small number of interviewees compared with the number of buildings lost, the conversations were insufficient to capture all the memories of demolished structures. However, both limitations could be rectified within the digital archive through the addition of information since the archive is seen as a living archive that can be re-evaluated on an ongoing basis.

The study of political holes as absences in the urban fabric is seen as contributing to architectural practice through, first, the consideration of these spatial absences as more than empty spaces and mere potential sites for new buildings. Instead, the study of these absences as traces of the past questions the history of the site and the reasons behind this emptiness. The architectural practitioner then engages with the process of demolition or subtraction that is often thought of as a by-product of the architectural process. In observing these political holes and their ephemerality, the architect is involved with the liminal elements of the city that make up its everyday life,

allowing for an understanding of the site as a loss rather than merely a new potential building site.

The political hole's representation through the making of a hole conducted at the initial stages of the research is beneficial for representation practices in both architecture and art practices through the study of different forms of representation of a hole that is not afforded through regular mapping techniques. Furthermore, the engagement with the political hole through practice-based methods of subtraction, walking practices, aerial view videos, photography, and interviews, as well as archival research into artists' works, has allowed for the representation of the event of demolition and the hole as a temporal phenomenon. Each method feeds into a repertoire of tools that can be used to investigate liminality in the city, and their combination leads to a thorough understanding of the facets that take part of the ephemeral and ambiguous.

These findings will be of interest to the field of architectural history in three ways. First, the subject of demolition in architectural history is often skipped over, although it is part of the evolution of cities. This exeges has demonstrated the importance of discussing demolitions and their effects on the city and society. Second, the

framing of urbicide as a defining event of the urban fabric, whereby the active demolition of buildings is recognised as a political act, allows for an understanding of the association between politics and architecture. Thus, the demolition of a building is not seen as an isolated event, but rather feeds into a collection of historical aggravated attacks against the urban fabric, leading to the demise of the social and cultural aspects of the architectural fabric of the city. The event of unethical demolition is then no longer considered as a latent process of a city, but instead belongs to a set of targeted attacks – hence an urbicide. These intentional demolitions question the power accorded to political persons in shaping the urban fabric. Third, the notion of a political hole as a temporal spatial entity expands studies of architectural history to incorporate temporal entities that appear and disappear in the city.

The value of the research lies in its challenge to encounter and represent political holes as products of urbicide and as absences in the urban fabric. Further studies might explore additional methods for representing the hole when accessible, such as 3D laser scanning technologies that would register the textural specificities of each hole or 3D modelling of the hole through photogrammetry. More

generally, studies might focus on the relationship between the archive, architecture and the city, and the documentation of its everyday lived absences.

In Beirut, the site of the explosion – the hole – of 4 August lies there, waiting. A year later, several architectural competitions³ have been initiated to try to fix and treat the site by building over it, fulfilling aesthetic attempts at hiding away the violence of the event while satisfying Easterling's reference to architects' preferred state of the tabula rasa.⁴ Perhaps, before all this, leaving the hole – sitting comfortably with it, observing it, and documenting it – can give one a sense of what the city has just survived. In doing so, this research encourages new reflections on what to consider as heritage and history, potentially allowing for the political hole, as immaterial as it is, to be considered in the national heritage and narrative of violence of a city.

⁴ Easterling, "Subtraction".

³ See, for example, https://www.architectureanddesign.com.au/news/port-of-beirut-renewal-competition and https://idarjerusalem.com/phoenix (accessed 20 May 2021).

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Appendix A

The following tables show the general questions asked during the interviews.

Personal BEIRUT INTERVIEW QUESTIONS details Experiencing Beirut's Centre Experiencing Beirut's Centre Experiencing Beirut's Centre BEFORE the war DURING the war AFTER the war 1-Would you say that you 1- Were you able to access 1- Do you remember the first knew the downtown area the centre during the war? time you visited the centre particularly well? Can you after war? say anything about that pe-2- If yes, what was the riod? reason behind it? 2-If yes, what did you feel or sense? 2- How often did you visit 3- Do you remember seeing the centre? For what purposany demolitions? If yes, 3-Is there anything else you would like to add? explain 3-Is there a particular building (s) you visited? Can you describe it/them, and share COMMENTS your memories and experiences of it? 4-Can you draw the path to the building? Can you draw the building?

BRISBANE INTERVIEW QUESTIONS

Personal details

Experiencing the buildings

Demolitions

Post-demolitions

- 1-Did you have any particular attachment to the buildings that were destroyed?
- 2- How often did you visit the building(s)?
- 3- Can you share any of the memories you had?
- 4- Do you remember any particular architectural details?

1-How did you learn about the demolitions?

- 2- Can you describe the general reactions regarding the demolitions?
- 3- Were you part of any of the demonstrations that occurred? If yes, can you share how these demonstrations took place?
- 4- Were you able to go to the sites of the demolitions? Can you describe what you saw?

1-Was there a general interest in the following phase? Or precisely in the holes that were created after?

- 2-Did you visit the sites right after? What did they look like? Or what did the city look like? Do you have any pictures of it?
- 3-Do you remember whether they were fenced off? Or were they left? Was there something particular that you remember about these holes forming?

COMMENTS

Appendix B

The following images shows the photograph before the demolition and after in the form of a collage made by the author as part of the exhibition Beyond the Surface: Beirut's Political Holes, 2019.



Figure 119: Rivoli Cinema, 1950. Photograph by Van de Poll, Willem. From photo collection of Van de Poll, National Archief CCO license, http://proxy.handle.net/10648/aeef1a26-d0b4-102d- bcf8-003048976d84.



Figure 120: 3D collage of Rivoli Cinema. By author, 2019.

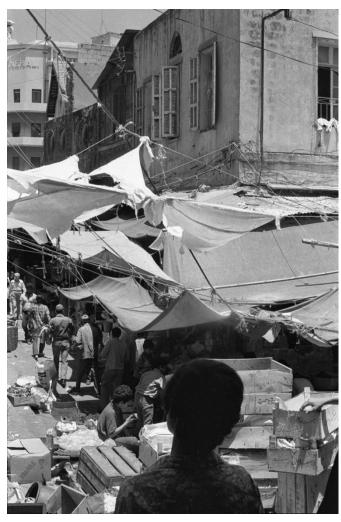


Figure 121: Souks of Beirut in Spring 1973. Photograph by Jean-Pierre Watchi. Courtesy of the photographer.

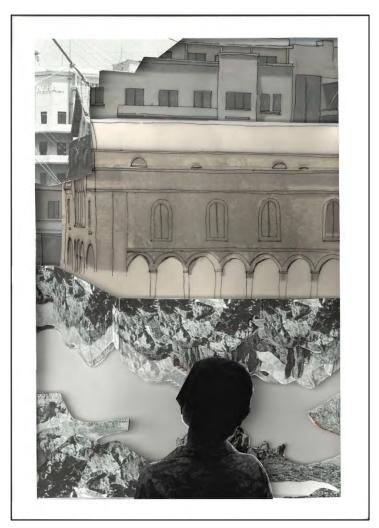


Figure 122: 3D collage of Beirut souks. By author, 2019.



Figure 123: Martyrs' Square in the 1960s. Photograph by Nancy Wong, from: Personal collection of Nancy Wong, CC License, https://upload.wikimedia.org/wikipedia/commons/6/6d/ City_square_in_Beirut.jpg.



