

New Agency:

Re-imagining the divisive formality of
Jerusalem's urban boundaries

by

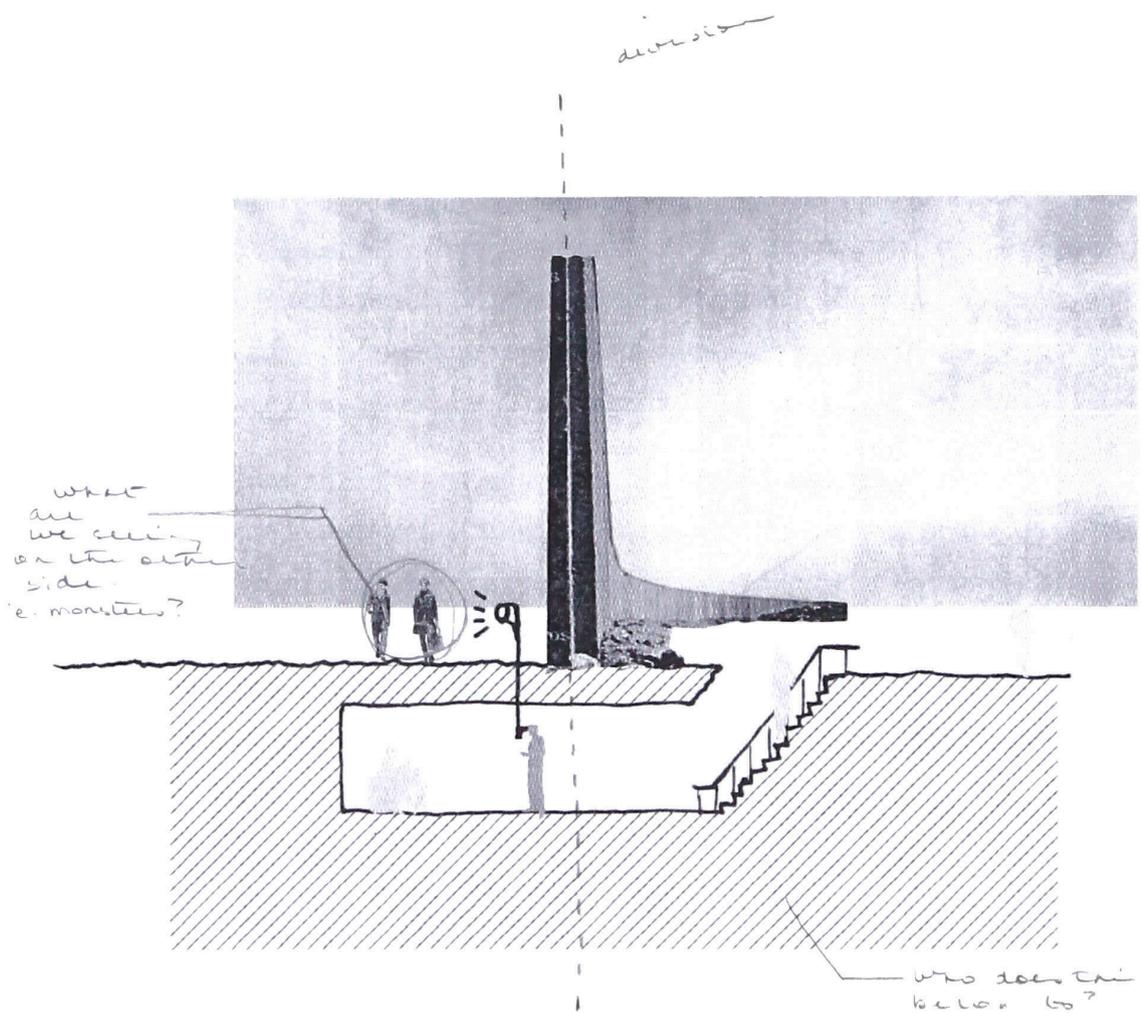
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The Periscope Café of Other Clarity - Nestled under the Separation Barrier in Jerusalem, the Periscope Café offers patrons a comfortable distance with which to view 'others' living beyond the wall. The passerby is aware of the voyeur underground, however, is unable to see who is viewing them. What might be perceived across the great divide?

ABSTRACT

Architecture is still, rather stubbornly, a discipline preoccupied with a mythological formulation of what architects have to offer the world - a world increasingly rife with fear, conflict, and violence. Whether they are grand visions for new urban districts, skyscrapers pushing the boundaries of visual stability, or sustainable designs for low-cost housing, architects are struggling to transcend their considerably introverted, artificially-autonomous realm of practice, research, and critical discourse.¹

The role of the architect as active agent of social change has long since been established and continues to evolve; new forms of architectural agency continue to emerge. Humanitarian crises, urban conflict zones, and environmental issues are readily addressed with written commentary, edited compendiums, and dedicated think tanks. I wonder: is this all architecture has to offer an increasingly complex, rapidly evolving world fraught with friction and strife? Might our seemingly disparate and uncoordinated attempts at critique and insight be reworked, given more tooth if you will, in such a way as to provocatively confront?

I wish to propose an extension of agency in architecture with a markedly overt, almost aggressive re-orientation in which the current boundaries of the discipline are effectively blurred and, more importantly, surpassed in order to actively address the real contingencies of an urban border condition. How can architecture, with its isolated paradigm and highly specialized speculative tools, be re-purposed to offer a new perspective on an extremely complex and politically charged situation? Might a new degree of architectural agency be possible?

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PROLOGUE - The Insight of Naivety

The ensuing architectural investigation is a continuation, both directly and indirectly, of projects undertaken during my studies in the graduate program at Carleton University's Azrieli School of Architecture and Urbanism.

I have been extremely fortunate to participate in several design studios that have actively challenged the applicability of architecture within politically-charged urban settings. Whether designing architectural masques and a childhood theatre for the missing cultural forum at the political centre of Germany in Berlin's *Band des Bundes*, or proposing conjectural 'thickenings' for Jerusalem's concrete seam in a "Conflict and Architecture" themed studio investigation, I have effectively grappled with the ability, or perhaps more adroitly articulated, the seeming inability, of architecture to sensitively address the complex issues of a given urban setting. This investigation is borne out of a personal feeling of inadequacy, particularly a frustration with the tools proffered by my architectural education with which I am expected to comprehend and effectively tackle highly charged and politically-loaded urban situations.

The architectural exploration contained herein is not an attempt to propose solutions to a world full of boundaries, nor to a fractured urban centre in the Middle East. I wish to explore, both seriously and critically, but also intuitively, the applicability of architecture to a complex, politically-charged urban boundary condition. I do not pretend to be aligned with, nor particularly well versed in, any fields or disciplines related to the scope of this investigation - I can never fully comprehend the depth or scope of the political, socio-economic, cultural or ethnic complexities of the Arab-Israeli conflict, therefore do not claim to do so. I must concede, therefore, that there is a certain naivety inherent in my exploration, an ignorance if you will, that will hopefully add to the degree and freedom with which I can extend the limits of agency. Perhaps architecture can become a relevant, current, and active milieu within which to propose and ideally affect change in the spatially fragmented urban realm of Jerusalem. Is this what we might call the insight of naivety?

INTRODUCTION - Issue, Agency, Architecture

With the advent of developed countries' increased need for political, economic, and territorial security, the movement of people across boundaries and borders has become a highly contentious issue. Throughout the world there exists a complex set of visible and invisible mechanisms used to segregate and divide along pre-determined lines of power. Concretized boundaries and secured borders are only one means of division in a series of carefully planned, politically mandated, and precisely calculated measures aimed at explicitly controlling access. These physical barriers play an increasingly important role in the global doctrine of inclusion and exclusion.

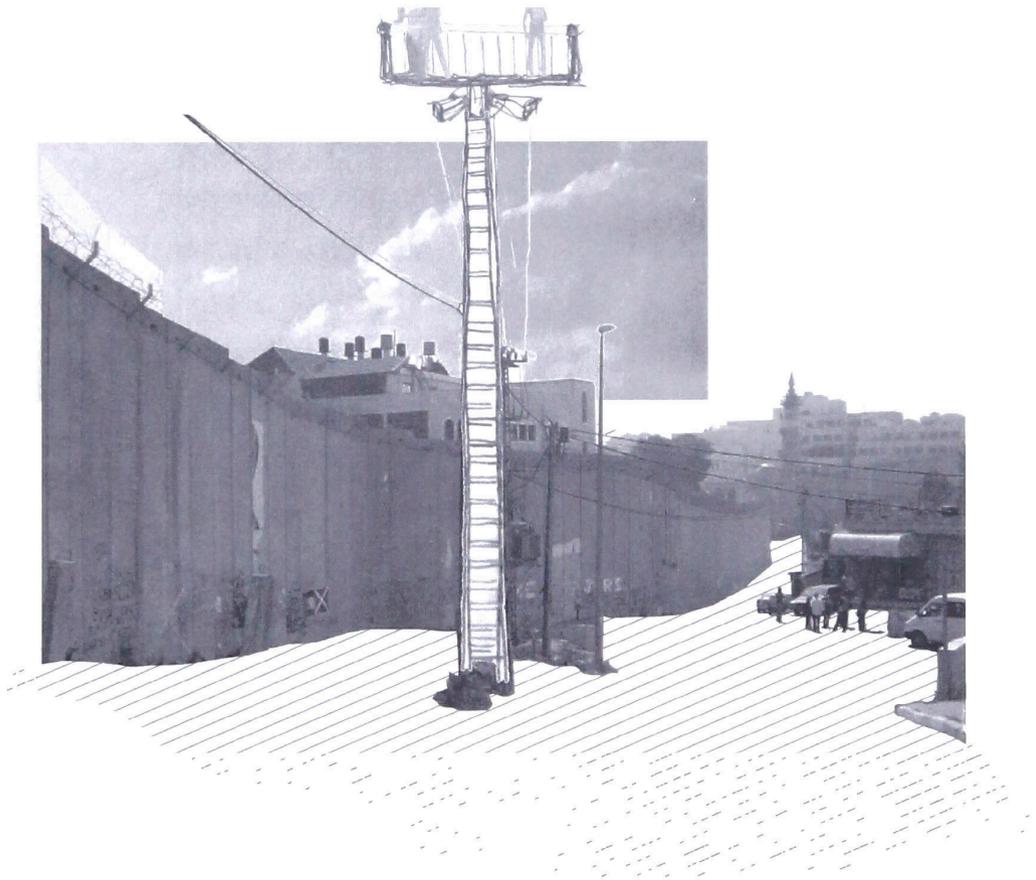
Architect, writer, and Associate Professor at UCSD in California, Teddy Cruz refers to this division as "The Political Equator." He articulates that the post-9/11 world has produced a new, reconstituted global border between the Developed and Developing Worlds - a division that has been freshly re-conceptualized by author and national security analyst Thomas Barnett's *The Pentagon's New Map*. Cruz states that along the border between "The Non-Integrating Gap" and the "Functioning Core" we are witnessing how societies of overproduction and excess are barricading themselves against the sectors of scarcity they have produced through political and economic indifference. An increased migration of people across this global border is shaping an unprecedented illegal flow from the non-integrating gap as migrants attempt to move towards strong economies at the functioning core.¹ Concrete barriers, boundaries, and secured border conditions have been created to stem this flow of people as well as to protect the political and economic interests of the world's wealthiest nations. Such exclusionary strategies have had many global repercussions, however, at the micro-scale, they detrimentally affect people and lives, individuals and families. This is particularly the case where the political equator converges with the twenty-first century metropolis; today's border communities are becoming the battleground where strategies of control and tactics of transgression, formal and informal economies, and legal and illegal occupations meet.²

Agency is defined as the capacity and means of acting or of exerting power.³ For the purpose of this investigation, the concept will be put to work by implanting it within the disciplines of architecture and urbanism. Architectural agency, therefore, furthers the notion of architects as 'agents of change' - change that can take place at the many levels within, and arguably outside, the social and political milieu the discipline already operates in. A proposed 'new agency' will explore key 'active' precedents and, through

critical analysis, combine and re-tool existing strategies in order to present a potentially fresh and alternate framework outside the established modes of operative change.

According to Wendy Pullan and the UK based interdisciplinary think tank *Conflict in Cities and the Contested State*,⁴ hard divisions such as walls and fences are constructed to bring short-term security for a particular segment of the city's population, but have resulted in unintended consequences, such as the creation of frontier areas, population change, and the emergence of uncontrolled enclaves.⁵ It is within this setting, specifically the architectural realm of Jerusalem, that this thesis will test the applicability of a new type of agency.

This investigation maintains the working assumption that conflicts in cities cannot be completely eradicated: cities, whether border urbanisms or not, are inevitably going to be arenas of conflict. Pullan claims that the aspiration of a wholly harmonious city is un-realistic due to the high concentration of people and through the competition for limited resources and symbolic locations.⁶ This can be said of many cities, but those such as Jerusalem, San Diego/Tijuana, and Belfast, to name a few, will continue to be affected by politically mandated division and fragmentation. But is the solidity, the irreducible architectonic given of the wall not breachable? Is there perhaps another way of looking at the present divisive formalities of Jerusalem's urban composition? The question thus becomes: how can conflict and formal division in the urban arena, such as that exhibited in Jerusalem, be channeled into constructive forms of difference, in terms of ethnicity, religion, society, or politics, and become a positive aspect of life in the city?⁷ Furthermore, how might a reappraisal of the arguably uncoordinated strategies already developed, from an architectural perspective, be assessed and re-tooled in order to provide a fresh critical outlook? What might this look like?



The Ascent of Abject Contemplation - This lookout, strategically perched next to the Separation Barrier in Abu Dis, offers adventurous climbers the chance to see meandering 'thinness' in all its glory. This anti-tourist destination is sure to be frequented by those daring photographers and over-zealous reporters looking for the next-best vantage point.

1/ ARCHITECTURE OF CONFLICT

In a precautionary world, the future is dominated by dangers rather than possibilities. Future threats become the cause of present changes. We live with the *telos* that is constantly directed towards a catastrophe. If one threat is averted, there is always an infinity of new ones in the offing. There are no limits to the possible extent of combating all of these dangers.

- Lars Svendsen, *A Philosophy of Fear* (2008), 71.

As is the case with any description of historical events, there are many differing accounts of the details, reasoning, and consequences leading up to, forming, and perpetuating the Israeli-Palestinian conflict. The term 'conflict' itself has become ever more contentious when discussing the current state of affairs between Israel and its neighbours: the concept attempts to actively encompass and reduce the increasingly large, complex, and culturally-loaded nature of the politics, players, and geographies contained therein. In order to present a clear and concise background for the architecture project to follow, sources from various professionals including historians, anthropologists, architects, urbanists, and interdisciplinary research teams have been referenced in order to articulate the 'case' within which to test the applicability of a new agency. One must not forget, however, that the complex history of Israel and Palestine cannot be isolated nor separated from the broader histories of the Middle East or the world.

This investigation will take a side and that is the side of humanitarian concern. To this end, the following introduction to the Israeli-Palestinian conflict, and the ensuing description of the abject fragmentation in the West Bank and Jerusalem, take a pro-Palestinian angle. Why take sides you might ask? Architects, as agents of change, must isolate those injustices that need our attention - they must establish an actual need in order to become effective operatives in a world replete with fear, division, and violence. Pertinent events and policies have been carefully chosen and compiled in order to provide a general overview of the major historical milestones that have led to the creation of the contentious border zone of greater Jerusalem.

Foundations of Division: Israel and Palestine



1.2 - Jewish ghetto in Rome circa 1889 showing the poor living conditions facing Jews in late nineteenth century Europe. Source: <<http://chefwalter.blog.com>>.

The depth of the present social, political and religio-ethnic divisions between Palestinians and Jews have been over a century in the making. In the late 19th century, discrimination, violence, and poor living conditions facing Jews in their European and Russian communities led to the founding of Zionism, a nationalist movement that supported a return of Jewish peoples to the biblical lands of Israel. One of the main goals of this movement, and the ensuing emigration was to form an autonomous Jewish nation-state in which Jews could freely practice their religion and have the right to, and protection afforded by, self-governance.¹

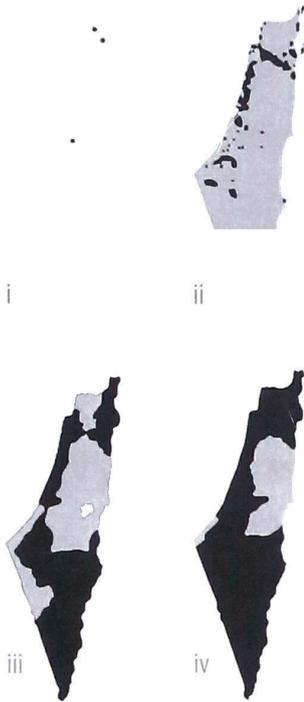
Populated since the expulsion of Jews in 71 AD, Palestine was largely inhabited by Arabs under the governance of the Ottoman Empire (1516-1918) at the turn of the century. *The Jewish National Fund* (1901) and later the *Palestinian Land Development Company* (1908) were established to purchase and develop land in Ottoman Palestine for the re-settlement of the Jewish people.² The early Jewish settlements of the late 19th century and early 20th century caused little anxiety in the region as they were too small in number to detrimentally affect the livelihood of native Palestinians; any initial opposition to Jewish immigration and land purchases was unorganized and rapidly subsided once local Arabs realized that Jewish land-owners would allow them to work the land and keep their culture.³

In November 1914 the Ottoman Empire entered the First World War on the side of Germany.⁴ Quickly realizing their own interest in preserving and extending strategic and economic interests in the Middle East, the British government took the opportunity of war to secure allies and influence the region by appealing to the aspirations of the Empire's subjects. The British strategically held discussions with both Arabs and Jews in which support for Allied war aims was sought in return for pledges of support for the self-determination of each stakeholder. Secret arrangements, such as the *Hussein-McMahon Correspondence* (1915-16) with the Arabs and the *Sykes-Picot Agreement* (1916) with the French, ensured that the future partition of the Ottoman Empire

was quietly negotiated before the war came to an end.⁵ The British Government's subsequent *Balfour Declaration* (1917) immediately raised anxieties as it clearly "viewed with favour" the establishment of a national home for the Jewish people in Palestine.⁶

After the conclusion of WWI and the ensuing fall of the Ottoman Empire, the British were given a mandate to govern Palestine by the newly formed League of Nations. Contradictory or conflicting promises contained in secret arrangements made by Britain, during and after the war, resulted in a postwar period rife with hostility, misunderstanding, and confusion.⁷ At the beginning of the British Mandate (1920-48), both Arabs and Jews of Palestine had reason to believe that Britain would favour their respective, yet clearly different and opposing, national claims.⁸ Zionist policies contained in the Balfour Declaration, such as limiting Arab labour within Jewish settlements, were seen as directly undermining Palestinian livelihood. These policies prompted protests and riots amongst the Arab population. In the face of a new Arab hostility, *Haganah* or "the Defense" was formed to defend the Zionist project as the British were perceived to be doing little to counter Arab resistance.⁹ Within a few years, as events unfolded and violence between Arabs and Jews intensified, both sides felt betrayed by Britain.¹⁰

Throughout the 1930s, increased violence against Jewish communities was countered by the creation of militant Jewish groups, such as the *Irgun*, which responded in kind with bus and market bombings in Arab centres. Already high tensions, combined with a massive influx of approximately 250,000 Jews to Palestine with the rise of Nazism in Germany, triggered the Arab Rebellion (1936-39) amongst the Arab majority of Palestine.¹¹ The combination of the British 1939 *White Paper on Palestine*, which made further Jewish immigration to Palestine illegal, and the ensuing increased, direct, and violent persecution of Jews leading up to the Holocaust in Europe, brought Palestine to a state of near constant violence between Zionists, landed immigrants, and native Palestinians.¹²



1.3 - Key maps of Israel showing the gradual proliferation of settlers and control: i) 1880 ii) 1937 iii) 1947 iv) 1948. Source: Shoshan, Malkit. "Key Maps of Israeli Control." Atlas of the Conflict 199.

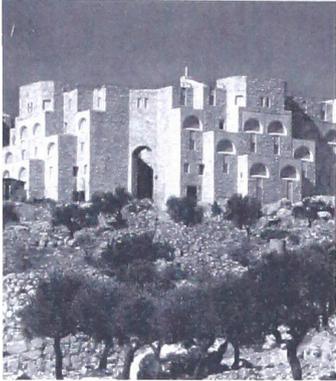
The Second World War was a pivotal point in the history of twentieth-century Palestine. The country constituted under the previous mandate ceased to exist and a new era began as the struggle between the Arabs and Jews of Palestine now became part of a general Arab-Israeli conflict.¹³ Both Palestinian Jews and Arabs, for the most part, supported the British War effort against the Germans, however, once the immediate threat to the British receded after the Allied success at el-Alamein in 1942, hostilities resumed in Palestine.¹⁴ To further complicate matters, by 1946, the Allied powers had the staggering task of dealing with nearly 250,000 Jewish Displaced Persons. Although Americans might have felt an obligation to rehabilitate the survivors, they were not, it seems, willing to admit them to the United States. Despite direct American and Zionist pressure, Britain was even more reluctant to admit Jewish refugees into Palestine.¹⁵ After increased militant Zionist organization and the bombing of the *King David Hotel* (Britain's regional military HQ) in Jerusalem on June 29, 1946 by the *Irgun*, the British government had no choice but to refer the Palestinian question to the newly formed United Nations.¹⁶

In 1947 the United Nations General Assembly voted to partition Palestine, separating the region into Arab and Jewish states with Jerusalem as an international city supervised by the U.N. Upon Israel's declaration of independence in May 1948, the newly formed Israeli state was invaded by units from the armies of Egypt, Syria, Lebanon, Transjordan, and Iraq.¹⁷ With the cessation of ensuing hostilities at the behest of a UN-sponsored armistice in 1949, Israel possessed twenty percent more of Palestine than it was originally allotted in the UN partition plan. The Armistice Settlement included the creation of the often-cited Armistice Line, or Green Line, between Israeli and Jordanian forces in the West Bank. Newly established Israeli control of West Jerusalem forced nearly 60,000 Arab residents to flee.¹⁸

After living in a state of near-constant warfare with its Arab neighbours for nearly twenty years, Israel launched a large-scale invasion, known as the Six Day War, on June 5, 1967. It captured the Sinai Peninsula, the Golan Heights, and all of Palestine to the west bank of the Jordan river, including the entire holy city of Jerusalem.¹⁹

The Geography of Occupation

On November 22, 1967, the United Nations passed *Resolution 242* calling for the withdrawal of Israeli forces from occupied Arab lands in exchange for peace and recognition of Israel. The resolution did not, however, specify the amount of land to be evacuated nor actively address the Palestinian right of return or self-determination.²⁰ In the following years, Israel and surrounding Arab countries failed to reach any immediate semblance of normalcy as the region quickly became embroiled in Cold War posturing, war efforts, and confrontations; the United States maintained their regional interests by providing support to the Israelis and the Soviet Union actively intervened in Egypt.²¹



1.4 - Architect designed hilltop cluster in Gilo. Salo Hershman, 1972. Source: Weizman, Eyal. *Hollow Land*, 35.

New settlements and communities for Jews in the West Bank began appearing soon after the beginning of the occupation, however, construction intensified and extended geographically during the 1980s. Settlements were strategically located on summits, allowing them to function as observation points overlooking cities, towns and villages below.²² In *Hollow Land: Israel's Architecture of Occupation*, Israeli architect and author Eyal Weizman argues that this “logic of visibility,” and the expressly planned tactic of “visual domination” was not only important to demonstrate the occupation’s power, but also to make the colonized internalize the facts of their domination.²³ Settlement planning took a simultaneous approach, rather than sequential, and the countryside soon became “inscribed by two symbiotic and synergetic instruments of territorial expansion: the settlement point and the road network.”²⁴ Ariel Sharon, then head of the Ministerial Committee for Settlement and often-cited ‘architect’ of the occupation, aspired to establish an entire skeleton for the geography of occupation by presenting ineradicable facts on the ground that would later evolve and be consolidated.²⁵ Considering Sharon’s previous military experience, Weizman claims that battlefield terms such as strongpoint, advance, penetration, encirclement, envelopment, surveillance, and control migrated from the military to the civilian sphere. “The mobile home and later the small red-roofed single family house replaced the tank as a basic battle unit; homes, like armoured divisions, were deployed in formation across

occupation • **1a** the act or process of taking or holding possession of a place (a country, district, etc.) by military force; seizure. **b** the state or time of this. *Canadian Oxford paperback dictionary.*



1.5 - Study drawing of the Jerusalem neighbourhood of French Hill, showing view lines as the generator of the urban layout. "Israel Builds." *Ministry of Construction and Housing*, 1972. Source: Weizman, Eyal. *Hollow Land*, 128.

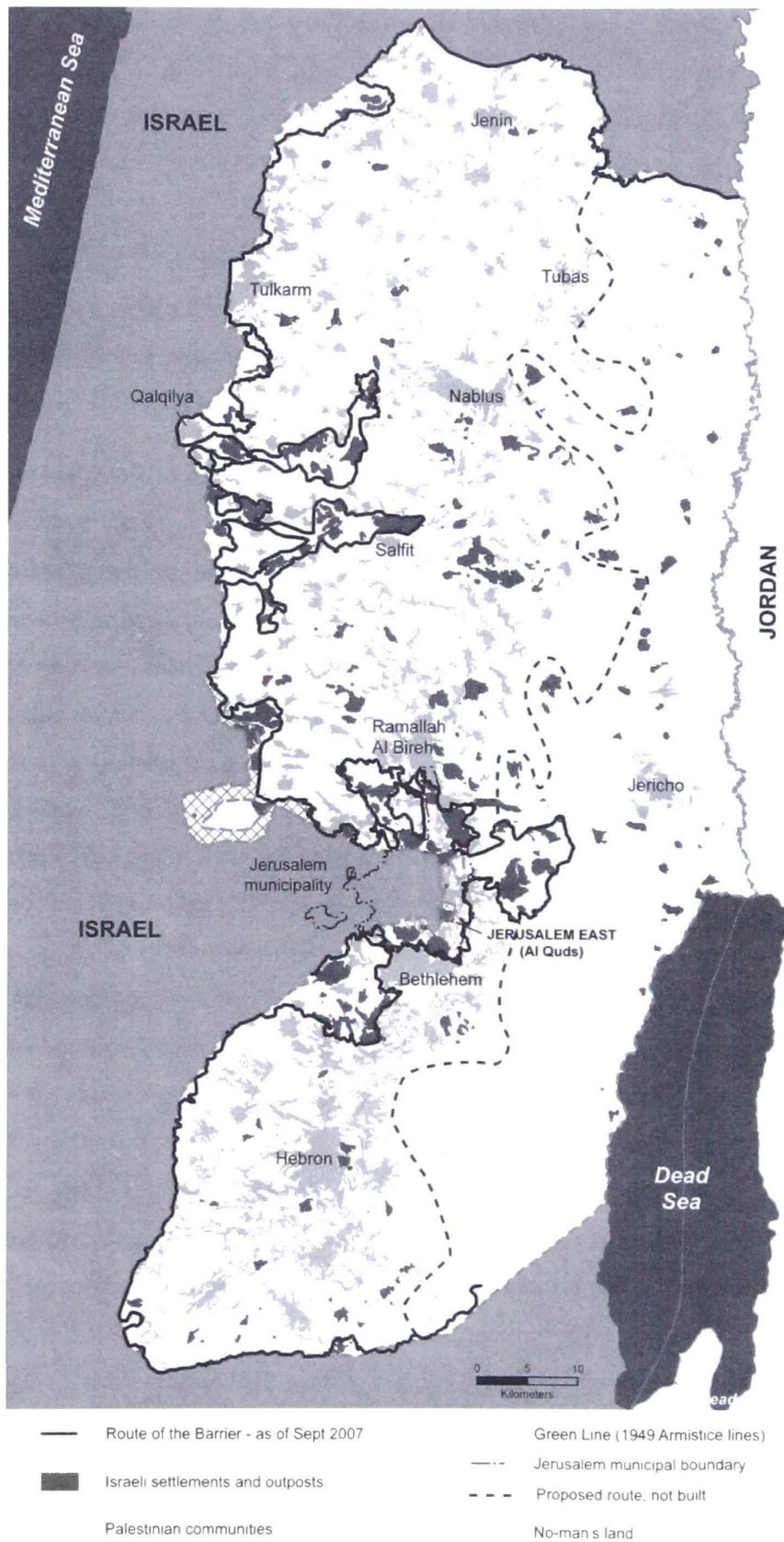
a theatre of operation to occupy hills, to encircle an enemy, or to cut its communication lines."²⁶ Land for settlements was acquired by government bodies and judicial rulings that strategically stressed "pressing security needs" as well as the "temporary intervention" of settlement allocation. Although spun as such, this temporality was aptly transformed into an irrevocable acquisition of land and a permanent alteration of the occupied landscape.²⁷

According to Anthony Coon's *Town Planning Under Military Occupation*, strategic settlement placement and development by Israel was accompanied with corresponding restrictions on development by Palestinians of the West Bank. Plans by architects and urban planners, at the behest of the Israeli government, have influenced social and economic development, transport, and the livability of the environment. Furthermore, planning decisions have also determined not only where, but whether, Palestinians may build their homes and workplaces.²⁸ The settlement and urban planning system of the West Bank thus became a mechanism for implanting Jews into Arab territory while steadily stifling Palestinian development and reducing the area in which Palestinians have rights to ownership, enjoyment, productivity and development of the land.²⁹

The Matrix of Control

Despite numerous attempts at peace, many of which have been unsuccessfully brokered by the US, impatience with the political stalemate and failure to decisively address the inhumane treatment of the indigenous Palestinian population has produced backlash in the form of increased violence and terrorism. Two *Intifada*, or "popular uprisings," in the years 1987-93 and 2000-05, have been met with increasingly harsh and disproportionate military retaliations and sanctions.³⁰

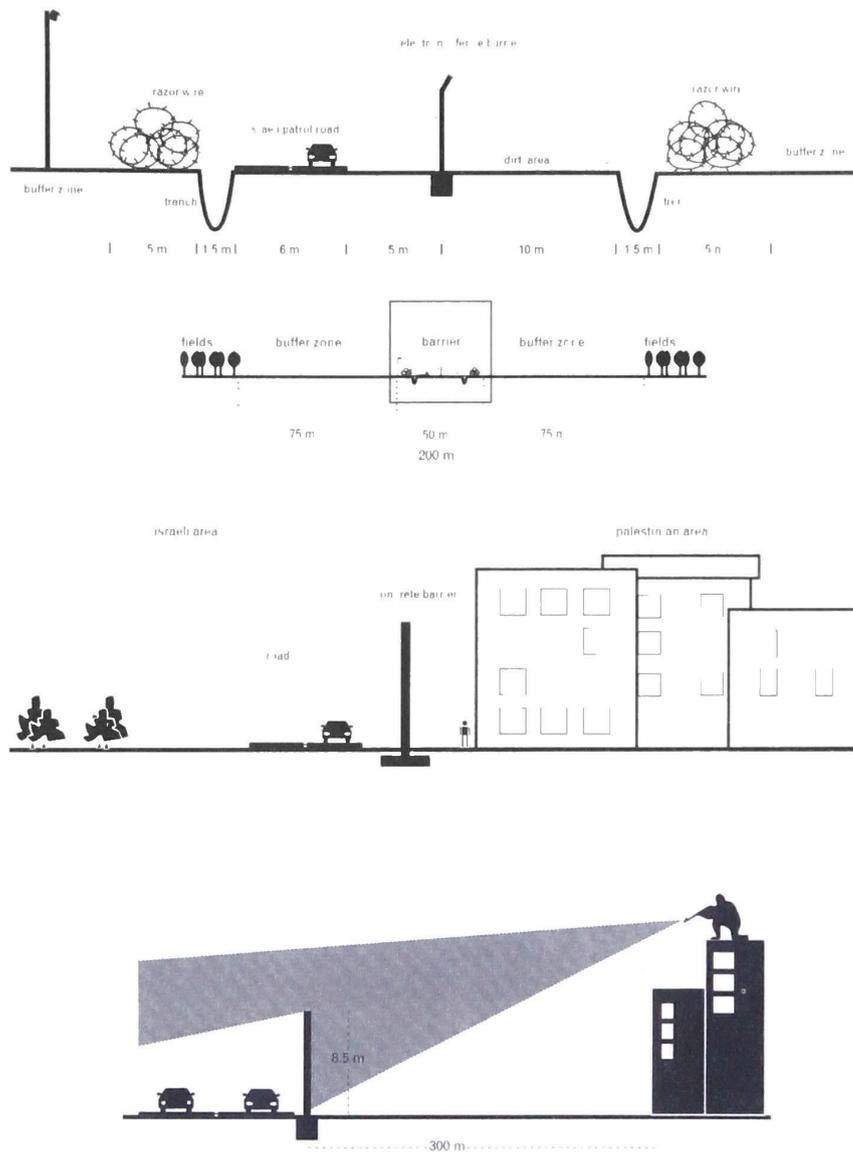
Over 43 years of tumultuous and violent occupation, Palestinians have endured varying degrees of violence, social and economic stagnation, and an increased dependence on Israel for goods and services. The systemic pressure exerted on the Palestinians of the West Bank is the direct result of carefully considered, and strictly enforced Israeli



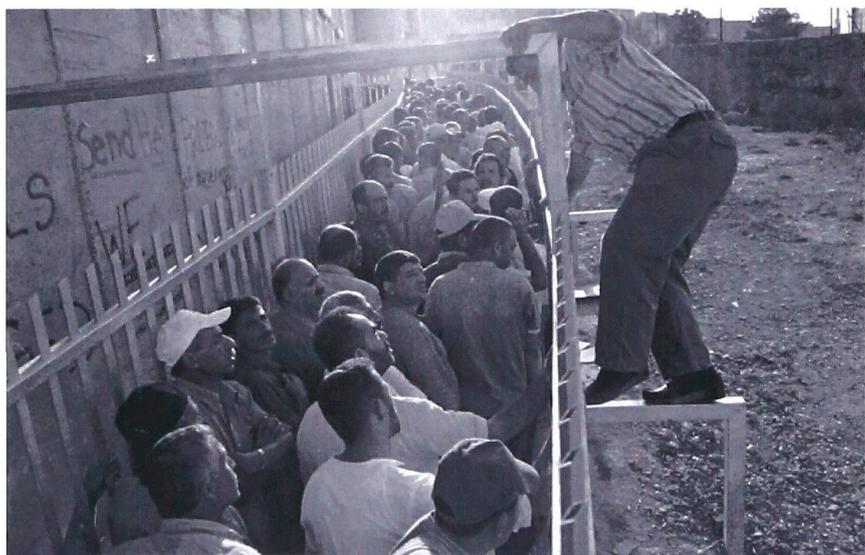
1.6 - Map of the West Bank showing route of the Separation Barrier. *OCHA-oPT* Oct. 2007. Source: Halper, Jeff. *An Israeli in Palestine*, X.

government policy. Arguably, these measures all serve the common purpose of suppressing the livelihood of the Palestinian majority to achieve a demographic imbalance in the West Bank that favors Israel. The current population imbalance fuels Israel's desire to annex more land while hindering the formation of a functional Palestinian state beside it.³¹ Furthermore, the battle against Palestinian terrorism, combined with a general mistrust of the wider Arab and Muslim world, is the lynchpin of Israel's security framing - the key to the continued, publicly-justifiable occupation of the West Bank and Jerusalem.

In his publication *An Israeli in Palestine*, social anthropologist and human rights activist Jeff Halper describes this systemic pressure and tightening noose as the "matrix of control." The matrix combines policy, administration, physical control and economic subordination in an interwoven, complex, and mutually supportive web of control.³² It is mainly composed of the interlocking series of settlements, roads, barriers, and military bases build throughout the West Bank. Gilles Deleuze and Felix Guattari compare this type of strategic offence to the game of Go - the aim is the bordering, encircling, and shattering of the opponent. This approach facilitates a war without battle lines in which there is neither confrontation nor retreat.³³ The ever-tightening matrix has reduced Palestinian cities, towns, and villages to 'enclave-cells' complete with physical barriers and checkpoints.³⁴ Perhaps the most divisive blow to the Palestinian population of the West Bank and Jerusalem was the June 2002 decision to construct the Separation Barrier or, as the Israelis refer to it, the "Security Fence." Halper argues that in terms of its incredibly negative impact on the Palestinian population, such semantic distinctions are meaningless.³⁵ To put it into perspective, the Barrier, either an electronic fence or a six to eight meter high concrete wall, erases agricultural fields and houses within an average 60 meter swathe extending more than 700 kilometres – a distance twice as long as the Green Line and five times longer than the Berlin Wall.³⁶ Approximately thirty-eight villages and towns are completely separated from their agricultural lands. Furthermore, the parts of the Barrier that are a see-through 'fence' 12 include sensors, trenches, security roads, mine fields, checkpoints, terminals, watchtowers, surveillance cameras, electronic sensory



1.7 - The Structure of the Wall, as depicted in IDF illustrations. Source: Shoshan, Malkit. *Atlas of the Conflict*, 413.