Figure 124: 3D collage of Martyrs' Square in the 1960s. By author, 2019.

Appendix C

Table showing Brisbane's demolitions with different categories.

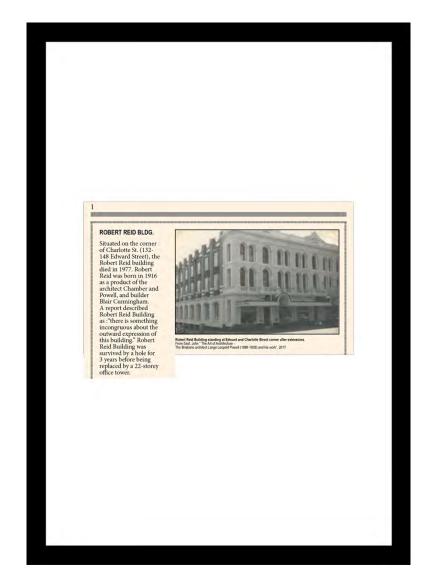
D Name	Group	Address	LOT Number	Function	Hole Size (m2)	Year of demolit	Replaced (Y/N/F	Year of replacement	Years as a hole	Replaced by
1 ROBERT REID BUILDING	Brisbane	144 EDWARD ST.	LOT 3 ON RP209571	OFFICE	1525	1977	YES	1980	3 YEARS	22-STOREY OFFICE TOWER
2 ESCA WAREHOUSE	Brisbane	59 GEORGE ST.	LOT 1 ON RP159900	INDUSTRY	2811	1977	YES	1979	2 YEARS	27-STOREY OFFICE TOWER
3 REGENT THEATER	Brisbane	167 QUEEN ST.	LOT 1 ON RP 49018	CULTURAL	1094	1978	PARTIAL	1986	_	PART OF COMMERCIAL MALL
4 BELLEVUE HOTEL	Brisbane	40 GEORGE ST.	LOT 1 ON B32444	COMMERICAL + SOCIAL	6491	1979	YES	1985	6 YEARS	PUBLIC SPACE
5 FISH RESIDENCE	Brisbane	46 GREY ST.	UNSURE	RESIDENTIAL	870	1980	NO	ONGOING	43 YEARS	inter
6 ST.MAGNUS CHURCH	Brisbane	144 BOWEN TERRACE	LOT 3 ON RP847384	SACRED	2333	1980	YES	ONGOING	43 YEARS	ROAD
7 MASONIC HALL	Brisbane	134-148 ALICE ST	LOT 19 ON BUP10338	SACRED	634	1981	YES	1985	4 YEARS	25-STOREY RESIDENTIAL TOWER
8 MORETON BAY FIG TREE	Brisbane	101 WHICKAM TERRACE	LOT 26 ON BUP5685	NATURAL	10	1981	YES	1985	4 YEARS	11-STOREY OFFICE TOWER
9 HOFFNUNGS	Brisbane	199-203 CHARLOTTE STREET	LOT 8 ON RP177809	COMMERCIAL	1839	1981	YES	1986	2 YEARS	15- STOREY OFFICE TOWER
0 BROWNS COTTAGES	Brisbane	385 ST. PAUL'S TERRACE	LOT 14 ON RP9741	RESIDENTIAL	837	1982	YES	1986	4 YEARS	2-STOREY MOTEL
1 MARTIN WILSON WAREHO	t Brisbane	200 MARY STREET	LOT 9 ON RP196746	INDUSTRY	1834	1982	YES	1986	4 YEARS	18-STOREY OFFICE TOWER
2 CLOUDLAND	Brisbane	7 BOYD STREET	GTP3852 & GTP3044*0	SOCIAL	2000	1982	YES	1994	12 YEARS	RESIDENTIAL TOWER
3 ANZ BANK	Brisbane	406 QUEEN STREET	LOT 2 ON RP61511	OFFICES	828	1982	YES	1983	1 YEAR	25-STOREY OFFICE TOWER

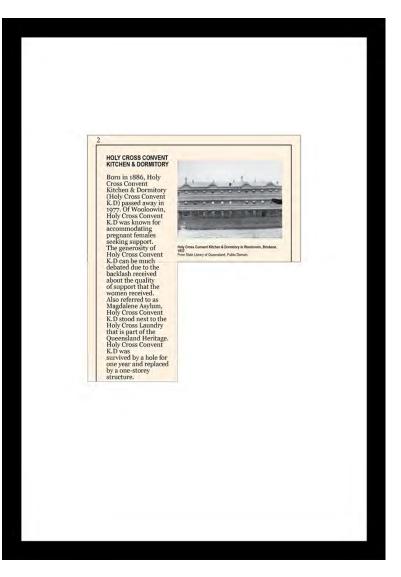
ID Name	Group	Address	LOT Number	Function	Hole Size (m2)	Year of demolit	Replaced (Y/N/I	Year of replacement	Years as a hole	Replaced by
15 LUYA JULIUS	Brisbane	95-97 EAGLE STREET	LOT 111 on SP259700	OFFICES	655	1982	YES	1987	5 YEARS	42-STOREY OFFICE TOWER
16 ADELAIDE STEAMSHIP CO	M Brisbane	175-181 EAGLE STREET	LOT 10 on SP151098*	OFFICES	200	1983	YES	2002	19 YEARS	48-STOREY OFFICE TOWER
17 HERTZ RENT-A-CAR	Brisbane	47 CHARLOTTE STREET	LOT 1 on RP188148	OFFICE	922	1983	YES	1985	1 YEAR	PARKING LOT
18 HER MAJESTY'S THEATRE	Brisbane	193 QUEEN STREET	LOT 2 on SP134044	CULTURAL	4000	1983	YES	1985	2 YEARS	COMMERCIAL MALL
19 RED COMB HOUSE	Brisbane	199 ROMA STREET	LOT 23 on SL12397	CULTURAL	1400	1984	YES	1990	6 YEARS	POLICE HEADQUARTERS
20 TRADES HALL	Brisbane	348 EDWARD STREET	LOT 4 on RP202682	CULTURAL+ SOCIAL	1394	1985	YES	1986	1 YEAR	26-STOREY OFFICE TOWER
21 CHANDLER HOUSE	Brisbane	118 EDWARD HOUSE	LOT 5 on SP135597	RESIDENTIAL	1824	1985	YES	2001	16 YEARS	15 STOREY OFFICE TOWER
22 ELDER HOUSE	Brisbane	185 MARY STREET - 26 FELIX	LOT 264 on SP140116	OFFICE	600	1985	YES	2003	18 YEARS	OAKS ON FELIX
23 SCARAMOUCHE	Brisbane	TURBOT & NORTH QUAY STRE	LOT 10 on RP813311	SOCIAL	510	1985	YES	1994	9 YEARS	FAMILY COURTS 1994
24 SIMMONS CHAMBERS	Brisbane	QUEEN STREET	LOT 41 on RP218420	COMMERCIAL	500	1985	YES	1988	3 YEARS	COMMERCIAL MALL
25 ARCADIA HOTEL	Brisbane	62 ELIZABETH STREET	LOT 41 on RP218420	COMMERCIAL+SOCIAL	500	1985	YES	1988	3 YEARS	COMMERCIAL MALL
26 COURIER BUILDINGS / CO	N Brisbane	240 QUEEN STREET	Lot 5 on RP200175	OFFICES	2127	1985	YES	1990	5 YEARS	28 STOREY-COMMONWEALTH BANK
27 BARRY AND ROBERTS	Brisbane	QUEEN STREET	LOT 41 on RP218420	OFFICES	1200	1985	YES	1988	3 YEARS	COMMERCIAL MALL
28 FORRESTERS HOUSE	Brisbane	409 GEORGE STREET	LOT 12 on SP147396	SACRED	200	1986	YES	2012	26 YEARS	BRISBANE MAGISTRATE COURTS
29 DRUIDS TEMPLE	Brisbane	347 GEORGE STREET	LOT 12 on SP147397	SACRED	200	1986	YES	2004	18 YEARS	BRISBANE MAGISTRATE COURTS
30 HALL OF MUSES	Brisbane	393 GEORGE STREET	LOT 12 on SP147398	CONSERVATORIUM+ COMMERCIAL	200	1986	YES	2004	18 YEARS	BRISBANE MAGISTRATE COURTS
31 JACKSON'S BUILDING	Brisbane	395 GEORGE STREET	LOT 12 on SP147399	UNKNOWN	200	1986	YES	2004	18 YEARS	BRISBANE MAGISTRATE COURTS