1.8-1.10 - Photographs showing the Separation Barrier at different scales. Source: (top & bottom) Christopher Anderson. "Bethlehem 2007 A.D." <<http://ngm.nationalgeographic.com>>; (middle) 'The wall cutting through Abu Dis in Jerusalem.' <dianawallismep.org.uk>.

devices, and military patrols accompanied by trained dogs. Halper suggests that such portions are “certainly as formidable a barrier to movement as any concrete wall.”³⁷ According to the United Nations, some 50,000 Palestinians are trapped between the border and the wall, many of which face impoverishment, alienation from their land and water, and eventual transfer.³⁸

Since the early 1990s, a permanent closure has been laid over the West Bank that has severely restricted the number of workers allowed to enter Israel as well as hindered travel between the many enclaves. Access to Jerusalem has even been limited for purposes of prayer. The closure takes many forms, including more than 300 permanent checkpoints, hundreds of semi-permanent and spontaneous ‘flying checkpoints’, which monitor and limit Palestinian movement.³⁹ Almost all of the major roads of the West Bank, or ‘bypass roads’, are constructed specifically for Israelis and are, therefore, private and closed to Palestinian vehicles. Halper claims that the level of closure has reached the point where virtually every Palestinian city, town, and village is blocked, be it by the Separation Barrier, earthen, or military obstructions.⁴⁰ Eyal Weizman furthers that the Matrix even extends under the earth and into the sky, forming a “vertical occupation.” To this end, settlement blocs are consciously built atop the West Bank aquifers resulting in Israeli control of 80 percent of the water resources in the West Bank - a clear violation of international law that prohibits an occupying power from utilizing the resources of an occupied territory.⁴¹ Due to the hilltop placement of overlooking settlements and an increased military presence in the sky, the space above the Palestinian population is as controlled and monitored as the adjacent land and sub-stratum below.

dispossess • 1 dislodge; oust (a person) from a dwelling etc. 2 deprive of possessions, status, rights, etc. 3 alienate, disenfranchise, or estrange. *Canadian Oxford paperback dictionary.*

Considering the aggressive implementation of the ever-expanding matrix of control, of which the illegal separation barrier is merely one component,⁴² the Israeli government has transgressed into a strategic colonial occupation. The sustained and violent persecution of Palestinians, whether directly or indirectly, has resulted in a doctrine of enmity and outright contempt for those indigenous residents being dispossessed of their land and culture.



The Checkpoint of Porous Turnstiles - Specifically designed for a quick turnaround, this checkpoint offers little in the way of cattle-inspired security features. No waiting necessary: just walk in and walk out. 16

Jerusalem: Divisions and Fragmentation



1.12 - "Everyday Palestinians [on the left] who have Israeli residency cards fight for the right to cross the wall into Jerusalem to see their families, to go to school or work." Abu Dis Checkpoint, East Jerusalem, 2004. Quote and photo by Kashfi Halford. Source: <blogs.newamericamedia.org>.

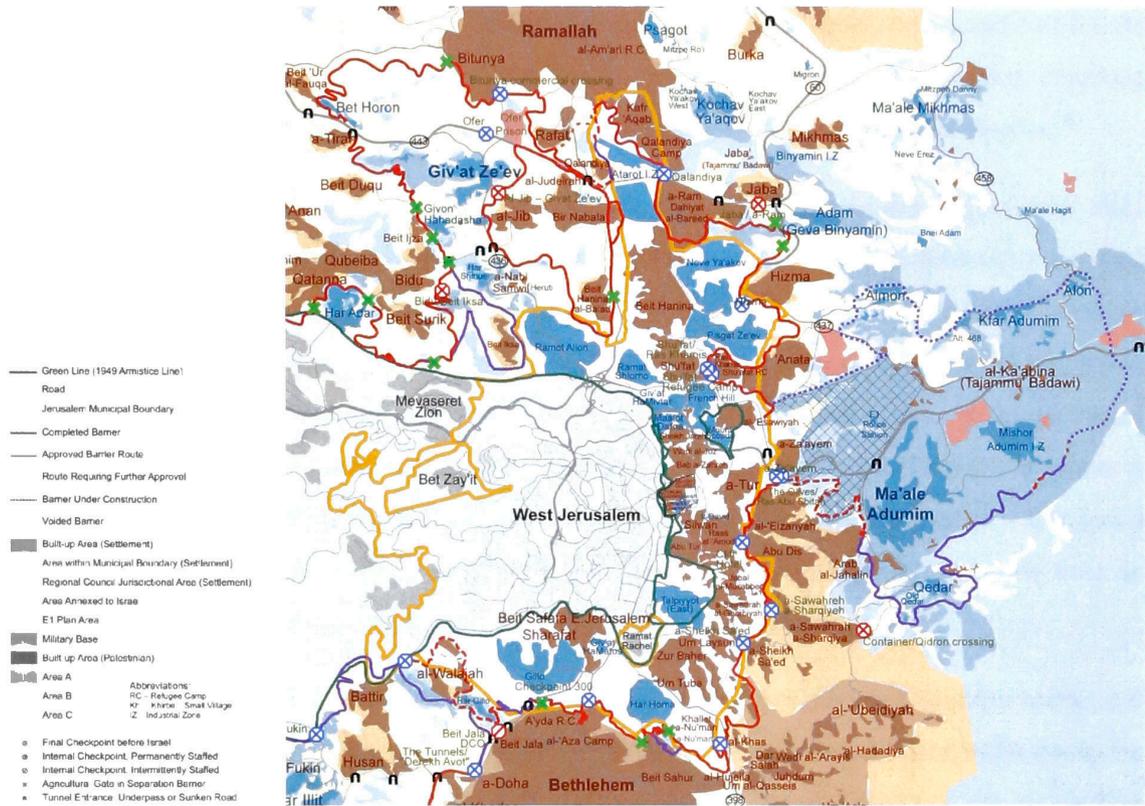
Traditionally, as is typical in the Middle East, Jerusalem was a city of quarters. The Old City precinct is clearly divided into four quarters (Muslim, Christian, Jewish and Armenian, as well as the *Haram al-Sharif*, or Temple Mount), however, this type of quartered morphology is an oversimplified and modern interpretation of Jerusalem, as it does not reflect the many smaller quarters and neighborhoods that existed in each area. Historically, Jerusalem's various ethnic and religious groups lived in close proximity as rigid separations were rare; customary landmarks, residential walls or alleys, or streets with market stalls, coffeehouses, baths, bakeries and workshops defined different precincts. In "The Space of Contested Jerusalem," Wendy Pullan claims that these subtle yet visible demarcations provided structure and nuanced urban differentiation by allowing both mixing and separation. She asserts that many of the quarters in Jerusalem continue to remain viable through 'soft' separations composed of market streets with commercial and semi-public programmatic functions.⁴³ But is this really the case given the recent construction of 'hard' divisions and barriers? Are these 'soft' separations enough to maintain a constructive urbanity amid abject fragmentation?

According to Pullan, the present hard division of Jerusalem is rooted in the 1948-1967 period when the Armistice Line between Israel and Jordan became an international border running north-south through the centre of the city. During this time, the city was effectively divided as the two countries each had their own institutions and jurisdiction that presided over their respective halves - Jerusalem was composed of two truncated but autonomous urban centres with a UN supervised border. This border and its crossings was closed to Arabs and Israelis alike and, as might be expected, the two halves shrank away from the border and the areas around it became derelict.⁴⁴ This situation changed dramatically in 1967 after Israel captured and promptly annexed Jordanian Jerusalem.⁴⁵ Barriers separating the two halves of Jerusalem were torn down and Israel declared that the city would never again be divided.⁴⁶ History has shown that such a declaration

was not heeded. Although historic residues still impact the urban fabric, the city's current divisions have been largely shaped by conflict and, conversely, also impacts upon it. "It would be fair to say that today the space which Israelis and Palestinians inhabit in Jerusalem are radically different from each other, although the divisions between them are not always simple or obvious."⁴⁷ The ensuing forty plus years of occupation, rife with confusing and shifting urban policies, have produced a situation where Israelis and Palestinians do not have equal rights and opportunities. This inequality is clearly evident in the spatial qualities that characterize and differentiate the Palestinian and Israeli sectors of the city.⁴⁸

An artificially-induced housing shortage of approximately 25,000 housing units has arisen in the Palestinian sector because residents are not permitted to acquire building permits, and the government does not construct low-income housing.⁴⁹ Despite this enormous shortage, the municipality of Jerusalem grants only between 150 and 350 permits a year.⁵⁰ Add to this the fact that nearly 22,000 Palestinian housing units, an astounding one-third of all housing in East Jerusalem, have been declared illegal and have demolition orders issued against them. Due to the price of demolishing homes, a strategic policy of randomization has been developed to discourage future construction and propagate fear among Palestinian residents. Such markedly oppressive tactics have produced a situation of overcrowding: the average person per room in the Palestinian sector is 2.2 versus 0.8 persons per room in the Jewish sector.⁵¹ Finally, the political and spatial divide is manifest in the lack of basic services available in East Jerusalem; much of it lacks sewage systems, roads, parks, lighting, post offices, schools and community services.⁵²

The Israeli mandated need for security with the enforcement of segregation in Jerusalem meant both creating physical 'facts on the ground' and marking the border with walls, fences and voids where two communities rub up against each other.⁵³ As outlined in the introduction, the political motivations for this segregation, and the military methodologies enforcing it, are directed at civilians on either



1.13 - Detailed Map of Jerusalem, *ETHEL* *REPRESENTED*

side of the divide rather than at any opposing army. Unfortunately, the first architectural casualty is, for the most part, housing. It can be destroyed by low-tech arson and bombings or by armoured bulldozers and Apache helicopters or, alternatively, by decree using planning regulations and building permits to bureaucratize demolitions.⁵⁴

According to Robert Bevan, the Israeli government generally uses three justifications for demolitions: (i) a bureaucratic one that targets Palestinian houses without building permits; (ii) the punitive destruction of family homes where a member is suspected or known to be involved in terrorism; (iii) military clearances necessary to create security strips along borders, around Jewish settlements, and along their roads.⁵⁵ “The motivation - in addition to retribution - is to keep the expansion of Palestinian areas to a minimum at the same time as allowing the safe expansion of Jewish settlements.”⁵⁶

The construction of the Israeli separation barrier along the municipal boundary of Jerusalem has effectively created Palestinian enclaves enclosed by the wall and guarded by secured checkpoints. According to the Israeli Human Rights website *B'Tselem*, some 220,000 Palestinians live in these annexed areas. Although Israel contends that such checkpoints and gates enable residents to cross without impeding everyday life, experience has shown that such gates are in fact severely curtailing the ability of residents to conduct their lives in an economically productive manner.⁵⁷ The traditionally complex system of symbiotically linked towns and villages, both within and directly outside of Jerusalem's urban boundaries, has suffered widespread social and economic deterioration due to this imposed, concretized, and heavily guarded urban boundary condition.⁵⁸ Many Palestinian centres that were once associated through familial connections, market outlets, religious sites, and reciprocal courtesies and protection are no longer able to provide structure to the surrounding rural and urban space.⁵⁹

In their article “Architecture of the Wall,” Sandi Hilal and Alesandro Petti describe the negative impact on the Rachel's Tomb area. They 20 claim that the dramatic imposition of the wall and the destruction



1.14 - Aerial view of Abu Dis, East Jerusalem showing the perceived 'thinness' of the Separation Barrier. Source: Bevan, Robert. *The Destruction of Memory*, 157.

of the local landscape and housing has since turned one of the city's most thriving districts into a derelict area that inspires terror in both Israelis and Palestinians.⁶⁰ Once in close proximity to the wall, "you easily lose your bearings, because the wall entails a series of about-turns without any apparent logic. Going through the spaces around the wall, you understand how the abstract representations on maps and in the speeches of politicians do not tally with physical reality."⁶¹ Hilal and Petti articulate that the wall is not merely a symbolic 'thin' line dividing inside from outside: it has a 'thickness' that creates urban spaces. "Observing the wall in its ideological dimension, [...] we find that the idea of separation, so easy to think of abstractly, is in fact far more complicated and complex in its physical realization."⁶² But have we become obsessed by walls and their physically divisive formal realization? Let us not dismiss abstraction too quickly - perhaps it is within this alternate realm that architectural agency might prove useful.

Regardless of how Israel frames the occupation and the continued implementation and maintenance of the 'matrix of control', the ever-increasing security needs of Israeli society have arguably foreclosed any viable option for a Palestinian state to co-exist alongside. Add to this the often-cited belief that Israel has matured into an "ethnocratic" rather than democratic state, one can hopefully begin to comprehend the incredibly high stakes of the present humanitarian crisis.

Jeff Halper argues that the enormity of the stakes transcends a strictly regional concern: the world is at a very crucial point of intersection. "Either we continue down the well-worn path of power, militarism, realpolitik and domination that has led us to our sorry state, or we will begin forging a new one of inclusion, equality, human rights, international law, justice, peace, and development."⁶³ It can be argued that the outcome of the Arab-Israeli conflict, arguably the most well-documented and transparent conflict in human history, will determine which path the world will take. The current impasse, created by the lack of progressive peace-making efforts and the failure to hold Israeli

ethnocracy • 1 privileges *ethnos* over *demos*, whereby one's ethnic affiliation, be it defined by race, descent, religion, language or national origin, takes precedence over citizenship in determining to whom a country actually belongs; the opposite of a democracy, although it might incorporate some elements of democracy such as universal citizenship and elections. Halper, Jeff. *An Israeli in Palestine*, 74.

humanitarian transgressions to any higher international judicial body, has created a regional flashpoint and media sensation that has seared the Israeli-Palestinian conflict into the global consciousness.

Whether we like it or not, the theories, policies, and practices of architects and urban planners are explicitly used to further the Israeli agenda of occupation and control of the Palestinian people. I wonder: does this collusion, in some way or another, suggest culpability? One could argue that there was limited involvement by a small number of architects and planners; the greater body cannot be held accountable for the actions of a few. Does this absolve the profession? Perhaps this decisive involvement in the development and maintenance of the occupation suggests that architecture may also offer an interesting option for future action; I will now examine the developments in architectural agency associated with, directly or indirectly, the Israeli-Palestinian conflict.



The Running Fence of Legitimized Oppression - Intended to soften the negative press generated by the construction of the Security Fence, the IDF has developed a new tensile fabric barrier intended to brighten even the dullest desert landscape. A highly resilient and graffiti-proof textile has been painstakingly developed in order to enable this artistic masterpiece to be enjoyed for generations.

2/ Architectural Agency

The architect as *iatromantis* [from *iatros* (healer) and *mantis* (profet)] harnesses the power of the poetic image to engage others in a communion with other worlds within our world. Through light, materials, and words, he or she helps us confront the darkness that affects our lives to the point of distress. Like shamans in many cultures around the world, the architect enables us to fly and eventually become healed.

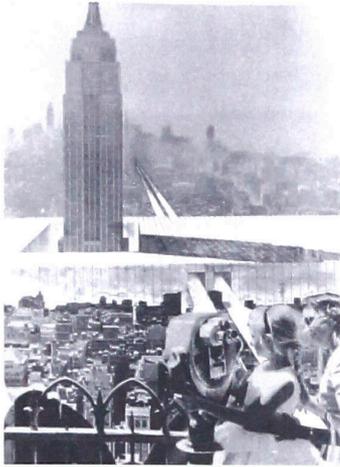
- Alberto Perez-Gomez, *Built Upon Love* (2006), 15.

In order to successfully challenge the status quo one must define and situate any exploration of agency within a specific body of work. Several contemporary precedents, all deemed important to outlining a clear understanding of the present state of agency as well as the specific relationship architect's have to Jerusalem's urban condition, will be explored in order to establish the basis for a potential evolution and reformulation of architectural agency. To begin with, I wish to draw attention to the post-modern condition in architecture, as this is where we can see the innovative development of a strategic resistance to the utopian and top-down planning initiatives affecting the modern city.

Radical Imagery: Exploiting the visual

In their article "Hyper-Architecture versus Infra-Architecture," authors Lieven De Cauter and Michiel Dehaene introduce the concept of *para-architecture* as a viable alternative to the opposing concepts of overtly controlled *hyper-architecture* and the chaotic, informal *infra-architecture*. Para-architecture, or parallel architecture, generally locates itself in a parallel world, on paper or in models, in the safe haven of academia or conjectural practice.¹ Coinciding with the emergence of post-modernism in architecture, the 1950s and 1960s are famous for the type of megastructure, or 'visionary' parallel architecture, that proposed a synthesis between the concrete and the abstract, between the image and thought, between utopia and dystopia. The breadth of work ranges from Yona Friedman's mobile architecture (1959) to the sublime immobility of Koolhaas' *Exodus* 24 (1972).² Architecture operating within this middle ground, or parallel

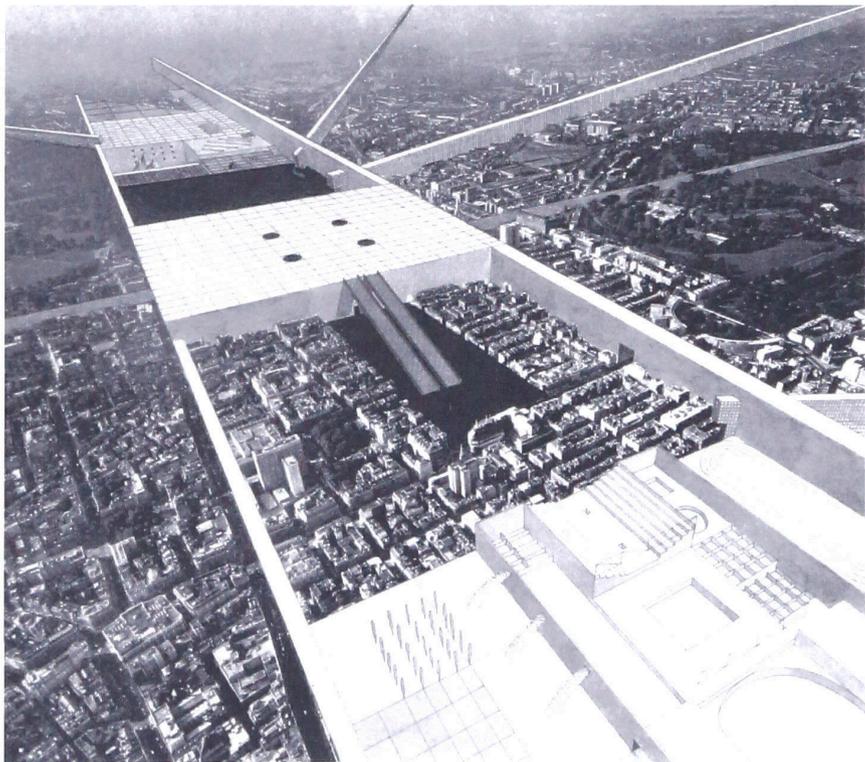
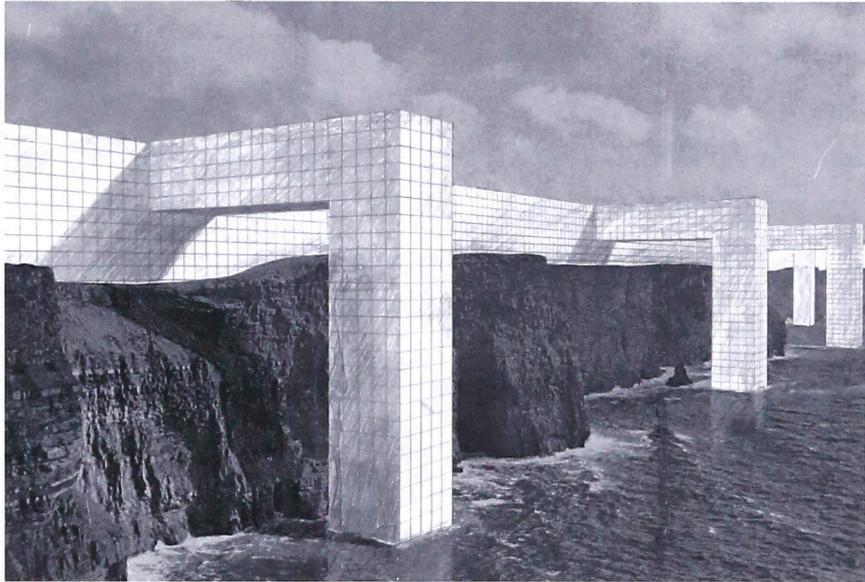
architectural milieu, presents us with several key precedents that will hopefully enable the exploration of an evolution, or re-purposing, of architectural agency as it applies to this case study.



2.2 - Aldo Natalini, Superstudio founding member remarked in 1971: "[...] if design is merely an inducement to consume, then we must reject design, if architecture is merely the codifying of the bourgeois models of ownership and society, then we must reject architecture; if architecture and town planning is merely the formalization of present unjust social divisions, then we must reject town planning and its cities [...] until all design activities are aimed towards meeting primary needs. Until then, design must disappear. We can live without architecture." Lang, Peter and William Menking. "Only Architecture Will Be Our Lives." *Superstudio: Life without objects*, 21.

Strikingly graphic in nature, visionary architecture collaborative Superstudio's projects were mostly ironic commentary utilizing visual and linguistic collage in a type of Dada displacement activity.³ *Continuous Monument* (1969-70) clearly exhibits the radical firm's commitment to pursuing a critical practice founded on the fundamental belief in the necessity of political engagement.⁴ This exercise in visual narrative presents a neutralizing living architectural volume that could be laid across finite and infinite space. In their essay "Only Architecture Will Be Our Lives," Peter Lang and William Menking clarify that the project must not be read as a technologically-determined mega-structure, it must be viewed "as an architecture that does not portray 'architecture' but as an architecture loaded with critical meaning, where the language of architecture is hijacked to achieve other goals than building for the sake of building."⁵ *Continuous Monument* was, as were many of their other projects, intended to evoke a series of shocks – shocking architectural imagery with which to fuel debate.⁶

Famed architect and critical theorist Rem Koolhaas' work has also effectively operated within the realm of para-architecture. Described as a "serene provocateur and silent dynamiter" by Jean-Louis Cohen in "The Rational Rebel, or the Urban Agenda of OMA," Koolhaas is highlighted as a particularly important commentator on the condition of late twentieth century cities.⁷ His project *Exodus, or the Voluntary Prisoners of Architecture* (1972) establishes a poignant precedent and outline for the application of radical imagery in order to provoke. The project was a direct reaction to the innocent and optimistic 'visionary' sixties, in which groups like Superstudio "were conceiving architectural stories supposing a vast expansion of the territory of the architectural imagination."⁸ This manifesto for architecture transposes the Berlin Wall onto central London and turns it into an artificial paradise, a pleasure garden, or a hidden city. The restricted enclave, a highly densified metropolitan prison in which people sought refuge



2.3-2.4 - (top) Superstudio's *Continuous Monument* extending over coastal cliffs and into the ocean. Superstudio, 1969-71. Source: *Superstudio: Life without objects*. (bottom) "The Strip," an aerial perspective showcasing some of the sections contained in *Exodus, or the Voluntary Prisoners of Architecture*. Rem Koolhaas, 1972. Source: <www.moma.org>.

voluntarily, was designed to create a new urban culture invigorated by architectural innovation and political subversion.⁹ It emphasizes that the power of architecture, as seen by the thickened wall and the zones that it houses, has the ability to create maximum division and contrast. It is iconic because it encapsulates the extremes: it is both a heterotopia (hyper-architecture): the baths, the park of aggression, the allotments; and a camp (infra-architecture): the entrance is taken from scenes of a prison and the park of biological transactions, which is undeniably sinister with its conveyor belt from hospital to crematorium. The project transcends hyper- and infra-architecture by remaining within the realm of critical fantasy.¹⁰

In his book *Drawing: The motive force of architecture*, author, educator, and architect Peter Cook explains that this type of critical fantasy has been strategically and adeptly developed by architects as a means of suspending the imagery somewhere between the imaginary and reality.¹¹ Under the heading “Holding off the Tedium of Reality” he claims that Koolhaas has been able to, through neither expressly abstract nor expressly figurative images and drawings, distill an architectural dream with a carefully chosen language of simplified and coded forms. Although ripe with mystery, fantasy, and temptation, aspects of early paintings done in collaboration with his wife Madelon Vriesendorp are “held in an ‘unreal’ that nonetheless has a reference back to the ‘real’ but refuses to ape it.”¹²

Before these projects retired to publications and museum collections, this type of para-architecture constructed imagined heterotopias of the mind from where it could critically objectify the existing order, namely capitalist ideals and the modernist utopia.¹³ De Caeter and Dehaene assert that by locating itself in a parallel world, the very act of spending one's time making paper architecture is in itself an act of resistance. “If it chooses its objects carefully, paper architecture can ‘diagonalize’ the architectural wasteland between hyper-architecture and infra-architecture, by defining [...] ‘short circuits.’”¹⁴

Re-focusing the discussion on today and considering the humanitarian concerns created by the top-down planning initiatives of Israel's

heterotopia • 1 a sheltered space, closed off from the political and economical sphere and safe-guarded against their respective intrusion or influence. The structure of the space of heterotopia is that of the ‘sanctuary’. It is a refuge, a safe haven, a protected space.

camp • 1 a space that is neither economical nor political. As the space of ban it is a space in which the very distinction between the economical and political, between the public and the private has been suspended. In heterotopia this crucial distinction on which every society since ancient Greece and all normality is based, is not suspended but ‘diagonalized’, sublated, as in a catharsis: a healing suspension of normality. If the heterotopia is the playground for otherness, for alterity, then the camp is the space where the other, all otherness, is abolished, annihilated (sometimes very literally). De Caeter, Lieven and Michiel Dehaene. ‘Hyper-Architecture versus Infra-Architecture.’ *Visionary Power*, 235.

occupation, I strongly agree with the authors when they emphatically highlight the importance of reviving paper architecture's political charge and social relevance. Para-architecture, with its ability to create links between the real and abstract, between hyper-(institutionalized) and infra- (informal) architecture, has the ability to provoke and foster debate about the nature of politics affecting the contemporary divided city. Might these para-architectural precedents be incorporated into a new methodological outlook on the complexities specific to Jerusalem?

Exploratory Discourse: Architects writing about the conflict

Several architects have waded into the complex issues encapsulating the Arab-Israeli conflict with critical examinations of the humanitarian repercussions created by the implementation of the matrix of control. 'Conflict urbanism', specific to divided cities within contested political situations, has garnered an increasing amount of attention within the last decade; the number of publications investigating the complex ethno-political divisions within Jerusalem, from an architectural or urban standpoint, has increased with the growing international scrutiny of the Middle East.

Michael Sorkin, New York architect and critical urbanist, has entered this highly charged debate with several publications in which he invites representatives from both sides to weigh in on the complex situation in Jerusalem and the West Bank. Many of the articles and projects have an explicit 'anti-Wall' sentiment, although the publications include entries by scholars, architects, and artists from varying backgrounds and affiliations. *The Next Jerusalem: Sharing the divided city* (2002) contains articles, projects, and musings that critically explore the segregated condition of the city at the outset of the construction of the Separation Barrier. *Against the Wall: Israel's barrier to peace* (2005) investigates the humanitarian consequences of the divided condition once portions of the Separation Barrier had been completed in East Jerusalem and parts of the West Bank.

In his introductory essay entitled "Thinking about Jerusalem," in *The Next Jerusalem: Sharing the divided city*, Sorkin sets the tone



2.5 - Homes that have taken years to save for and build are destroyed in hours – often personal possessions still inside. Families are forced into tents or relatives' crowded houses. Israeli politician Effi Eitam, leader of the *National Religious Party*, described illegal Palestinian houses as a "jihad of buildings [creating] uncultured [...] terrorist nests." Here, Sobhiya Al-Amour, 50, confronts an Israeli armoured bulldozer destroying two houses near the Jewish settlement of Kfar Darom in the Gaza Strip, 12 Feb. 2001. Source: Bevan, Robert. *The Destruction of Memory*, 142. Words and imagery emblematic of the current 'flashpoint' state of the conflict in Jerusalem.

of the book by making several bold yet concise statements that effectively open up the discussion for the contributors that follow. He claims that Jerusalem is a community where coercions of difference have been raised to a flashpoint: "A mosaic of exclusion, Jerusalem constructs neighborhoods according to geographies of antagonism."¹⁵ Getting to the heart of the matter, Sorkin reduces the conflict to a political argument consisting of colliding irreconcilable claims of land ownership. He quickly and aptly declares that whatever definition of fairness is invoked in any type of resolution, these competing claims cannot be resolved without leaving one party or the other bereft.¹⁶

What is particularly noteworthy in this introduction is his focus on urbanism and, in particular, the suggestion that an 'urbanistic lens' could shift the perspective in order to remove the discussion from the global issues of territory and justice. "The thought experiment that undergirds this essay [...] is to think of Jerusalem simply as a city, not the chosen city shining on the hills, but one with all the quotidian problems of movement, recreation, employment, housing, and infrastructure that concern planners, urbanists, and architects in every city."¹⁷ Quite simply, Sorkin declares the project of removing Jerusalem from its tragic conflicts begins by seeing the city as something other than a map of ethnic or religious differences.

Although Sorkin raises several insightful points, his opening fails to place the projects that follow within any rational or inclusive framework. The approach of frankly re-articulating the major issues of the conflict never gets beyond general discourse and semi-relevant projects – both employ methodologies that remove themselves from reality by skirting some, or all, of the complexities inherent in the spatial fragmentation of Jerusalem. In effect, Sorkin's work, and several of the projects, begins by leading the reader in a promising direction then falls into the ever-present architectural trap of suggesting that we remove the site, i.e. Jerusalem, from the realistic conditions they wish to address – that is, the ethnic and religious differences that continue to perpetuate the conflict. Similar scenarios can be seen in numerous compendiums of articles and projects published by

architects and urbanists exploring the contemporary urban condition - the commentary is exploratory and insightful but ends without any type of application or synthesis. Essays and projects are essentially conjectural one-offs – they are not framed nor effectively organized in such a way as to lead anywhere. Many attempt to reframe the divisive condition of the city with inflammatory words and three-dimensional projects, however, the complexity or crux of the conflict is skirted and brushed aside. Any true depth of understanding is obfuscated by the need to press ahead and offer “new insight;” to develop a new way of approaching and addressing the present deadlocked humanitarian crisis. This type of varied approach falls short of the potential depth possible by a coordinated effort.

The redeeming feature of Sorkin’s introduction is the focus on the idea of framing or, reframing, by applying an ‘urbanistic lens’.¹⁸ Might an altogether different approach raise the bar on the applicability of the work outlined above? This new lens does not need to be a simplification or removal from reality; new theories and models in urbanism are emerging that directly confront the complexities of reality within the urban boundary zone.

Urban Planning in Divided Cities: A new model

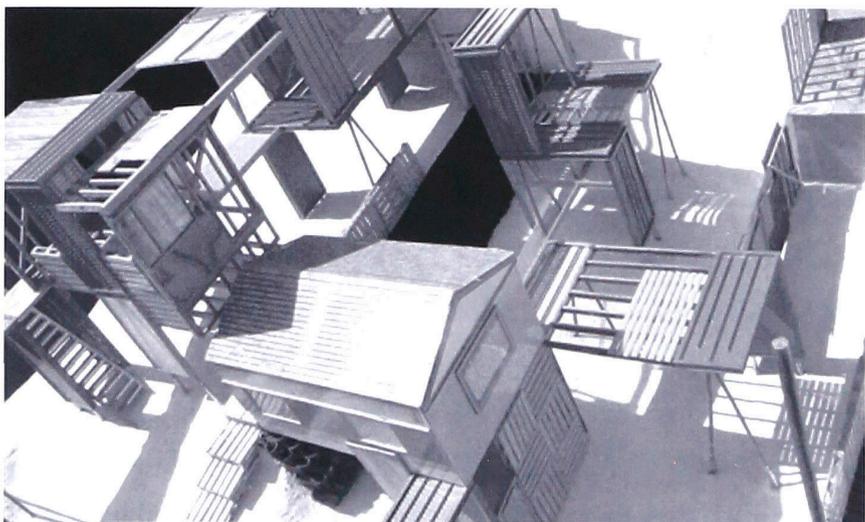
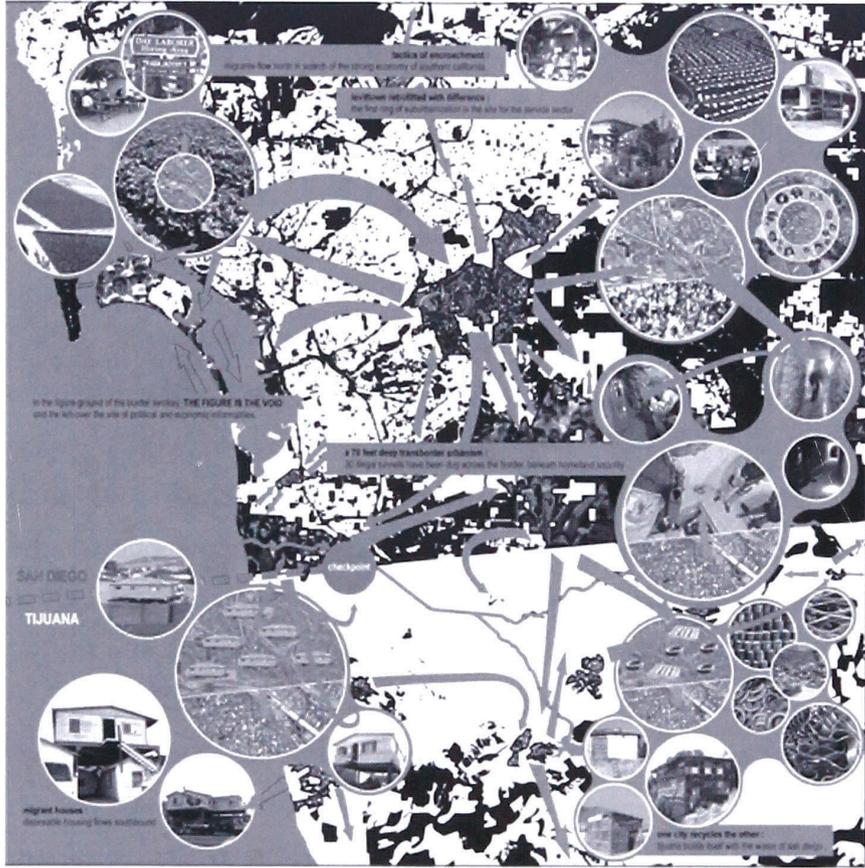
Architecture and urbanism academics and practitioners are increasingly addressing the socio-political implications of border conditions within cities around the world. Many of these explorations focus on the human impact of urban conflict as well as offer insightful observations about the applicability of bottom-up planning as an alternative method of development in the contemporary city. The concept of bottom-up planning, contradictory to the top-down way of development favoured by municipal politics in many cities, is increasingly discussed in urban design and architecture related conferences. Although each urban situation presents a specific, challenging, and complex set of circumstances, several investigations have produced insightful critical discourse, urban theories, and applicable development models.



2.6 - Teddy Cruz cites Bourriaud's *In Relational Aesthetics* when he suggests that form is a way of anticipating encounter, and that in this sense, we as architects can design collaboration. He approaches the local population as active users. The neighborhood, according to him, has inhabitants that become micro-developers, and that this condition is able to create spaces and social capital that can be translated into economic value. Cruz, Teddy. "Architecture: Participation, Process, and Negotiation." *Verb Crisis*, 153.