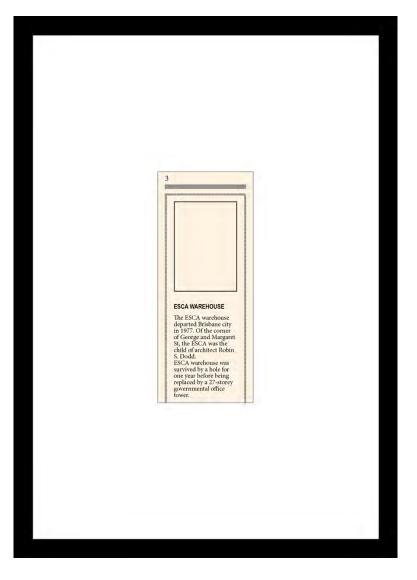
ID Name	Group	Address	LOT Number	Function	Hole Size (m2)	Year of de	moliti Replaced (Y/	N/F Year of replacement	Years as a hole	Replaced by
2 BLENHEIM HOUSE	Brisbane	383 GEORGE STREET	LOT 12 on SP147400	SOCIAL HOUSING	200	1986	YES	2004	18 YEARS	BRISBANE MAGISTRATE COURTS
33 STAFFORD HOUSE	Brisbane	385 GEORGE STREET	LOT 12 on SP147401	SOCIAL HOUSING	200	1986	YES	2004	18 YEARS	BRISBANE MAGISTRATE COURTS
34 ONE FLAT	Brisbane	355 GEORGE STREET	LOT 12 on SP147402	CULTURAL	200	1986	YES	2004	18 YEARS	BRISBANE MAGISTRATE COURTS
35 ALLIANCE CHAMBERS	Brisbane	GEORGE STREET	LOT 12 on SP147403	UNKNOWN	200	1986	YES	2004	18 YEARS	BRISBANE MAGISTRATE COURTS
36 RECREATION HOUSE	Brisbane	GEORGE STREET	LOT 12 on SP147404	UNKNOWN	200	1986	YES	2004	18 YEARS	BRISBANE MAGISTRATE COURTS
37 E.S. & A BANK	Brisbane	120 ROMA STREET	LOT 12 on SP147405	OFFICES	300	1986	YES	2012	26 YEARS	BRISBANE MAGISTRATE COURTS
38 FOLEY BROTHERS	Brisbane	ROMA STREET	LOT 12 on SP147406	COMMERCIAL	300	1986	YES	2012	26 YEARS	BRISBANE MAGISTRATE COURTS
39 PERMANENT FINANCE CO	F Brisbane	ROMA STREET	LOT 12 on SP147407	BANKING	300	1986	YES	2012	26 YEARS	BRISBANE MAGISTRATE COURTS
40 106 ROMA STREET	Brisbane	106 ROMA STREET	LOT 12 on SP147408	UNKNOWN	400	1986	YES	2012	26 YEARS	BRISBANE MAGISTRATE COURTS
41 BUMPAT BUMPA	Brisbane	GEORGE & TURBOT STREET	LOT 13 on SP168000	COMMERCIAL	700	1986	YES	2004	18 YEARS	BRISBANE MAGISTRATE COURTS
42 GEORGE & HERSCHEL	Brisbane	GEORGE & HERSCHEL	LOT 13 on SP168000	UNKNOWN	700	1986	YES	2012	18 YEARS	BRISBANE MAGISTRATE COURTS
43 SHIRLEY'S FERTILIZERS	Brisbane	92-102 ROMA STREET	LOT 12 on SP147396	OFFICES+ CULTURAL	400	1986	YES	2012	26 YEARS	BRISBANE MAGISTRATE COURTS
44 CARLTON HOTEL	Brisbane	103-111 QUEEN STREET	LOT 41 on RP218420	COMMERCIAL+ SOCIAL	1400	1986	YES	1988	2 YEARS	BRISBANE MAGISTRATE COURTS
45 YORK HOTEL	Brisbane	69 QUEEN STREET	LOT 41 on RP218420	COMMERCIAL+ SOCIAL	500	1986	YES	1988	2 YEARS	BRISBANE MAGISTRATE COURTS
46 TELEGRAPH BUILDING	Brisbane	93 QUEEN STREET	LOT 41 on RP218420	OFFICES	1400	1986	YES	1989	3 YEARS	BRISBANE MAGISTRATE COURTS
47 JIREH BAPTIST CHURCH	Brisbane	11 GIPPS STREET, FORTITUDE	LOT 6 on RP43303	SACRED	159	1986	YES	2003	17 YEARS	ABC HEADQUARTERS
48 VIEW WORLD HOTEL	Brisbane	135 STANLEY STREET	LOT 816 on SSP10740	COMMERCIAL	1500	1986	YES	2009	2 YEARS FOR EX	PO 88 FOLLOWED BY 19 YEARS AS A HOLE
49 SOUTH BANK AREA	Brisbane	153 STANLEY STREET	LOT 934 on SP251794	INDUSTRY	113126	1986	YES	1997	2 YEARS FOR EXPO	88 I PUBLIC SPACE
50 CANBERRA HOTEL	Brisbane	CORNER OF EDWARD AND AN	LOT 5 on SP115364*co	COMMERCIAL+ or SOCIAL	1300	1987	YES	2001	14 YEARS	8-STOREY OFFICE BUILDING
51 20 CHARLOTTE STREET /	T Brisbane	20 CHARLOTTE STREET	LOT 1 on RP616	CULTURAL	230	1988	YES	1990	2 Years	20-STOREY OFFICE BUILDING

Appendix D

All the following images were made by the author and are part of the Archive of Loss exhibition, 2020.







THE BEENLEIGH HOTEL

Built in October 1880, the hotel survived 97 years before dying in March 1977. Referred to by locals as the Corner Pub and later 'Moran's Beenleigh Hotel, the Beenleigh Hotel, the George and City Sts in Beenleigh. Graham Newton remembers sitting on its wide verrandah as a kid. remembers sitting on its wide verrandah as a kid. Pauline Lowe used to play pool there and wishes it was still here. Samantha Usher's grandparents would drive down from drive down from Tarragindi to enjoy drinks and the cool breezes there. Dianne Brown tried to save it as a member of the Beenleigh Historical Village and Museum but to no avail Beenleigh Hotel was survived by a hole for two years and replaced by a 2-storey council building.