Architect and urban theorist Teddy Cruz considers the contradictory and conflictive nature of border urbanisms a constructive opportunity for architecture. In his article "Architecture: Participation, Process, and Negotiation," Cruz asserts that architecture must be redefined and reoriented towards "sectors of precariousness" that are habitually left out of the scope of architectural practice in order to create new modes of operation. He suggests that focusing on conflict could help us redefine the nature of urban interventions. "The current ideas of public space tend to erode or sanitize conflict, and that conflict is a basic ingredient in generating different ideas of urbanity."¹⁹ His work, which is primarily inspired by the invisible yet tangible forces that cross the US-Mexico border between San Diego and Tijuana, focuses on developing alternative housing projects with the ultimate goal of allowing the neighbourhood itself to become the developer of its own housing stock. Cruz contends that the areas around the border house a complex array of activities that affect the basis of space-making and city-building on both sides. However, the intended division and confining nature of the political, cultural, and economic demarcation, as seen by the newly militarized and highly secured US-Mexico border condition, is far from completely divisive. According to Cruz, the border's presence has fuelled interaction and synthesis in ways that have yet to be understood and examined. "The border is both a site of conflict and a place of opportunity."²⁰

Estudio Teddy Cruz is specifically interested in border neighbourhoods - domains where issues of density and mixed-use are confronted with the particular condition of a 'middle landscape'. The border zone has become the site for a new and particular architectural language that pushes beyond traditional formalities and constraints. Global political dynamics have been concentrated at the local scale and thus provide a new impetus for unique physical and spatial manifestations that come together to form new and unexpected hybrids. He calls these hybrids of informal additions, home businesses, and shops, or single-family houses joined together "non-conforming patterns of development."²¹ Mixed-use has actively and effectively been reformulated to foster active, local participation. This type of non-conformity is a key "tactic

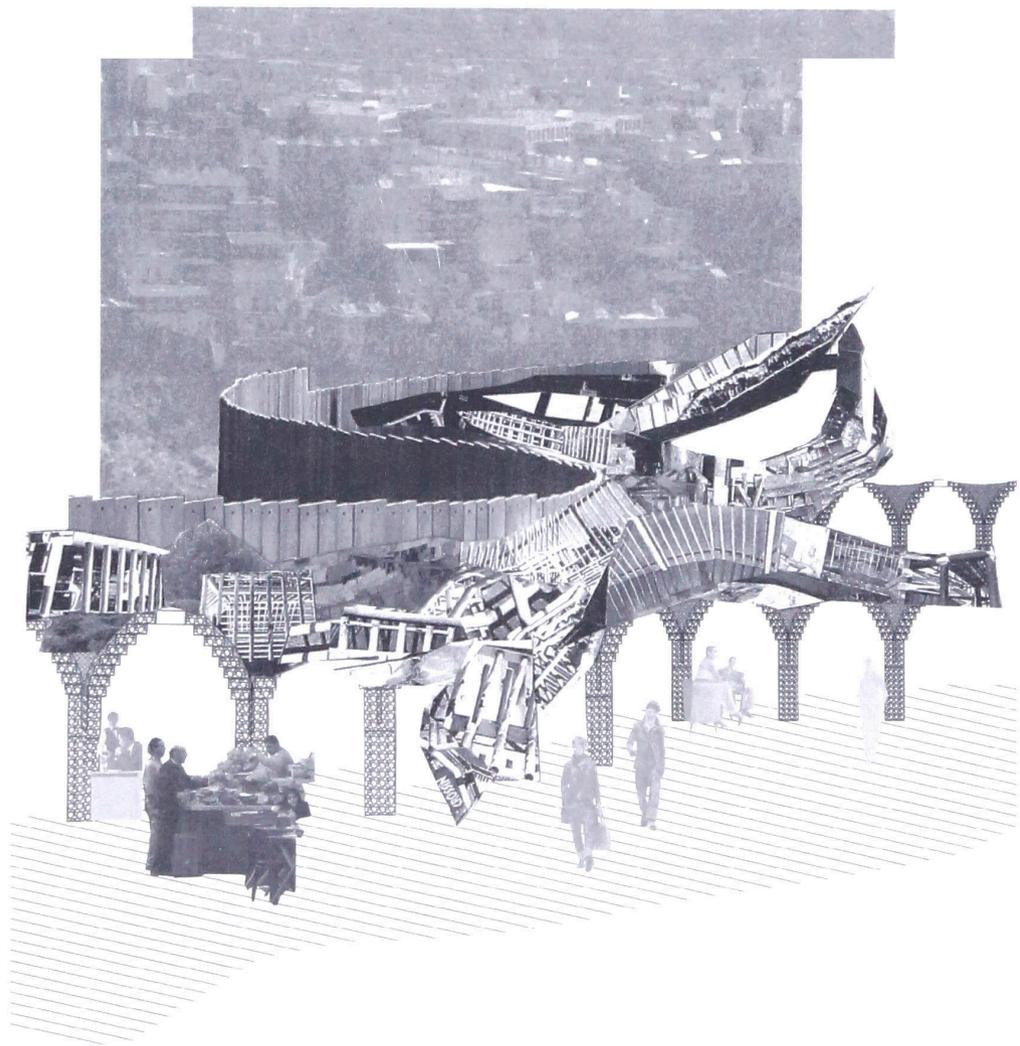


2.7-2.8 - (top) "The Political Equator." Relationship and resource map charting the US-Mexico border condition. (bottom) "Manufactured Sites." Model showing sustainable adaptive housing opportunities. Estudio Teddy Cruz. Source: <www.california-architects.com/estudio/projects.html> .

of transgression;” these responses foster new opportunities for constructing alternative modes of encounter, dialogue and debate. They effectively share resources and infrastructure, “[...] recycling at the most outlandish levels the fragments and situations of these two cities, and constructing practices of encroachment into the increasingly privatized and controlled public realm.”²²

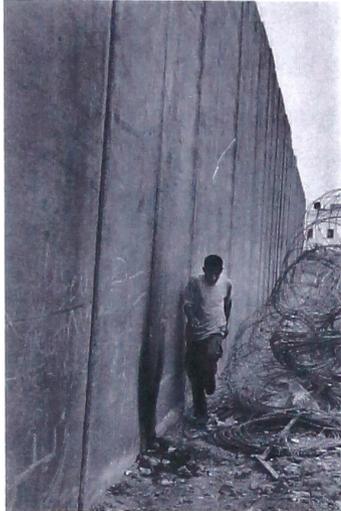
Estudio Teddy Cruz employs and combines several key architectural techniques in order to explore and operate within the middle landscape of the border at San Diego/Tijuana. The firm’s project for the 2007 *Rotterdam Architecture Biennale*, as well as several other collaborative efforts,²³ effectively combines photographic documentation and narrative, eidetic, geographical and social mapping, as well as refined and articulate written discourse. Many of these projects represent the varying scale of the urban and regional topography, however, most primarily engage the micro-scale of the neighborhood therefore transforming them into the urban laboratories of the twenty-first century. Cruz and his firm hybridizes the aforementioned precedents by actively incorporating and combining provocative imagery and mappings with the exploration of the key concepts of informal architecture, bottom-up planning, and the ‘power of people’ in shaping alternative sites of negotiation and collaboration.

Although Cruz’s work is highly applicable to the similarly divided ‘conflict geography’ in Jerusalem by proposing a unique method of collaborative urban transgression, it lacks any direct challenge or effective social commentary on the complex political and social programs that have created this particular untenable border condition. Furthermore, many of the social mappings lack intimacy with the human condition: people and relationships are represented with abstract diagrammatic links and forced hypothetical dialogue. As we will see in the next section, there are countless others, outside of the disciplines of architecture and urbanism, representing and addressing the more basic, humanitarian side of the Israeli-Palestinian conflict and the ‘hard’ divisions in Jerusalem.



The Market of Inter-Cultural Stealing - Thievery is encouraged in this market; take whatever you can, bring it home, and share it with your family.

Commentary from Without: Expanding the architect's repertoire



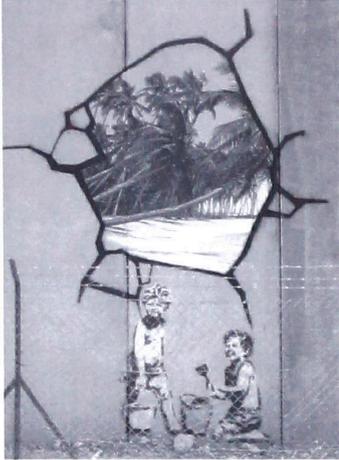
2.10 - Photograph by Larry Towell depicting Palestinian boy escaping detection after jumping low section of the separation barrier in Nazlat Isa, West Bank, 2004. Source: Towell, Larry. "109." *No Man's Land*.

The Arab-Israeli conflict is well-documented both formally and informally: professionals, academics, and amateurs alike - representing diverse interests - have picked up on the various humanitarian, social, and cultural causes presented by the current occupation and oppression of the Palestinian people. Commentaries and associated works take many forms, including written personal accounts, photographic essays, satirical comics and sketches, documentaries, independent films, movies, art installations, graffiti interventions, internet archives, and blogs. Some create hybrids and present a combination of the above in one form or another.

I will begin by highlighting the poignant power of written first-hand accounts, such as Raja Shehadeh's *Palestinian Walks* (2008), as well as through photographic essays, such as Canadian photographer Larry Towell's *Then Palestine* (1998) and *No Man's Land* (2005). Either through prose or with a print, both Shehadeh and Towell are able to capture and articulate their own understanding of the human dimension of the Israeli-Palestinian conflict. Key to the success of the above projects is the focus on personal narrative, whether in the depth created within each chapter or image, or through the arrangement of each account in a series of 'events' that constructively combine to form a greater, more inclusive and complex view of humanitarian concern.

Although thoroughly descriptive and effective at conjuring a particular personal narrative, first hand accounts and similar projects fail to offer the shock value and social commentary of pieces operating at the level of satire. Many comics and sketches appearing in newspapers and web publications, as well as in graffiti imagery applied directly to the Barrier, are able to highlight specific issues by transposing and or re-appropriating poignant imagery in order to confer political and/or social criticism about a given injustice. Political satire strategically simplifies and takes aim at the policies and players involved in creating and perpetuating humanitarian offences, such as the continued occupation of the West Bank and the controversial

construction of the Separation Barrier. Such sketches and works not only highlight a particular issue but, through inflammatory imagery and overt suggestion, go further and actively engage the viewer in the complex ritual of attempting to understand the implicit and explicit recriminations attached. Several widely publicized and controversial examples include British graffiti artist Banksy's 2005 series of nine paintings applied to the Palestinian side of the West Bank barrier, as well as numerous comics like "Apartheid is Not Racism" that appear in the U.S. based *Muslim Observer*. Regardless of the medium, political satire effectively highlights the high stakes and extremely charged nature of the rhetoric permeating the volatile conflict in Jerusalem and the Middle East.



2.11 - Banksy, the British graffiti artist known for his politically charged satirical pieces, created a series of nine paintings on the Palestinian side of the Separation Barrier in 2005. In a later publication of the series, he clearly outlines his position on the matter: "Palestine is now the world's largest prison and the ultimate activity holiday destination for graffiti artists." Banksy. *Wall and Piece*, 136. The works range in size and content; several depict a hole showing paradise on the other side; one is a ladder that leads over the top; and perhaps the most well-known: a girl floating away holding a bunch of balloons.



2.12 - Muslim Observer comic "Apartheid is Not Racism." Source: <<http://muslimmedianetwork.com>>.

Perhaps the most effective non-architectural precedent is the one that incorporates several tactics and mediums to create a new type of hybrid commentary. Director Neil Blomkamp's critically acclaimed 2009 science fiction thriller and part mock-documentary, *District 9*, combines the powerful visual narrative of film with documentary-like commentaries and a fantasy alien element. Steeped in political allusion and historical references, the film transcends the previously



2.13 - *District 9* promotional poster showing segregation sign displayed in the film. Source: <www.wildaboutmovies.com>.

outlined precedents by effectively employing and incorporating marketing, the mainstream media, and a complex multi-layered narrative to tactfully increase the depth of the socio-political commentary. The film, inspired by historical events that took place in South Africa, focuses on a protagonist tasked with organizing the forcible relocation of a stranded alien species to a new militarized settlement. “District 9,” as it is termed, is the heavily guarded refugee style gated community the displaced aliens, or “prawns” as they are derogatorily called, must leave behind. The title and politically charged content directly reference District Six, an inner city residential area of Cape Town that was declared a ‘white only’ area by the government in 1966. It is estimated that 60,000 people were forcibly removed and relocated to Cape Flats 25 kilometres away.²⁴ The film operates at a similar critical level as Superstudio or Koolhaas’ para-architecture by neither confining itself to strict reality nor complete fantasy: it strategically makes an expansive link between the two without expressly declaring any complete affiliation with either.

As is the case with any type of inflammatory political or social commentary, many of the above precedents may be dismissed as biased, misinformed exercises of activists and sympathizers. The utility and beauty of the above accounts, and overriding point of this section, is to articulate the need for a ‘personalization,’ achieved through poignant narrative of the human condition, or conditions, that affect the lives of those embroiled in any particular urban conflict zone. However, as it has been leveled against many of the previous ‘agency’ precedents explored in this chapter, each piece is seemingly a one-off humanitarian critique. Despite the power, activism, and facility embedded in the work, each commentary operates within a specific genre and arguably stands alone rather than combines to form any organized or concerted effort at active and/or operative change. Articles, prints, and projects may be combined in compendiums or innovative hybrids, but these too remain entrenched in their own individual cultural, social, or political milieus.

In their essay “The Failure of the Formal,” Alfredo Brillembourg and Hubert Klumpner provide a clear outline as to what a new agency might entail. In order to affect change in the 21st century city, they state that architects must interact forcefully, yet productively with politicians, policy-makers, and community groups.²⁵ In effect, an evolved architectural agency involves collaborative participation with other disciplines in the construction of more equitable, workable, and sustainable urban environments. By exercising power through non-traditional modes of activism, this type of oppositional role proposes that architects become initiators of processes, either in built form or abstractly, to set in motion a series of remedial social practices.²⁶ But how might this be accomplished?

The precedents in this chapter have illustrated the many areas in which architecture and urbanism, as well as other fields, are engaging in critical activism and socio-political commentary. Each project, piece, or work employs strategies to actively engage a particular issue. Re-invigorating architectural agency might be accomplished through a concerted and selective re-appropriation of the particularly effective active components of each; the potential of a new agency is already contained within the techniques outlined above, the key is in connecting the dots and drawing important links. As alluded to by Brillembourg and Klumpner, any new facility of the architect is expressly related to becoming initiators of processes. Might architects take on the role of tactical mediators or strategic synthesizers of established modes of activism? How might this new role be brought to bear on the increasingly fragmented, oppressive, and in-humane living conditions of the Palestinian population in East Jerusalem?



The Inhabited Wall of Un-mitigated Difference - Thickened at strategic points of intersection, the inhabited wall is touted as the next emerging trend in urban living 39 within the contested city. Contact your local realtor to purchase your plot today.

3/ Tactics of Transgression

Taking possession of space is the first gesture of living things, of men and animals, of plants and clouds, a fundamental manifestation of equilibrium and duration. The occupation of space is the first proof of existence.

- Le Corbusier, *New World of Space* (1948).

In this chapter, I will explore the architectural, political, and social properties of walls within Jerusalem. This exploration is predicated on a basic understanding of 'space' within the architectural, political, and philosophical fields. When referring to the occupation of space, as in Le Corbusier's quote above, we must assume that he means more than simply displacing, in a manner of speaking, some volume of air. In "Power, Space and Architecture," Lisa Findley argues that Le Corbusier is directly invoking the importance of the individual power to "take possession of" a primal, seemingly inalienable, space of existence.¹ The quote highlights the human need to inhabit and control a place of one's own in the world. Findley continues by correlating the occupation of space with the ability to exercise individual liberty. Conversely, she asserts "not having control of the space one is occupying is [...] demoralizing - depriving life of one of its essential modes of existence."²

The organization of urban space, as it relates to individual freedom and the ability of residents to become active social agents, brings to mind Hannah Arendt's claim that the functioning of the Greek *polis* (city) was possible because of the clear separation of the household from the public realm. In *The Human Condition*, Arendt asserts that it was not the sacredness of private property that prevented the *polis* from violating the private lives of its citizens, it was the fact that only through the autonomous rule of man's own space of existence, that one could truly become a social actor within the city: "[...] the mastering of the necessities of life in the household was the condition for freedom in the polis."³ Arendt correlates the right to occupy and declare a 'space' of one's own to freedom. As we will see in the following sections, the politics of the city have evolved beyond

the clear architectural delineation of public and private, social and domestic spaces.

Politics of the Wall

Arendt's political theories are particularly effective at initiating the discussion on the politics of walls within the city. In *The Human Condition* she defines two kinds of walls in the democratic order of the Greek *polis*. The wall surrounding the city, which defined the zone of the political, and the walls separating private space from the public domain, ensuring the autonomy of the domestic realm. "The one harbored and inclosed political life as the other sheltered and protected the biological life process of the family."⁴ According to Arendt, the two kinds of walls worked in concert to define the political community; without such demarcations, an agglomeration of houses remained merely a town.⁵ I wonder: is this foundation of classically democratic space required for the creation of the inclusive city of the future?

In his article, "The Open City," sociologist Richard Sennett claims that the walls of classical Greece functioned like cell membranes by being both porous and resistant. "Until the invention of artillery, people sheltered behind walls when attacked; the gates in walls also served to regulate commerce coming into cities, often places where taxes were collected."⁶ Sennett argues that massive medieval walls, such as those surviving in Aix-en-Provence or in Rome, give a misleading general picture: they enclosed the city and protected it, however, they also served as sites for unregulated development. "Houses were built on both sides of medieval town walls; informal markets selling black-market or untaxed goods sprung up and nestled against them; it was the zone of the wall towards which heretics, foreign exiles and other misfits gravitated, far from the controls of the centre."⁷

wall • 1 a continuous and usually vertical structure of little thickness in proportion to its length and height, enclosing, protecting, or dividing a space or supporting a roof. *Canadian Oxford paperback dictionary.*

Wendy Pullan concurs with Sennett's articulation of the dual function of medieval walls by stating that such walls were necessary for defense, with some cities resembling fortresses, however, they had a constitutional role as well. Gates became major landmarks - points



3.2 - Market behind the Damascus Gate in the Old City, Jerusalem. Ironically, tourism has maintained “city gate culture” around this attraction. Source: <wikipedia.org>.

of transition and links between inside and out. Around these gates arose a specific culture, “city-gate culture,” with a particular set of protocols for behavior and interaction.⁸ This formed a mediated transition that had the ability to orient society and offer a means of articulating difference. Along with its symbolic content, the culture of the ‘thick’ wall is one that structures differences and transitions, therefore fostering a certain richness of meaning.⁹ “For better or worse, as much as the wall demarcated and separated, it was also a means for connection and mediation.”¹⁰ Sennett similarly states that the experience of passing through different territories of the city is extremely important: walls, although structures that seemingly inhibit passage, are an integral part of the open city.¹¹

These descriptions of an informal peripheral architecture at the wall and “city-gate culture” closely mirror De Cauter and Dehaene’s definition of ‘camp’, or infra-architecture. Both Sennett and Pullan articulate, tangentially if not directly, that the medieval city maintained a healthy combination of hyper- and infra-architecture through the use of walls as a structural membrane. The medieval wall became the mediator or, the para-architectural factor, that allowed the two to coexist within the same space time. Similarly Arendt’s articulation of an autonomous informality contained within the domestic realm of the house implies that domestic walls might also be considered a para-architectural factor. They too linked the hyper-(formal) and infra- (informal) architectural spaces of the classical city. In this manner, both ideations of wall seemingly transcend any clear categorization as neither inhabit the purely public, nor private realm of the polis or medieval city.

The Foundation and Destruction of Camps

When describing modern walls of recent history, e.g., Berlin, Nicosia, or Belfast, Wendy Pullan, in her article “The One Sided Wall,” asserts that such walls, with their radical physical separations that attempt to solve problems unresponsive by other means, are very different from their often-cited similar predecessor, the medieval wall.¹² Discussing 42 the West Bank barrier in particular, Pullan states that for both sides,

the wall is there to suppress all forms of engagement – violent, peaceful, or otherwise – “[...] so that for many there is a turning away and a removal of the conflict from immediate consciousness to some darker depths.” She claims that, contrary to medieval models, such walls allow the populations behind them to “grow horns.” It is her assertion that this condition fosters a curious disengagement from reality where authentic experience of the other side becomes increasingly distant.¹³ With the looming completion of the wall, Pullan argues that whatever border region may have been possible is being shattered and that any hope of permeability that might allow and promote recognition, dialogue, and experience of the other side will soon be blocked.¹⁴

As outlined in the first chapter, the house, or ‘domestic’ wall, has increasingly become a political and military casualty of the occupation. Arendt’s classical distinction between the wall protecting the city and the wall enclosing domestic space breaks down when one considers both the strategic use of settlement blocs (the house as basic unit of warfare) and the systemic demolition of Palestinian homes. In this sense, the distinction between the Barrier and domestic wall, in the militarized and heavily secured conurbation of Jerusalem, is no longer clear. Upon further reflection, neither type of wall fit into a purely social (public) nor domestic (private) realm: they have been violently removed from the contemporary urban and philosophical lexicon and reside within a new, formal, and military language of domination. Eyal Weizman concurs when he asserts that the civilianization of military terms, inherent in the implementation of the strategic web of settlements and roads seen throughout the West Bank, has subsequently lead to the militarization of all other spheres of life.¹⁵ This militarization has been steadily increasing with further development of the ‘matrix of control’, continued construction of the Separation Barrier, and ever-more invasive incursions into the privacy of Palestinian lives and homes.

The combination of these strategies has effectively surrounded and created Palestinian ‘enclave-cells’ or isolated bastions of infra-



3.3 - Photograph showing Palestinian border control at the Allenby Bridge terminal. Miki Kratsman, 1999. Source: Weizman, Eyal. *Hollow Land*, 138.

architecture, however, the inability of the walls within this framework to act as para-architectural mediators has heightened their removal from the functioning city. This deliberate obfuscation denies the Palestinian population the right to inhabit the city as a political citizen; they have become prisoners inside the ‘thin’ and impassible Barrier as well as their soon-to-be demolished homes. Gates of the Barrier don’t function like those in medieval walls: they are highly secured and only allow a small number of vetted residents to pass through. Furthermore, the mandated and heavily secured ‘no-mans land’ surrounding the barriers of the city deny any type of healthy, bottom-up, and informally planned infra-architecture, or ‘camp’, to emerge. This denial curtails the creation of mediating links between the isolated enclaves, districts, and neighborhoods of East Jerusalem.

To make matters worse, the Israeli Defense Force (IDF) has developed a new type of networked urban warfare to further confuse the spatial syntax of the contested city. In the following section, I will draw on Eyal Weizman’s account of how transgressive military strategies are employed to break through the domestic wall. According to him, this new development questions the formal ideation of the wall as the solid and structurally ordering principle of contemporary Jerusalem. Might the implied solidity of the wall be a mere fantasy?

Walking Through Walls: A conceptual incursion

I put a picture up on a wall. Then I forget there is a wall. I no longer know what there is behind the wall, I no longer know there is a wall, I no longer know this wall is a wall, I no longer know what a wall is. I no longer know that in my apartment there are walls, and that if there weren’t any walls, there would be no apartment.

- Georges Perec, *Species of Space and Other Pieces* (1974).

The development of the ‘matrix of control’ in the West Bank and Jerusalem presented the Israeli Defense Force with several problems when confronting the dense, informally planned, refugee-style camps and settlements of surrounded and/or displaced Palestinian residents. The following description of contemporary warfare strategies and tactics used to counter insurgency within the fractured city, actively employed by the IDF, is a unique and applicable precedent that

Weizman uses to break down pre-conceptions about the solidity of walls in Jerusalem.

According to Weizman, the breaching of the outer wall traditionally signaled the destruction of the sovereignty of the city-state; the historical art of siege warfare engaged directly with the geometries of city walls - complex technologies were developed for approaching and breaching them.¹⁶ He claims that this is no longer the case as contemporary urban warfare is now concerned with transgressing the limitations embodied by the domestic wall. In this respect, "it might be useful to think of the city's (domestic) walls as one would think about the (civic) wall - as operative edges of the law and the condition of democratic urban life."¹⁷ In order to breakdown the domestic wall, the IDF, has taken the information age concept of "netwar" and combined it with strategies to transgress and, literally, breach the walls adjoining Palestinian dwellings. Weizman states that the military practice of "walking through walls" links the construction of the wall with the syntax of the social and political orders of the city. In other words, this tactic has been used to transgress the spatial order of the city.

What is particularly striking is the incorporation of spatial theory into IDF training pedagogy. Concepts from architecture, sociology, and political theory have been taught in order to re-imagine the traditional conception of space in the urban arena.¹⁸ Theories like the Situationist International practices of "dérive" and "détournement,"¹⁹ and French philosophers Deleuze and Guattari's concepts of "smooth" and "striated" space,²⁰ to name a few, have all become part of the contemporary tactical lexicon.²¹ Bernard Tschumi's advocacy for decentralized thinking and interdisciplinary contamination, articulated through his compendium of essays in *Architecture and Disjunction*, has also been actively incorporated. Through this "transgressive theoretical approach," Weizman claims that urban warfare is no longer about fighting and the destruction of space but is rather about its reorganization. "The tactics of 'walking through walls' involved a conception of the city as not just the site, but as the very medium of warfare - a flexible, almost liquid matter that is forever contingent and

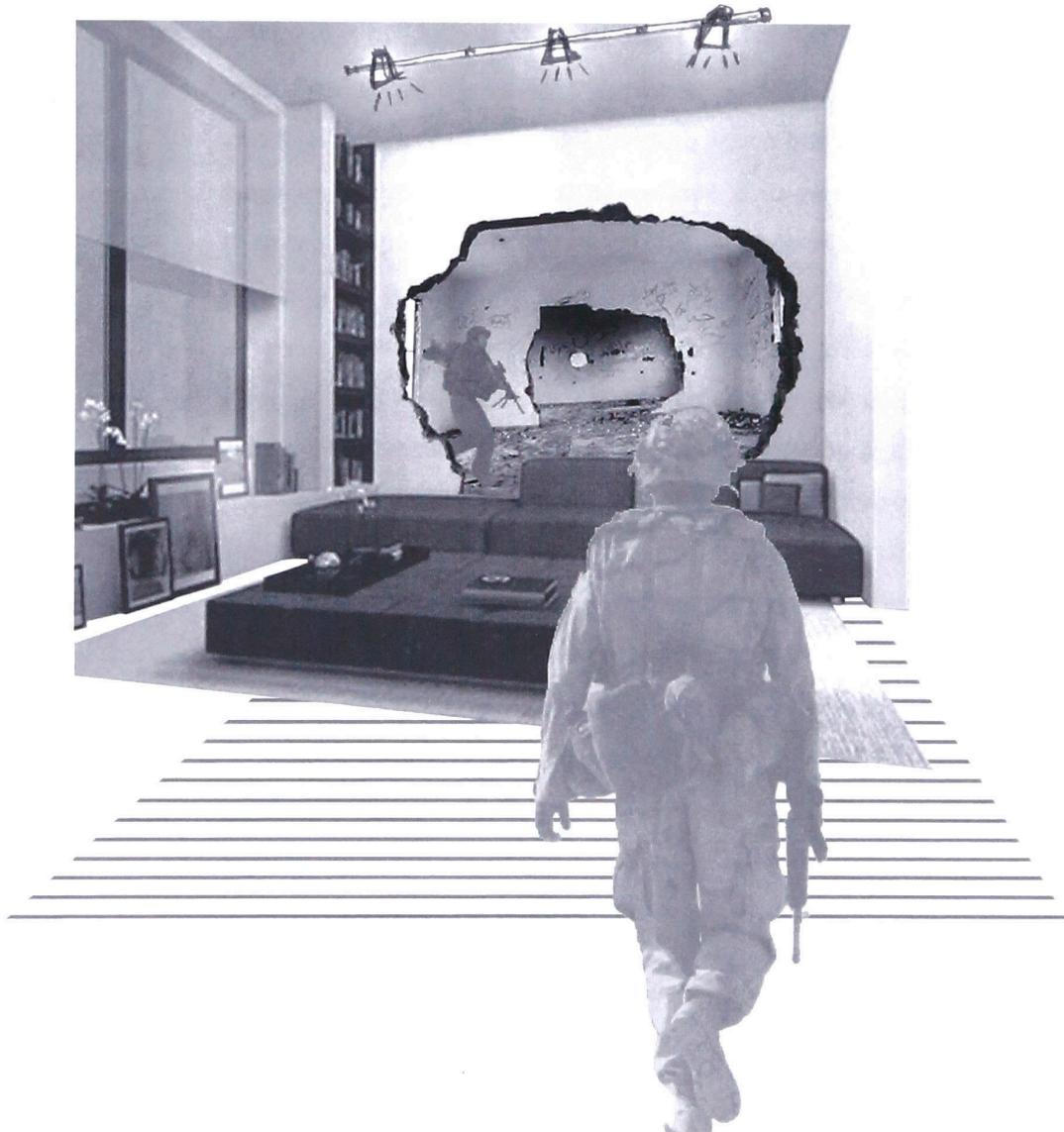
netwar • 1 an emerging mode of conflict (and crime) at societal levels, short of traditional military warfare, in which the protagonists use network forms of organization and related doctrines, strategies, and technologies attuned to the information age. Arquilla, John and David Ronfeldt. *Networks and Netwars: The future of terror, crime, and militancy*, 6.

in flux.”²² To this effect, the wall, which is now easily transgressed, has become only the signifier of a ‘wall’ that marks the political order of the city. Moving through walls becomes a method for reinterpreting the spatial and political order. In so doing, military operations go beyond the mere physical and social destruction of space; the IDF has collapsed the public and private domains of the enclaves in East Jerusalem and the West Bank. According to Weizman, this inversion of the urban spatial geometry has turned the city “inside out,” forcing us to reflect on the “conceptual destruction,” as well as the actual physical destruction of the urban fabric. Un-walling the wall through urban warfare has become a form of rewriting, a constant process of destroying and undoing, fueled by theory.²³



3.4-3.5 - Urban warfare training site “Chicago” (Tze’elim base), in the Negev desert. A large urban environment to provide a setting for the training of Israeli special forces. In 2002, it was expanded to simulate all different types of Palestinian urban environments: it now includes an area called the *Kasbah*, a dense market area with narrow alleys, a section simulating a refugee camp, a downtown area with broader streets and a neighbourhood resembling a rural village. The interior view shows pre-cast holes in the walls. Weizman, Eyal. *Hollow Land*, 207.

All of the aforementioned strategies of occupation and domination have been combined and brought to bear on the localized region of East Jerusalem. It is, in essence, a microcosm that showcases most, if not all, of the humanitarian concerns engendered by the Israeli-Palestinian conflict. The construction of a political community through the mediating capacity of ‘thick’ walls and the differentiation between the public (social) and the private (domestic) domains has been eroded. This erosion is due not only to the construction of the Barrier, the matrix of control, and the demolition of Palestinian houses, it is, furthermore, due to the conceptual destruction of the mediating capacity of the wall. The dual qualities of porosity and resistance, inherent in the classical ideation of the wall, are impossible once the wall has been ‘un-walled’ and stripped of its political and ideological facility. Might there be some way of restoring the social, political, and architectural orders within this highly fragmented metropolitan area? Weizman insightfully describes the theoretical ‘un-walling’ of the wall but does not engage in any further conjecture on how to address the uniquely distorted and ‘wall-less’ urban condition that it creates. Transgressive theories from architecture and philosophy have been appropriated by the Israeli Defense Force to further dominate and dispossess Palestinian residents of their civil freedom of operating as free agents within the city.²⁴ They have effectively combined military tactics with these theories to their advantage - perhaps an effective point of departure would be to do the same.



The Apartment of Enlightened Break-Throughs - Curators around the world are hocking a new genre of break-out photographic work appealing to the established connoisseur. Specifically geared towards the philanthropic socialite, the conflict-based pieces are sure to make a great subtraction to any high-priced condominium. 47

Beyond Un-walling the Wall: Theorizing a project in architecture

Somehow we conceive of ourselves as those who only act and definitely not those who see. Faced with this huge tsunami of unknown urban substance, the most important thing that architects can do is to write new theory. [...] Unlike many other fields, architecture at least has a kind of depth of memory, and in its very awkwardness and chaotic multifaceted nature – dealing with economics, politics, aesthetics, civilization – it maintains at least a sympathetic and sometimes impressive ambition to connect the dots.

- Rem Koolhaas, "In Search of Authenticity," in *The Endless City* (2007), 322-4.

As implied in Koolhaas' quote, the best way of exploring a project in architecture may be to theorize an equally strong transgressive counter-approach. The Israeli Defense Force has incorporated select spatial concepts, developed by various 20th century theorists, into their revised program of urban warfare. This conceptual reorganization has proven particularly effective at evolving the traditional top-down command structure and strategies of military deployment into an effective mode of networked urban combat. Transposing critical architectural theory within the information age 'netwar' has, however, opened up the possibility of taking back those transgressive spatial theories and firmly re-placing them within today's order of architectural discourse. Let us not forget that this thesis explores a new architectural agency; any project in architecture is not meant to act as an actual countermeasure to urban warfare. This investigation is, however, tasked with developing a new way of viewing this particular case study, in re-framing the nature of the conflict and boundaries inherent in the life condition of fragmented Jerusalem. Weizman has effectively isolated the spatial strategies that have been used to hybridize netwar; it is from this array of formative theory that I will propose an evolved, similarly hybridized, and networked architectural agency.

As it has become apparent, this thesis draws heavily on De Caeter and Dehaene's conception of para-architecture, particularly the notion of deactivating oppositions, whether between hyper- and infra-architecture, or the public and private orders of the city. A strategic reactivation of the mediating capacity of urban boundaries is what

is needed in order to promote integration and dialogue amongst separated parties. Such a reactivation may imply that I wish to accomplish the opposite of the above deactivation; rather, the utility of para-architecture to this thesis lies in its ability to create a parallel architectural realm as well as to temper differences. Para-architecture will thus be employed in an attempt to re-establish boundaries in the political and social realm of the city by conceptually ‘thickening’ walls. In order to accomplish this, the political facility of walls within East Jerusalem needs to be restored in order to counter the depoliticization,²⁵ or conceptual ‘un-walling’, that is arguably being carried out by the IDF.



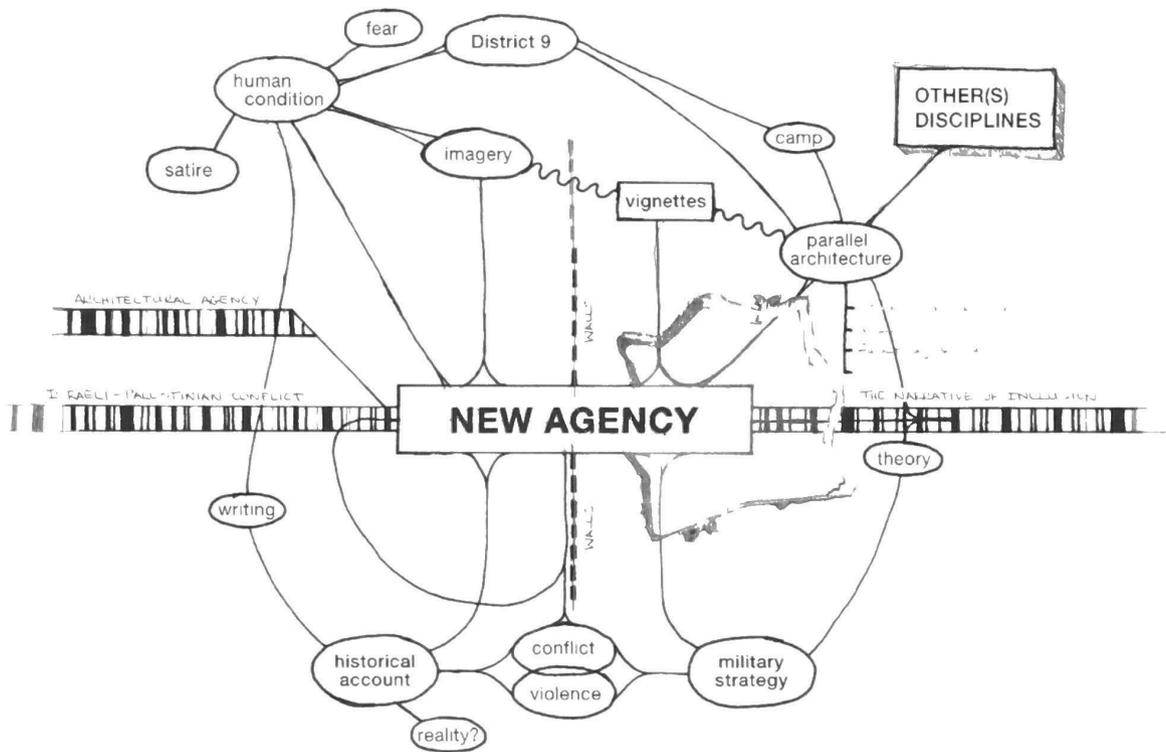
3.7-3.8 - Example of *détournement* in art. (top) Diego Velázquez. *Portrait of pope Innocent X*, 1650. (bottom) Francis Bacon. *Study after Velázquez's Portrait of Pope Innocent X*, 1953. Source: <wikipedia.org>.