REGENT THEATRE

Of 167 Queen Street, the interior of the Regent Theatre passed away on the 9th of December Theatre passed away on the 9th of December 1978. Born in 1929, Regent Theatre was a promiment member of Brisbane city. Known for the love of cinema, Regent Theatre was the first promoter of the picture palace and became the only theatre capable of staging several shows. Regent Theatre was also famous for the exquisite Spanish and Roccoo Siyle that adorned the theatre. Ray Johnson, Kerry Raymond, Cliff Greet remember the Wuritzer organ at the 2,500 seat lavish auditorium that used to play during intervals. Easily and the summer of the seat the last movie she watched. Neil Degney watched matinées there. Di Mcinyre remembers the glorious staircase.

A 'Save the Revent' remembers the glorious staircase.
A 'Save the Regent' campaign was formed in 1978 that succeeded in retaining parts of the Regent Theatre. Regent Theatres grand succeeded by a hole for 8 years and replaced by smaller cinemas.
Regent Theatre leaves behind the façade and foyer.



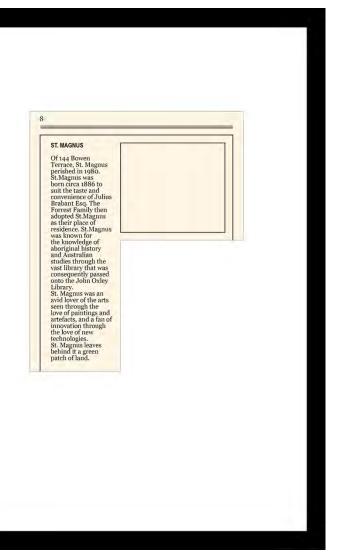
Interior of Regent Theatre on Queen Street, Brisbane, 1955. From State Library of Queensland, 135073

194

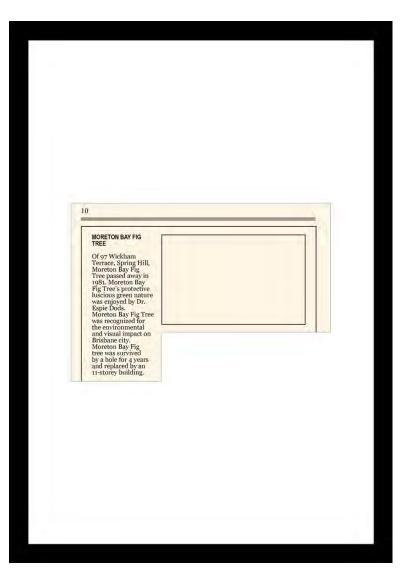
THE BELLEVUE HOTEL

The Bellevue Hotel on George and Alice Street, passed a weap, 20 of partial region of partial region

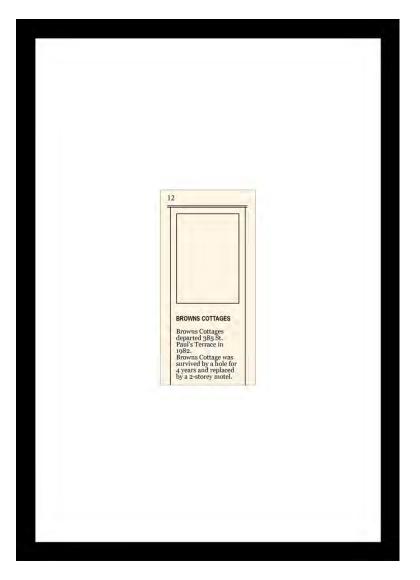
FISH RESIDENCE Located on the corner of Grey and Peel Sts., the Fish residence passed with the control of the corner of Grey and Peel Sts., the Fish Residence was child of George Fish who was memorialized by 'Fish Lane' in South Bank. The funeral of George Fish was held in the residence on the 24th of September 1925. Fish Residence leaves behind it a green patch of land.



MASONIC HALL Masonic Hall of 134-148 Alice St. passed away in 1980. The birth of the Masonic History of the Masonic December 1886 was celebrated with a big ceremony combining large family of Freemasons. On Tuesday 17th of May 1887, Masonic Hall was overjoyed with attendees in one of Mrs. Newman's monthly assemblies. Masonic Hall welcomed Freemasons till 1933 when relationships with the University of the point, Masonic Hall became a member of UQ by becoming home to its Dental and Medical School and Bagnall as the founders. Masonic Hall was survived by a hole for 5 years before being replaced by a 25-storey tower. Mesonic Half facing the Botanical Gardens on Alice Street. From BRISBANE HOME OF FREEMASONRY, (193), Soptember 12). The Wieek (Brisbane, Clid.: 1876 - 1934), p. 20.





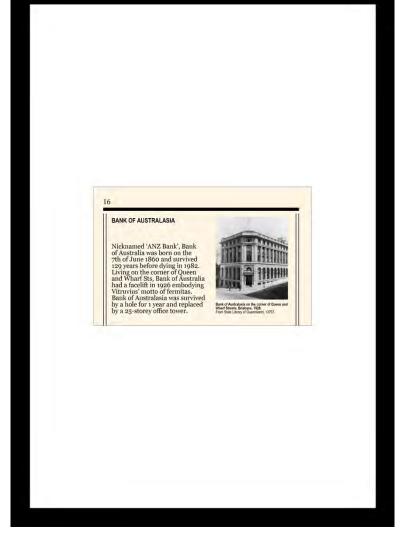


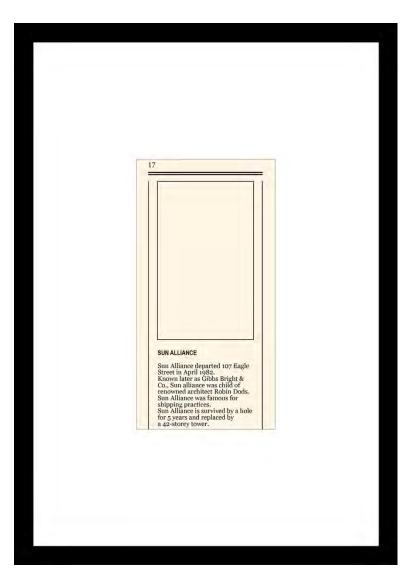
13 MARTIN WILSON WAREHOUSE MARTIN WILSON WAREHOUSE
Of 200 Mary Street, Martin
Wilson Warehouse departed
this life in 1982. Born in the
early 1900s, Martin Wilson
was adopted by several
owners. Martin Wilson was
considered a gen in the
leart of Brisbane try, the
leart of Brisbane try
the
leart of Brisbane
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of the
leart of the Martin Wilson Warehouse on Mary Street, Brisbane, 1946. From State Library of Quoensland, 119665.