The project of architecture I propose will appropriate and incorporate, in concert with para-architecture, the utility of transgressive spatial theory in a countering manoeuvre. *Détournement*, a concept originally defined by Guy Debord and the Situationist International (SI), and subsequently altered and used by the IDF, is the type of ‘re-directing’ transgressive tactic that has the ability to turn an existing strategy against itself. Originally operating within the realm of literature and art, *détournement* involved the removal of an image or concept from its original context and subsequently planting it into a new one. Such moves were not only intended to shock, but also to allow the new image created to operate in ideological separation from the parts that it combined.²⁶ The SI trick of appropriating something, and in its removal from its existing framework, apply it to produce a different entity, has been widely employed by artists, writers, filmmakers, and theorists alike.²⁷ Guy Debord articulates this broad applicability in *A User's Guide to Détournement*: “any elements, no matter where they are taken from, can be used to make new combinations. [...] When two objects are brought together, no matter how far apart their original contexts may be, a relationship is always formed.”²⁸ To this end, the act and art of *détournement*, as an evolved political strategy, is the key to a new hybridized theoretical approach.

To clarify, the perceived applicability of *détournement* to a project of architecture is two-fold: it is able to turn the IDF strategy against

itself as well as provide the basis for a provocative re-combination of elements, whether visual or otherwise, to provoke reflection. How might this transgressive concept be linked with architecture and this case study? What will be combined in order to form a new agency? The answer to these questions can be found in the precedents outlined in Chapter 2. Each project, piece, and body of work is particularly useful for formulating an emboldened architectural agency. When combined, their individual strengths will form the basis of an architectural project; this coordinated and highly hybridized effort will combine the Situationist International trick of *détournement*, the linking and mediating capacity of para-architecture, and the power of written and visual narrative.

As previously stated, the militarized polity of East Jerusalem is composed of security barriers and domestic enclosures that are of the same species. According to Weizman, 'un-walling of the wall' has inverted the spatial syntax of Jerusalem - might we invert it once more? I am, in effect, proposing a *de-détournement* or, otherwise put, a double *détournement*. Such a reversal might initiate the process of creating a political community that actively promotes dialogue and social agency.²⁹ The key to the implementation of such a reversal is to, like the IDF, position any new agency within the adaptable framework of a network. In *Networks and Netwars: The future of terror, crime, and militancy*, RAND Corporation theorists John Arquilla and David Ronfeldt assert that "it takes networks to fight networks."³⁰ Might a series of micro-tactical interventions, operating within para-architecture and arranged in a network, provide the necessary facility for new insights into the divisive formality of Jerusalem's urban boundaries?



Founding the Narrative of Inclusion - This mapping links those concepts that are important to the founding of the narrative of inclusion. Notice how the fiction integrates with an emerging future. 51

The combined strategies of the occupation have collapsed, perhaps forever, any current or future realization of a political community in East Jerusalem. Not only has the Israeli government erected 'thin' heavily secured boundaries and divisions with the matrix of control, they have actively demonstrated that the spatial syntax of the city, seemingly rigid and concrete, is easily re-organized. To make matters worse, the IDF has broken through the wall dividing domestic enclosure from the public arena.³¹ In so doing, the Israelis have eliminated any inclusive space for Palestinians in East Jerusalem - all productive modes of existence have been purposefully destroyed in order to foreclose the emergence of a sustainable Palestinian state alongside Israel.

Although the situation in East Jerusalem is dire, an in-depth investigation of the politics of the wall and the transgressive military approach of 'un-walling the wall' has shown that understanding military strategy, in terms of theory and tactical approach, has proven useful in conceptualizing the realities of border urbanisms in the West Bank and Jerusalem. The IDF has essentially laid the groundwork for a new, similarly subversive, project of architecture that has the potential to break open the confined and restrictive framing of the Israeli-Palestinian conflict.

4/ Founding the Narrative of Inclusion

We believe that para-architecture is a way to give architecture back its visionary power. As Venturi noted in *Learning from Las Vegas*, modernism and its afterbirths tried to save the world: “total design conceives a messianic role for the architect as the corrector of the mess of urban sprawl.” Para-architecture in contrast is only the small door through which the Messiah could enter (but mostly doesn’t).

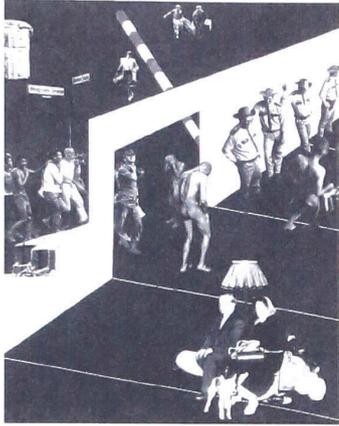
- De Cauter and Dehaene, “Hyper-Architecture versus Infra-Architecture,” in *Visionary Power* (2007), 246.

Developing Fiction – A Project Manifesto

Through this project I propose a re-appropriation of the walls separating people within greater Jerusalem. A situated para-architecture will initiate a provocative alternate narrative to the Israeli-Palestinian conflict by creating a fantasy realm within which to explore reality. Such a parallel fiction allows us to take sides and isolate those humanitarian issues and conditions deemed important. This liberation will hopefully allow others to address the needs of those people most adversely affected by the walls separating, dividing, and detrimentally influencing the lives of Palestinians and Jews in Jerusalem.

The foundation of an alternate narrative does not intend to act as a reversal of the current urban realities of greater Jerusalem: I do not intend to look back and condemn what has been done. This project of architecture will, however, act as a tool in order to move forward: an incremental step designed to foster dialogue and promote ingenuity. The goal of this exercise is to encourage the development of a new inclusive urban reality in East Jerusalem and the West Bank.

To be clear: I am not the author of the narrative of inclusion - the utility of an established fiction will be developed by others. An emboldened architectural agency will become the facilitator, the creator of an initial scenario and critical methodology that will be engaged, challenged, and evolved. The outcome purposefully remains undetermined; it remains open for others to pick-up, bastardize, and re-organize. In this regard, there is no clear resolution, no final model to analyze or



4.1 - "The Reception Area." Rem Koolhaas. *Exodus, or the Voluntary Prisoners of Architecture*, 1972. Notice the cowboys lined up alongside the wall, the nude man at the entrance, and the elderly couple sitting with their dog under a lampshade. Source: <www.moma.org>.

test - I present a tactical agency, embedded in architecture, that will hopefully motivate you, and others, to get involved, to affect change in whatever capacity possible. The foundation of the narrative of inclusion hopes to provoke the exploration of many outcomes, in an alternately removed, somewhat absurd yet saliently 'real' conjectural realm.

Subversive Recombination: Invoking the poetics of the absurd

We need an external standard of criticism, we need a set of alternative assumptions or, as these assumptions will be quite general, constituting, as it were, an entire alternative world, *we need a dream-world in order to discover the features of the real world we think we inhabit* (and which may actually be just another dream-world). [...] We must invent a new conceptual system that suspends, or clashes with the most carefully established observational results, confounds the most plausible theoretical principles, and introduces perceptions that cannot form part of the existing perceptual world.

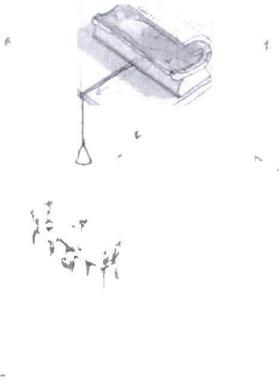
- Paul Feyerabend, *Against Method* (1975), 32.

Parallel architecture, with its visionary gestures and transgressive capabilities, will be used to facilitate, in concert with *détournement*, an alternate understanding of the urban boundaries fragmenting Jerusalem. As illustrated with Koolhaas' *Exodus* and Superstudio's *Continuous Monument*, para-architecture employs the absurd to subvert the established conventions of a given socio-political order. In order to effectively describe the architectural vignettes found throughout this document, I will outline the utility of absurdity in the formulation of an architectural project tasked with initiating an alternate narrative.

There have been several recent architectural dissertations that have explored absurdity and its relationship to architecture. Tom Ngo's *The Dinner Address: A Venture into Architectural Absurdity* suggests that absurdity has the ability to liberate architecture from the strictly functional realm of overly-determined typologies. He articulates that the process of contemplation inherent in presenting the absurd "reduces the subject in question to its main follies and leaves nothing precious. The systematic play of absurdity reveals the essential structure of the subject and undermines everything else"¹

absurd • 1 wildly unreasonable, illogical, or inappropriate. 2 ludicrous. *Canadian Oxford paperback dictionary*.

Please Disturb!: Exploring the virtues of dysfunctional architecture by Cédric Boulet, also explores the absurd by proposing architectural disturbances in order to subjugate the conventional focus of architecture on human comfort. “Antithetical to the efficient and accommodating architecture that we are used to is uncooperative architecture, the kind whose purpose is not to function but to interrupt and force new ways of use. [...] Such a disturbed architecture may hold the potential to provoke an entire re-evaluation of our daily experiences and develop a more complex and challenging relationship with space, and, more importantly, with those with whom we share space.”²



4.2 - *Tanner of Light*. “The reader in the coffeehouse is denied light when a tanner occupies the tanning bed above. The lights on the ground floor are out of the control of those in the coffeehouse and entirely dependent on the activity of those above. Regardless of their awareness.” Boulet, Cédric. *Please Disturb!*, 40.

Both projects employ elements of the absurd in order to challenge the conventional designation and articulation of architectural space. They propose a liberation of architecture by presenting a counter-rational methodology in which to re-theorize the spatial construct of a particular building typology (or, in Boulet’s case, the merging of two separate typologies). The calculated use of absurdity allows each author to present a strong case for the liberation of architecture from the established norms of conventional design, however, each ‘liberation’ remains firmly entrenched within the discipline.³ The vignettes, or architectural episodes, have been created in order to apply this liberated architecture of the absurd further: they are the representational tools that attempt to challenge the established order of the walls in Jerusalem.

The conception and articulation of the vignettes has evolved as the research and writing progressed in this project. Each focuses on a specific condition or issue presented by the newly militarized and ‘de-politicized’ nature of the walls within Jerusalem. Throughout the development of the thesis I have encountered numerous written accounts describing how to approach, effectively ‘plan’ in divided cities, or break the current political deadlock; it struck me as odd that many of these descriptions lack any type of contextual or visual exploration. To this end, the major catalyst driving the conception of each episode was the initial question: What did the author have in mind?

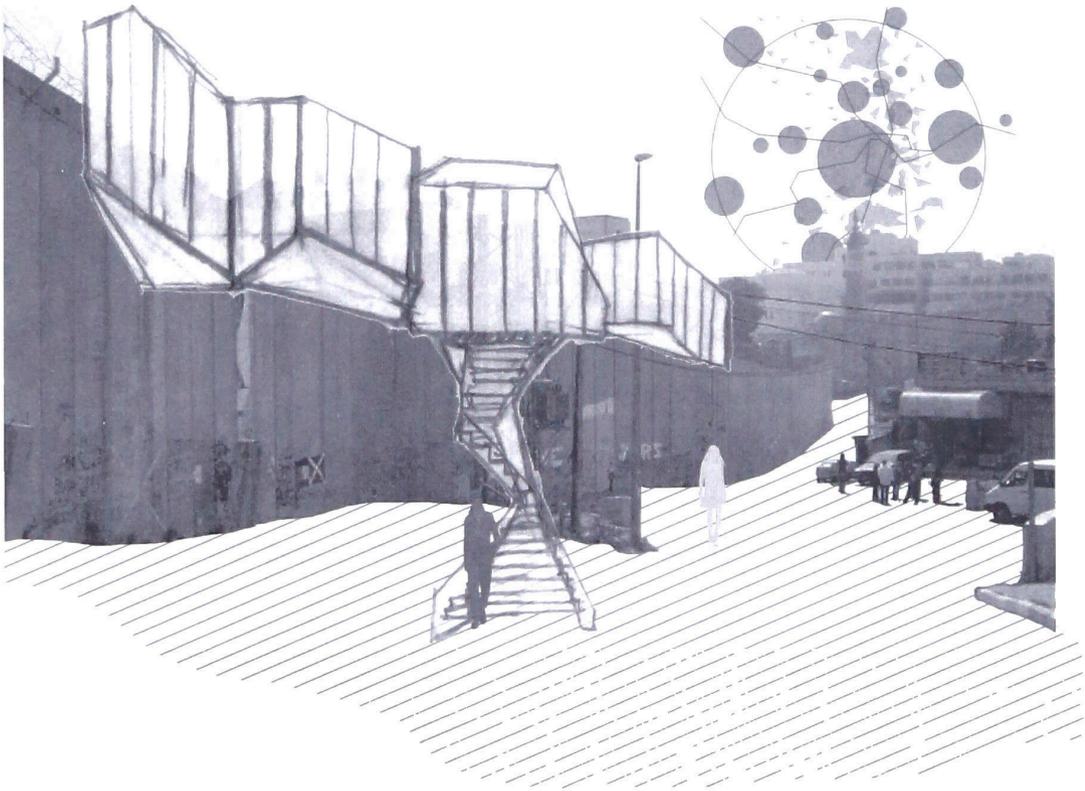
Each vignette began as a rough sketch: a small inclination to subvert this or transgress that. Through careful consideration, further research, and trial and error they have developed into poetic imagery supplementing the text. It is through the need to visualize, to break free of the boundaries created by the highly charged and contradictory language of the conflict, that the Situationist trick of *détournement* was first recognized and broadened to counter the IDF's systematic destruction of political space within East Jerusalem and the West Bank. In keeping with this strategy, my principle approach employs multiple visual references and transposes them in the simplest, most provocative manner. The individual vignette becomes a hybridized visual representation that combines the issue to be addressed with an architectural intervention of the absurd. Each creates a hybridized fantasy scenario that, similar to the mock-documentary *District 9*, remains entrenched within the human condition though operates outside the strict bounds of reality. The aspect of the wall that appears in each image becomes the mediating para-architectural factor; a means to poetically show engagement. The conjectural interventions could, hypothetically, be built, however, any such construction is meant to remain within the viewer's imagination. The intended outcome is to produce provocative imagery in order re-imbue political facility into the walls of Jerusalem.

Beyond Limitations: Re-tooling agency

The poetic image, with its ambiguity and its simultaneous evocation of multiple elements of sense associations, is one of the methods by which we can, however imperfectly, communicate the reality of our intuition of the world.

- Martin Esslin, *The Theatre of the Absurd* (1961), 295.

As outlined in the previous section, the operative feature of the vignettes is the invocation of the absurd. Each vignette is intended to stand-alone and, recalling the series of photographs by Larry Towell or short written accounts by Raha Shehadeh, act in concert with the others. I wonder: is a series of vignettes transgressing the established order of Jerusalem's militarized walls the final accomplishment of an emboldened agency?

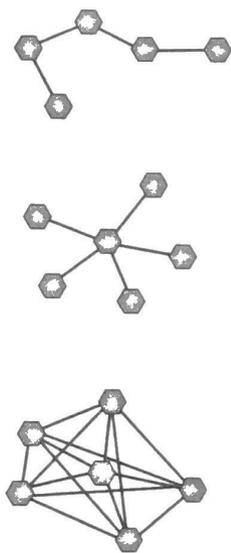


The Gallery of Un-Programmed Civil Compliance - This raised gallery caters to those 57
willing to abide by the cultural institutions of the nation. No propaganda allowed: all art
is framed in such a way as to clearly articulate the truth as it is meant to be told.

As we shall see in this section, it is the limitations of the poetic image, viewed individually or in a series, that lead to the proposition of a contextualized and effectively re-tooled architectural agency. The description of these limitations will also clarify why the narrative of inclusion requires the input of others in order to affect change.

In his book, *The Theatre of the Absurd*, Martin Esslin outlines several important limitations of the poetic image as it operates within the realm of the absurd. The first and arguably most applicable to this project is the claim that the imagination of the author restricts the effectiveness and applicability of a poetic construct. “While former attempts at confronting man with the ultimate realities of his condition projected a coherent and generally recognized version of the truth, the Theatre of the Absurd merely communicates one poet’s most intimate and personal intuition of the human situation, his own sense of being, his individual vision of the world.”⁴ Expanding on the first, the second limitation is the inability of the poetic image, operating in the realm of the absurd, to provide a clear-cut solution that is reducible to a lesson or plan of action; poetic images try to present a sense of being, they cannot, alone, solve the problems existing in divided and fragmented Jerusalem. “Because the Theatre of the Absurd projects its authors’ personal world, it lacks objectively valid characters. It cannot show the clash of opposing temperaments or study human passions locked in conflict.”⁵

Expanding on my declaration in the project manifesto, the goal of each vignette is to create, in the viewer’s mind, a complex impression of a basic situation. Esslin asserts that the presentation of a pattern of images and associations in a mutually interdependent structure, abandoning psychology, subtlety of characterization, and plot in the conventional sense, gives the poetical element an incomparably greater emphasis.⁶ Although absurdity in the hybridized imagery of the architectural episodes is meant to provoke, this is not the final realization of the project of architecture accompanying this thesis. Consider the aforementioned limitations: the vignettes and, arguably, the entire formulation of this thesis, is based on my own intuition,



4.4 - Arquilla and Ronfeldt outline three basic typologies of networks: i) *the chain* or line network, as in a smuggling chain where people, goods, or information move along a line of separated contacts, and where end-to-end communication must travel through the intermediate nodes; ii) *the hub*, star, or wheel network, as in a franchise or a cartel where a set of actors are tied to a central (but not hierarchical) node or actor, and must go through that node to communicate and coordinate with each other; iii) *the all-channel*, or full-matrix network, as in a collaborative network or militant peace groups where everybody is connected to everybody else. Arquilla, John and David Ronfeldt. *Networks and Netwars: The future of terror, crime, and militancy*, 8.

exploration, and understanding of the localized fragmentation of Jerusalem. Articulating as much may be redundant but it is through this acknowledgement that the operative facility of a new architectural agency emerges. Creating a parallel architecture of absurd transgressive interventions is not enough to effectively initiate the narrative of inclusion. It is through the introduction of a new model, a networked counter-measure, that I will outline a re-tooled architectural agency.