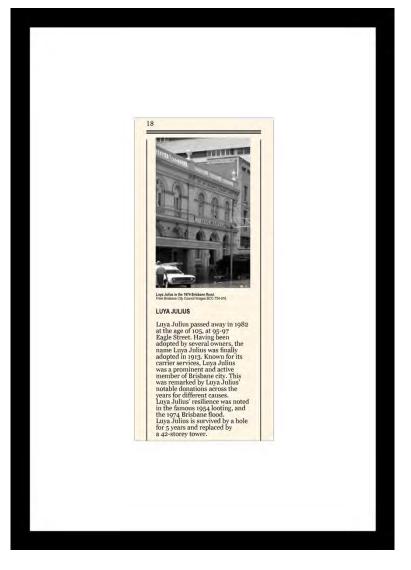
15 HOLLIS HOPKINS & Co

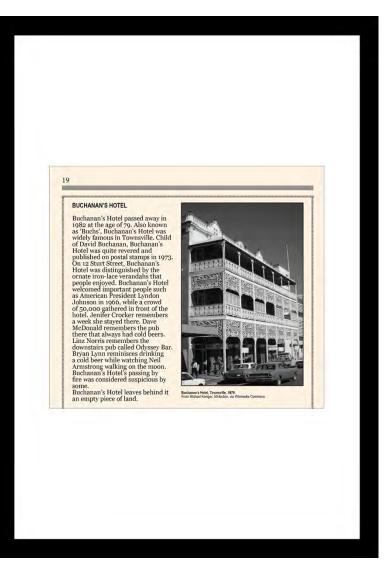
Hollis Hopkins of Townsville Sturts Street, died in 1982. Born in 1886, Hollis Hopkins was known for trading drapery and manufacturing all sorts of men's clothing. Kathy Stibbs and Morvyth Howard recall working there during the 70's. Pann Wallace worked on the top floor but hated her job. Meredith Girvan remembers visited the packing room while passing through the passing through the benutific saints. Stusan Harrington remembers these stairs as well. Hollis Hopkins is survived by a pediment with a suspended ram and replaced by Suncorp Plaza after 8 years.

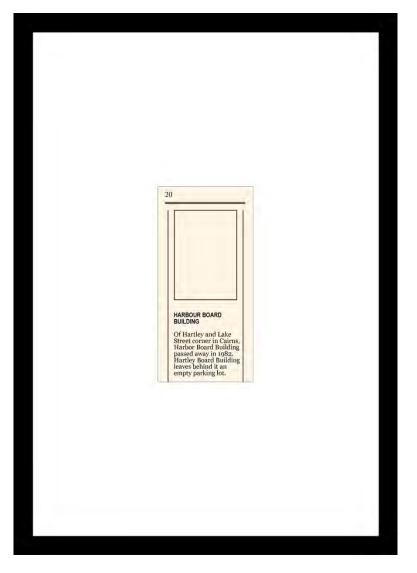




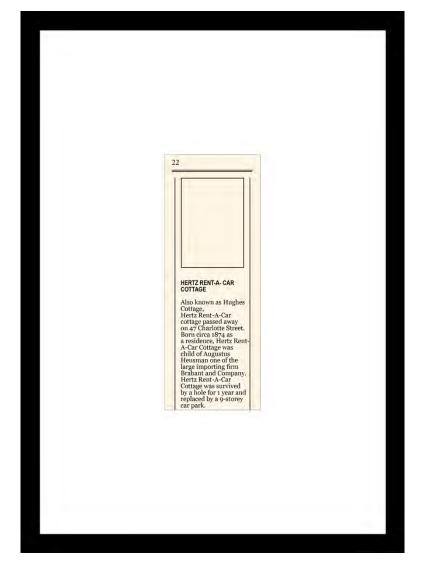












HER MAJESTY'S THEATRE

Her Majesty's Theatre passed away on the 2grd of October 1983 surrounded by its family of Brisbane protesters. Born 11888 of Brisbane protesters. Born 11888 of Brisbane protesters. Born 11880 of Brisbane protesters are the stream of the Stombuco, Her Majesty's Theatre was considered to be the largest theatre in Brisbane. Famous for the Italian Renaissance façades, Her Majesty's Theatre welcomed famous performers such as contralto singer Dame Clara Butt, pianist Ignacy Paderewski, and Sir Laurence Olivier and Vivien Leigh performed at the theatre. Singer Jon English even saw a phost when playing 'Judas' in 'Jesus Christ Superstar'. Scott Richards and Monica Nolan remember watching 'Evita' in 1982. Jacques Janek and Gregory Adams watched 'Rocky Horror'. Sean O'Brien, Cindy Lee, and Lyndh Hansen took ballet Theatre suffered a slow death as disagreement over the preservation of the façade gave Brisbanites hope over its partial survival. However, this too did not survive. Her Majesty's Theatre was survived by a hole for three years before being replaced by a shopping mall.



Her Majesty's Theater, 193 Quoen Street, Brisbane, circa 1898. From Unknown author, Public domain, via Wikimedia Commons.

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RED COMB HOUSE

Of 100 Roma Street,
Red Comb House
passed away in 1984.
Red Combetry farmer
chicken-amongst other
things-were farmed at
the centre of the city.
Bruce Pascoe used to go
buy chicks with his
grandmother. Barb
Bishop's parents used
to order deliveries from
there. Judy Wilson,
Jim Cavaye, and Sam
Bianchi remember a red
neon blinking rooster
on top of the Red Comb
House.
In 1982, Red Comb
House this particular the started to take over
parts of the first when
artists in Brisbane
started to take over
parts of the city as

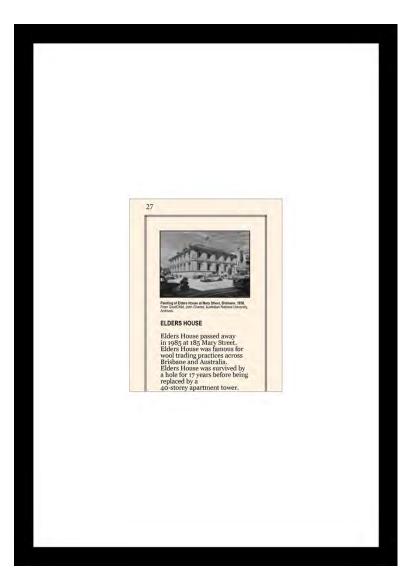
neon blinking rooster on top of the Red Comb House. In 1982, Red Comb House became known as Yone Flat when artists in Brisbane started to take over parts of the city as the comparts of the city as the city

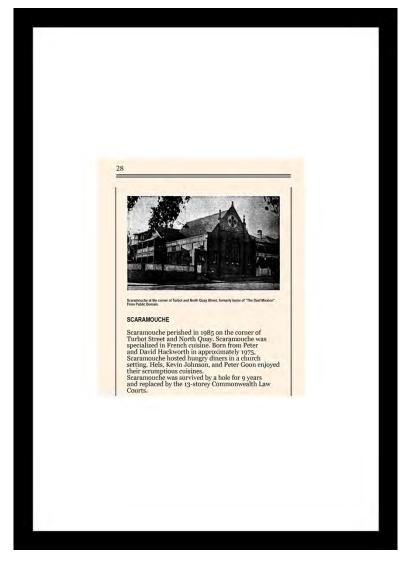


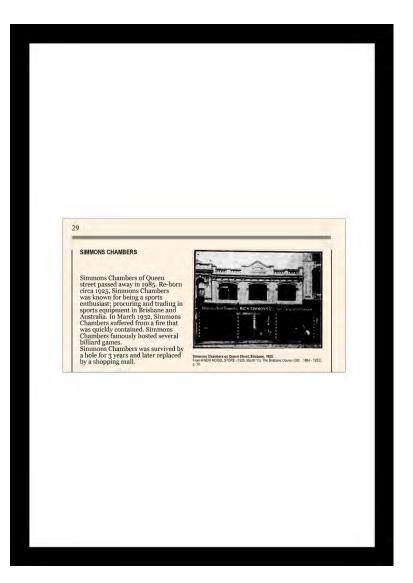
Red Comb House on Roma Street, Brisbane, 1983.

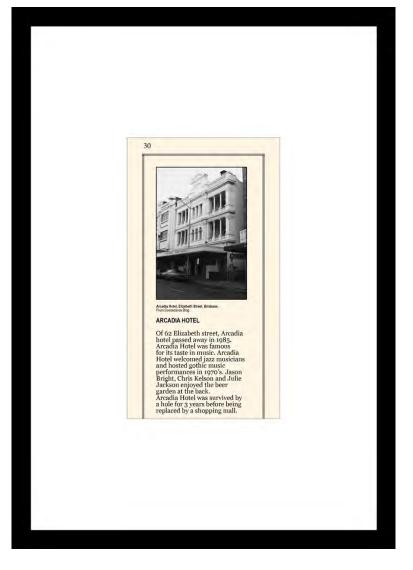
25 TRADES HALL Trades Hall departed Brisbane in April 1986. Born in 1923, Trades hall was the meeting point of Queensland's trades union members where union meetings and social and educational events were held. Adjacent to the surviving Jacob's Ladder on 348 Edward Street, Trades Hall was a symbol of unity within the Trades union. In the early 70's, the Trades Hall welcomed the youth under the name of FOCO- a club combining entertainment effective in the control of t Trades Hall with the adjacent Jacob's Ladder, Brisbane, circa 1928. From State Library of Quoensland, 71110.

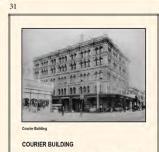












Courier buildings on the corner of Edward and Queen street departed Brisbane in 1985, Born in 1889, Courier Building was famous for its love for journalism and dissemination of news. Also known as Courier-Mail Building, Brisbanites made sure to visit the Austin & Co Hatters on the ground floor. Courier Buildings was survived by a hole for 4 years and replaced by a 28-storey office tower.

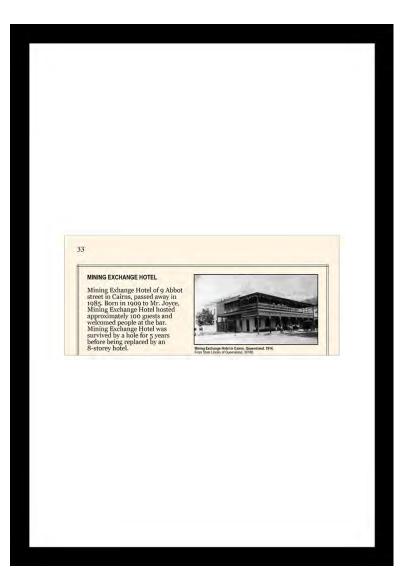
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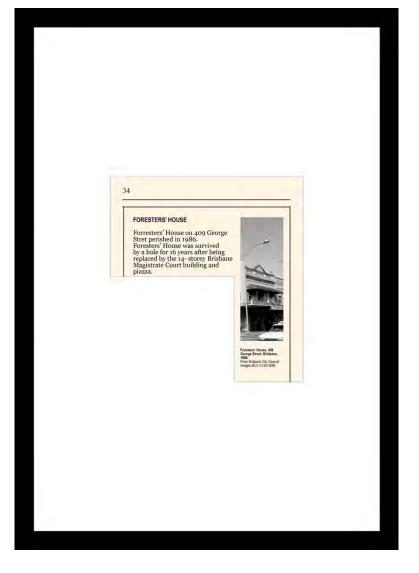
BARRY & ROBERTS

Barry & Roberts passed away in 1985 on Queen Street. Barry & Roberts was famous for providing Brisbane with a range of draperies, fabrics, and groceries. As such Barry & Roberts was known to be one of the first shopping centres in Brisbane. Barry & Roberts developed the shopping centre so as to allow for maximum lighting through light wells and wide window from back in the 1930's. Barry & Roberts had a striking use by developing demonstrations of products on the premises to advertise and attract Brisbanites. Margaret Wright and Susan Cranitch remember going to the basement to shop for groceries. Kerri Griffin enjoyed malted milks in steel cups at the snack bar and cafeteria while June Piercy loved the salmon sandwiches. Bryan Dudley had his first job there, packing groceries, while Marlene Paff worked at the weigh vegetables and fruits for customers. Barry & Roberts was also keen on developing technologies for better customer service by introducing cash carrier pneumatic tubes as Barry & Roberts was susvived by a hole for 3 years and leaves behind the famous façade as part of a shopping mall.



Barry & Roberts at Queen Street, Brisbane, 1969, From Brisbane City Council Images BCC-B54-30507.





DRUIDS TEMPLE

Of 347 George Street, Druids Temple perished in 1986. Facelitted from oblivion in 1925, Druids Temple was known for welcoming the followers of the United Ancient Order of Druids. Druids temple offered ample opportunities for meetings and systemics.

opportunities for meetings and satherings. In August 1929, Druids Temple made headlines by hosting the 'Druids Fancy Dress Dance' to the trues of jazz ounds. In December 1930, children were amused by Santa Claus celebrating Christmas. On Wednesday 27 September 1950, Druids temple entertained 200 friends celebrating the 50th anniversary of the Ladies' Boadicea Lodge.
Druids Temple was survived by a hole for 16 years after being replaced by the 14- storey Brisbane Magistrate Court building and plazza.



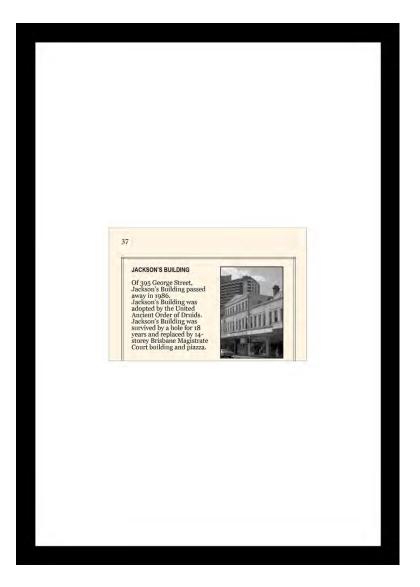
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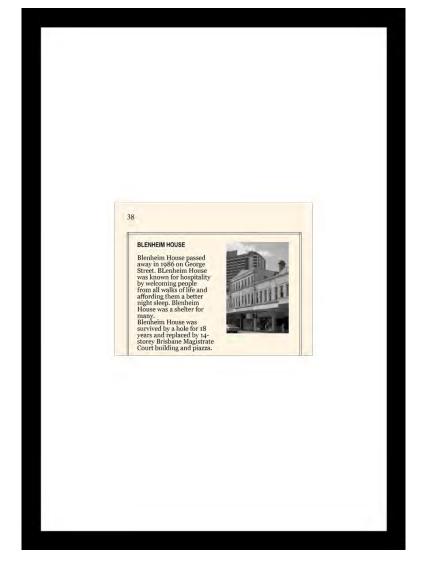
HALL OF MUSES

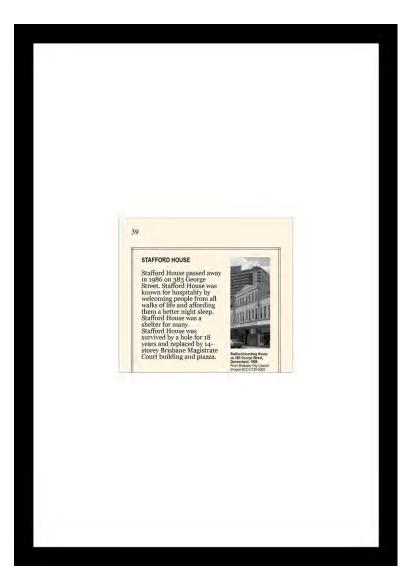
HALL OF MUSES

Hall of Muses sadly passed away in 1986 at 939 George street. Hall of Muses was known to be the first of th exhibitions, readings, and plays. Hall of Muses was survived by a hole for 16 years after being replaced by the 14-storey Brisbane Magistrate Court building and piazza.

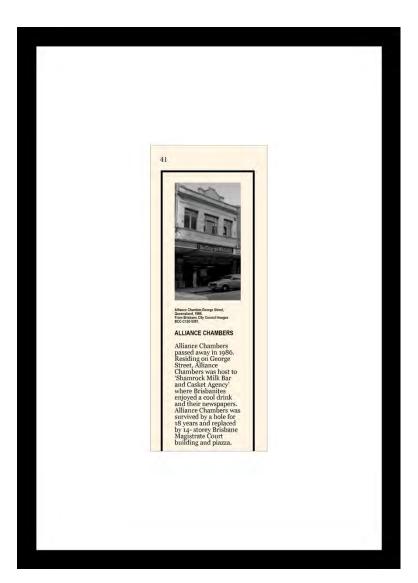
Hall of Muses on George Street, Brisbane, 1988, From Brisbane City Council Images BCC-C129-5302

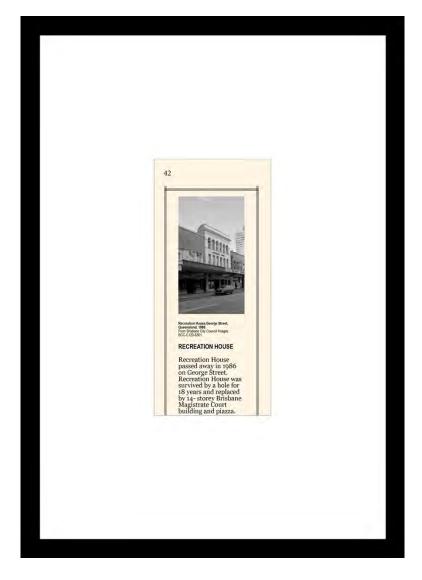


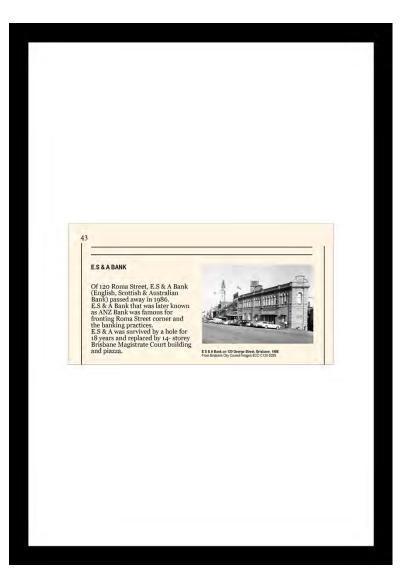




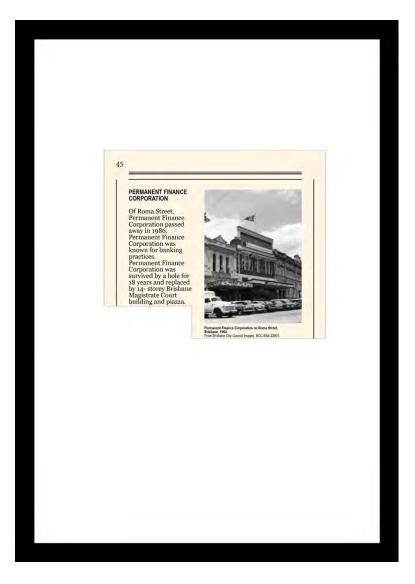




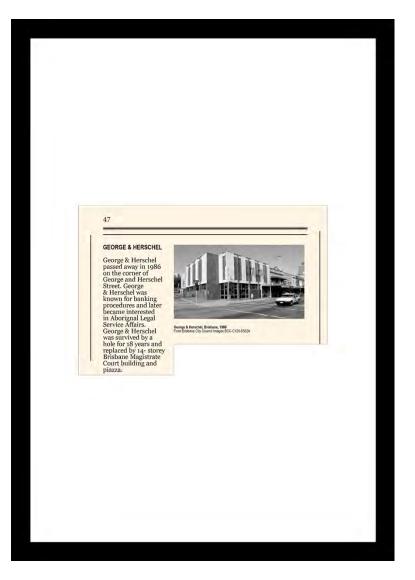


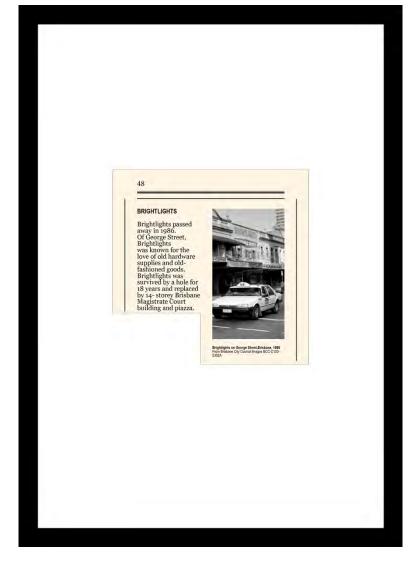


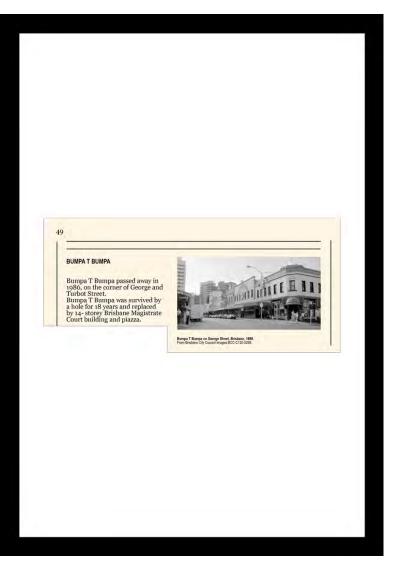












CARLTON HOTEL

Carlton Hotel lived 101 years before passing away in 1986. Born in 1885, Carlton Hotel was centrally located in Queen street and extended to Elizabeth Street. Calton Hotel was famous for the intricate cast iron balustrades of the overhanging almost 200 visitors, in 1937 Carlton Hotel was known for the technological advances by having a bathroom, foilet, and telephone in every froom.

room.
In 1929, Carlton's interest in technology was developed further when the Carlton Cabaret was transformed into the 'Carlton Theatrette'- Brisbane's first newsreel theatre. Jim Benzie and Jack Frost were introduced to 'The Three Stooges' at the Carlton Theatrette.
Carlton Hotel's versatile nature allowed for several pubs to open such as the basement Wilson's pub 'Interest and the several pubs to open such as the basement Wilson's pub 'Interest and the several pubs to open such as the basement Wilson's pub 'Interest and the several pubs to open such as the basement Wilson's pub 'Interest and the several pubs to open such as the basement Wilson's pub 'Interest and 'Interest and





Carlton Hotel on Queen Street, Brisbane, 1985. From Brisbano City Council Images BCC-T54-93934.

YORK HOTEL

YORK HOTEL

Born in 1929, York Hotel

Born in 1929, York Hotel

survived 57 years before

passing away in 1986.

York Hotel later known

as New York Hotel, was a

prominent member of Queen

Street and was distinguished

by its entrance that was a

raised curved section in the

awning over the footpath.

York Hotel welcomed women

in the Ladies Lounge. Ross

Turner and Chris Kelson

remember the Madison

Square Garden' pub or

Maddy' where they had

80c beers to start off the

night. Richard Jeffrys, Sue

Carman, Rita Shubert, Marisa

Brennan, and Jeff Denaro

remember its caged elevator.

Lorraine Manteit and Sue

Kratzmann remember the

scrumptions seafood buffer

laid out. To many Brisbanites

scrumptions and the proper

layes, and Tancy Smith

New York Hotel was their

first experience of a night

club. Carlton Hotel enjoyed

performances by Allniters,

John Cooper Clarke, Simo

Gallagher to name a few.

York Hotel was survived by a

hole for 2 years and leaves

behind the famous façade as

part of a shopping mall.



York Hotel on Queen Street, Brisbane. From Davosdavos Blog

52

TELEGRAPH BUILDING

Of 93 Queen street, Telegraph Building passed away in 1986. Telegraph Building was famous for the production of The Telegraph Europe as Newspaper. Also known as Newspaper House', Telegraph Building extended to Elizabeth Street and was distinguished by its eclectic façade. Telegraph Building remained home for the newspaper production till 1965 before moving elsewhere. elsewhere.
Telegraph Building was
survived by a hole for 2
years and leaves behind the
famous façade as part of a shopping mall.



SHIRLEY'S FERTILISERS

Shirley's Fertilisers perished in 1986 after being a prominent member of Brisbane's art scene. Born on 92-102 Little Roma Street, Shirley's Fertilisers was famous for encouraging farmers' crop by supplying fertilisers all year round. More impressive and in August 1988, Shirley's Fertilizers love for the Brisbane art scene became Fertilizers love for the Brisbane art scene became apparent transforming into an art centre, welcoming a fashion shop, a photographic gallery, a dance studio, and a work area for artists. Led by Lehan Ramsay, Robyn Gray and Anna Zsoldos Shirley's Fertilizers invited the artist community and was known as community and was known as "The Observatory Gallery'. Artists included Ivan Nunn, Rose Mere, Stephen Mackerras, Marion Drew, Nunn, Rose Mere, Stephen Mackerras, Marion Drew, Penny Algar, Carmen Aquilina, Linda Rance, John Stafford, Richard Stringer, Joanna Greenwood, Jay Younger, Mark Webb, Lindy Collins, Phyllis Paterson, John Mansfield, Zip, Mark Ross, Despina Macris, Anna Bourke, Sheridan Kemedy, Michelle Andringa, Jeanelle Hurst, Jane Richens, Virginia Barratt, Peter Anderson and many others. On the 23rd of March 1986, 'Demolition Show' was held at the gallery inviting artists and Brisbanites to take part in Shirley's Fertilizers training days. The show was in response to the demolition of buildings that were curring all over Brisbane city and Queensland. Shirley's Fertilizers therefore took, part in these demonstrations against the ruling class against the ruling class' systems of growth and development. Shirley's Fertilizers was survived by a hole for 18 years before being replaced by the 14- storey Brisbane Magistrate Court building and piazza



Shirley's Fertilizers on Roma Street, Brisbane, 1939. From A KEY INDUSTRY (1939, August 17). The Telegraph (Brisbane, Old.: 1872 - 1947) p. 20.

54

20 CHARLOTTE STREET

20 Charlotte Street passed away in 1986. 20 Charlotte Street was 20 Charlotte Street was originally known for 20 Charlotte Street was later known as 'THAT Contemporary Art Space' amongst artists. 20 Charlotte Street was generous to invite artists and provide a space for exhibitions, and ten studio spaces. Led by artist studio spaces. Led by artist with the street was generous to invite studio spaces. Led by artist studio spaces. Led by artist Street was considered to the street was considered to the street was street with the street was street many artists. Some of the artists were Anne-Marry Reaney in collaboration with Aboriginal women who installed 'From the Margins' in 1986. 20 Charlotte Street's hospitable nature allowed for interactions to occur amongst artists artistics artistics. artists, architects, and designers as architect Micheal Thomson recalls. 20 Charlotte Street was survived by a hole for 4 years and replaced by a 20-storey tower.



20 Charlotte Street seen at the end of the laneway between Pancake Manor From Rollman, Louise CURATING THE CITY: UNPACKING CONTEMPORARY ART PRODUCTION AND SPATIAL POLITICS IN BRISBANE, PhD, 2018.

VIEW WORLD HOTEL

Of 135 Stanley street, View World Hotel passed away in 1986. Also known as Atlas Hotel, View World Hotel was known to many in the South known to many in the South Bank area. Living on the corner of Stanley and Russel Street Brent Sturmont, and Mark Durl Senior enjoyed drinking beer and meeting up with friends. View World Hotel enjoyed entertaining guests of all ages, even school goers who used to hide in a space invaders' room when police visited. Although View World Hotel's reputation was not Hotel's reputation was not the best amongst some, nevertheless fun memories remain with others. View World Hotel was survived by a hole for a survived by a note for a year temporarily for the Expo'88 and then remained a green patch for 22 years before being replaced by a four-storey news network building.



View World Hotel on Stanley Street, Brisbane, 1985. From Brisbane City Council Images, BCC-C120-4625

CANBERRA HOTEL Canberra Hotel passed away in 1987 on the corner of Edward and Ann Street. Born in 1929, Canberra Hotel was renowned for welcoming 400 guests and and attracted around 450,000 people. Canberra Hotel was famously conservative, abstaining from service. famously conservative, abstaining from serving alcohol. This was obvious in The Lamplight Bar that was specialized in serving scotic non-alcoholic drinks. Perched at the top of Edward Street, Canberra Hotel stood tall taking advantage of the city's skyline, and becoming city's skyline, and becoming the company of the control of the co inotel. Because of these characteristics, Canberra Hotel attracted regional Australian fans, as often being referred to as "city hotel for country people". Bill Wittaker from Mackay stayed there with his parents. Lyn Walsh's great uncle would come down from North Queensland for business and stay there. Canberra Hotel also supported local businesses by the supported local businesses by the supported local businesses by the support of the support of the supported local businesses by the support of accommodated for different social groups in the large hall on the ground floor level such as the Brisbane Bushwalking Club, and Church Youth Club. This hall along with the non-alcoholic policy would attract many school dances and weddings. Ken Smith had his wedding there. Lorraine Patterson attended a cousin's wedding, thorically, Sir Joh Bjelke Petersen's wedding, thorically, Sir Joh Bjelke Petersen's wedding was held there. In 1985, Camberra Hotel changed stances toward alcohol allowing intake in different clubs, Morticia's Nightchub, and The Tankstand were some of the bars that

were some of the bars that benefited from this change as Paul Lynch and Mark Raguse remember. Canberra Hotel was survived by a hole for 17 years and was replaced by an 8-storey office building.



Camberra Hotel on the corner of Edward and Ann Street, Brisbane. From State Library of Queensland, 191785.