Designing Collaboration: The not-so-final model

As outlined in Chapter 2, the growing specialization of disciplines has made the exchange of information and ideas pertaining to the Israeli-Palestinian conflict and, more specifically, the fragmented urban fabric of Jerusalem and the West Bank, increasingly impossible between members of society: each has developed their own specialized jargons, methodologies and paradigms within which to view, rationalize, and approach the conflict. It is through this consideration that the necessity of the next portion of the project becomes important. How can I promote the engagement of an agency, initiated through parallel architecture, to the stakeholders and individuals with specialized knowledge of contested Jerusalem? The strategy is to activate any countering poetic manoeuvre by implanting it within a network.

As previously quoted, Arquilla and Ronfeldt claim “it takes networks to fight networks.”⁷ If one wishes to defend against contemporary warfare, diffused and dynamic as it is, one must draw on the same design principles that have been learned about existing forms of networks. The capacity of the “all-channel network” model to operate in seam areas and its ease of hybridization make it a powerful countermeasure to the Israeli matrix of control and evolved urban warfare tactics. Furthermore, Arquilla and Ronfeldt articulate that a network has the ability to cut across and defy standard boundaries, jurisdictions, and distinctions between state and society, public and private, war and peace, war and crime, civilian and military, etc.⁸ I wonder if this ability to cut across boundaries might apply to the separation between fantasy and reality? Might an imagined network

supplement the linking potential of the poetic images created? Could this prove useful in promoting dialogue between interested parties?

The facility of a visionary counter-network is several-fold. Hypothetically, it has the ability to operate within three-dimensional space rather than remaining bound by the confines of a particular situation or scale. The tactical interventions contained in the vignettes can be removed and, once combined, create a heightened level of provocation. Acting together, they form the framework of a conjectural network of offence, or, 'matrix of [counter] control'.⁹ By operating within the realm of critical fantasy, the network model is able to remain open and adaptable; there are new interventions to draw, links to make, socio-cultural and political repercussions to explore. The incomplete network becomes the not-so-final model, a catalyst for collaborative research. The utility of such a model is its alterability. Similar to the vignettes, it operates within the imaginary realm of parallel architecture, therefore it too is liberated from conventional framing. It becomes the setting within which to test the absurd, combine disparate elements, and make improbable links.*

Network Hub: Harnessing the web

'Progress' does not denote a quality of history, but the self-confidence of the present. The most profound, perhaps the only meaning of progress comprises two closely related convictions, namely that 'time is on our side', and that we are the ones who 'make things happen'. [...] To people confident of their own power to change things, 'progress' is automatic. People who feel that things slip from their hands will never come up with the idea of progress, and it would seem ludicrous if it was voiced.

- Zygmunt Bauman, *Liquid Modernity* (2000), 132.

According to Arquilla and Ronfeldt, the implementation of an effective network requires the development of an efficient means of inter-nodal communication; network design depends on an established infrastructure for the dense communication of functional information. They articulate that such an infrastructure is not intended to provide constant communication, however, it must be broad enough to quickly make contact with other network members or outside audiences.¹⁰ 60

* see APPENDIX for project plates

The idea of developing an accompanying website for this project

occurred well before discovering the netwar theories outlining the necessity of a communication hub to an information age network. The concept for the website grew out of a question: how does this thesis not fall into the aforementioned trap of being a mere one-off? Might there be some way to counter the metaphorical 'shelving' of the research, theory, and imagery contained within?

Initially, the website was designed solely as a venue to showcase the project; it was designed to supplement the printed thesis by replicating it in order to disseminate the contents beyond the confines of Carleton's university library. With subsequent research, theorizing, and project development, I realized that, in order to continue remaining effective and relevant, the website must venture beyond merely reproducing the work contained within the document. The dissemination of a new architectural agency must promote the continuation of the narrative of inclusion being founded.

In this regard, the website includes components of the thesis document as well as opportunities for others to comment, upload images, and propose countering theories. The overriding goal of the architectural project, of utilizing the absurd to incite reflection about the walls dividing East Jerusalem, is intended to provoke a reaction. The website provides the venue with which to receive and view those reactions, whether constructive or not, beyond the conventional means of a thesis defense. An online presence is not only intended to highlight the project, but to also act as a place for coordination. It becomes a temporary place for the dissemination of ideas; it is hoped that people will incorporate those parts deemed relevant into their own disciplines, their own tactics and/or methodologies of tackling the complex nature of the given case study. The website has the unique ability to apply, in an open forum, a refreshed architectural agency to the Israeli-Palestinian conflict.



re-imagining the divisive formality of Jerusalem's urban boundaries

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New Agents of Provocation

Architecture is still, rather stubbornly, a discipline preoccupied with a mythological formulation of what architects have to offer the world – a world increasingly rife with fear, conflict, and violence. Whether they are grand visions for new urban districts, skyscrapers pushing the boundaries of visual stability, or sustainable designs for low-cost housing...

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En Cours de Création

This website and the architecture thesis exploration contained herein is a continuing work in progress!

Different components of the project will be added as they become available. Just because it is visible, doesn't mean that it won't change: the process will involve many edits, changes, and re-workings throughout the coming months. Please check back often!

I am still experimenting with the look and feel of the site, the content, access menus, page layouts etc. If you have any questions or comments about the project or the website itself, please don't hesitate to leave a reply in one of the designated comment boxes. I will be setting up an affiliated email account shortly, a direct link will be added when that becomes available.

Thank you in advance for taking the time to check out the project. rta_12.08.11

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Home page of "newagency" website. Source: <www.richardtanderson.com>.

As this chapter highlights, the development of a new architectural agency, as it pertains to the walls of Jerusalem, is a particularly complex endeavour. The key strategy of operative change combines the absurdity of para-architectural vignettes, the creation of a network for establishing hypothetical links, and the development of a venue for further discussion and engagement. Combined, these exercises form the “New Agency” that is tasked at re-imagining the divisive formality of Jerusalem’s urban boundaries. The project of architecture found within these pages, in its entirety, has been developed with the hope that the research will prove relevant. The design of a supplementary online presence embodies this goal: the avowed hope that the narrative of inclusion will be continued by others in order to promote an alternate outlook on the established orders of the Israeli occupation of Jerusalem and the West Bank.



The Academy of Never-Ending Tolerance - Nestled within a thickening of the Separation Barrier, this new type of scholastic experience requires complete immersion. Select Jewish and Palestinian students will be admitted for the entire duration of their formative education. The Academy includes all necessary amenities for a completely separated, intense tolerance-building experience. Only those completely open students need apply for this closed opportunity of a lifetime.

Conclusion - Beyond Fragmentation?

Instead of being provided with a *solution*, the spectator is challenged to formulate the *questions* that he will have to ask if he wants to approach the meaning of the play. The total action of the play, instead of proceeding from Point A to Point B, as in other dramatic conventions, gradually builds up the complex pattern of the *poetic image* that the play expresses. The spectator's suspense consists in waiting for the gradual completion of this pattern which will enable him to see the image as a whole. And only when that image is assembled - after the final curtain - can he *begin* to explore, not so much its meaning as its structure, texture, and impact.

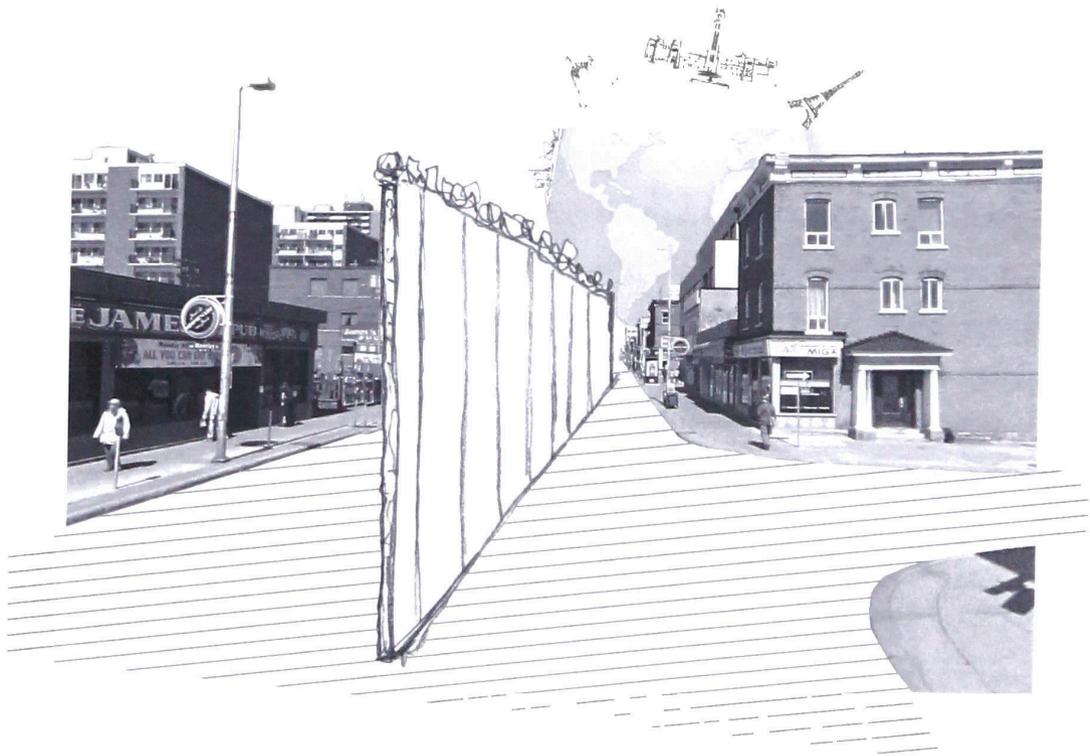
- Martin Esslin, *The Theatre of the Absurd* (1961), 304.

There have been many developments in the Israeli-Palestinian conflict during the time it took to produce this thesis; one must remain cognizant that history continues to unfold and evolve while research is conducted within the confines of academia. In order to conclude this project I wish to clearly emphasize the current relevance of an invigorated architectural agency. The events of the past year have demonstrated that Israel and the broader Middle East are entering a particularly exciting period of change, but as I will make clear, this project is suitably adaptable to changing needs.

In August 2010, just as this project was being conceived, Israeli troops dismantled part of the separation barrier protecting the Jewish settlement of Gilo located on the southern outskirts of Jerusalem. According to a military spokesman, the security afforded by the concrete wall was no longer needed; the ten foot high anti-sniper barricade would be stored at a nearby army base should it be needed again.¹ As the year progressed, we witnessed the stalling of American-led peace talks as Israel remained unwilling to extend its freeze on settlement building. Despite international condemnation, Israeli Prime Minister Benjamin Netanyahu insisted on promptly resuming building in the West Bank and East Jerusalem.² In December 2010 the Arab pro-democracy rebellion began with the suicide of a young Tunisian man in Egypt. Mass protests and political instability have subsequently led to increased violence and civil unrest throughout the region.³ The world is increasingly becoming aware of what some have coined a revolution in Israel. As I write this conclusion, we are entering week four of an increasingly organized round of civilian protests that vociferously denounce the high cost of living, the housing shortage and other pressing humanitarian concerns. During the second week, the first joint Jewish-Arab protest saw 150,000 civilians march in ten cities.⁴ In the largest protest to rock the country, an unprecedented 300,000 residents took to the streets in cities all across the country.⁵

The current atmosphere of change in Israel and the Middle East effectively highlights the importance of the project contained within these pages: the development of a re-tooled agency presents a relevant non-solution, a highly adaptable process to actively reformulate the way we conceive the role of architecture in politically-charged urban conflict situations. The foundation of a new agency retains its currency as the humanitarian concerns addressed in this project will continue to affect the lives of Jewish and Palestinian residents for the foreseeable future. As outlined above, change is immanent, however, the incredibly fragmented nature of the urban fabric in East Jerusalem and the West Bank remains present.

The goal of this thesis is to re-imagine the ability of architecture to provide another outlook; to combine architecture, research, and theory in order to reframe a complex situation. I have purposely tackled information and theories outside the discipline in order to provide another outlook on the walls fragmenting and dividing Jerusalem. The process involved may be complex, however, it can be distilled into several key steps: i) isolate a specific need or issue that requires addressing; ii) learn and understand how others have approached similar issues and determine what has been particularly effective at addressing such issues; iii) focus on those elements, theories, or approaches that have the potential to produce the most impact; iv) develop and produce a problematizing process that is able to promote the greatest amount of collaboration across the widest spectrum of interested parties, that is, to incite 'interdisciplinary contamination'. In essence, this project of architecture is a call to action. Whether or not we move beyond division and fragmentation in a remarkably unique urban conflict zone is up to you, the next member in the network. The realization of the narrative of inclusion, the creation of constructive forms of difference in Jerusalem and the West Bank, rests with the belief that we are able to create a more inclusive world. You might call it a humanistic optimism.⁶ Will you accept the challenge?



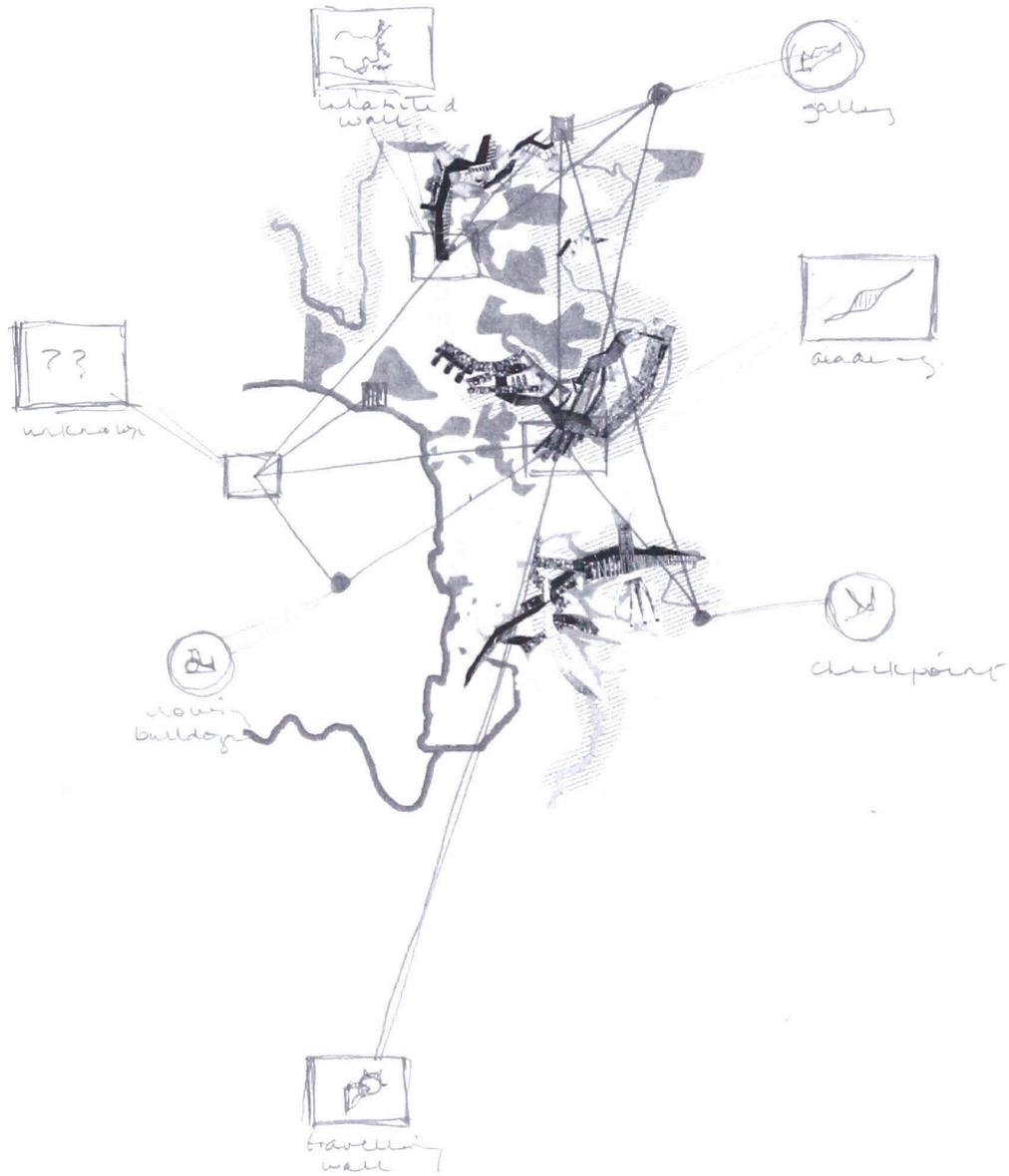
The Travelling Wall of Impenetrable Reflection - The Separation Barrier is now touring the globe: be sure to buy your tickets for this popular travelling exhibit. Soon to be fragmenting a town near you! 67

Postscript - Naivety Revisited

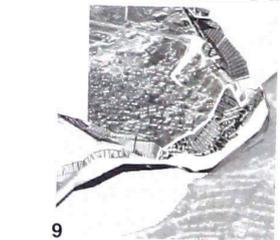
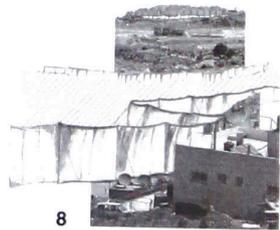
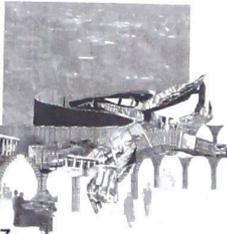
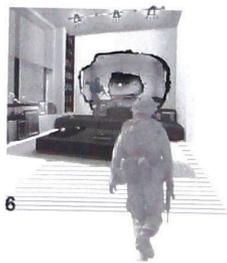
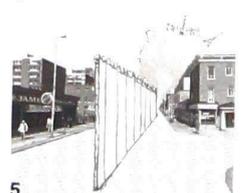
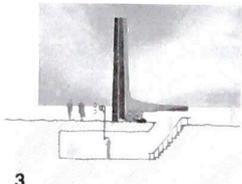
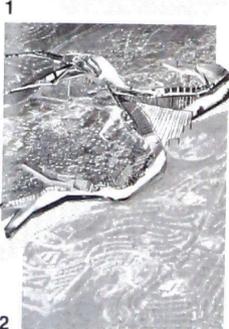
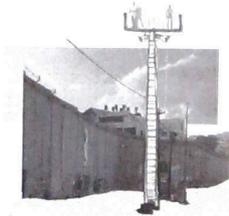
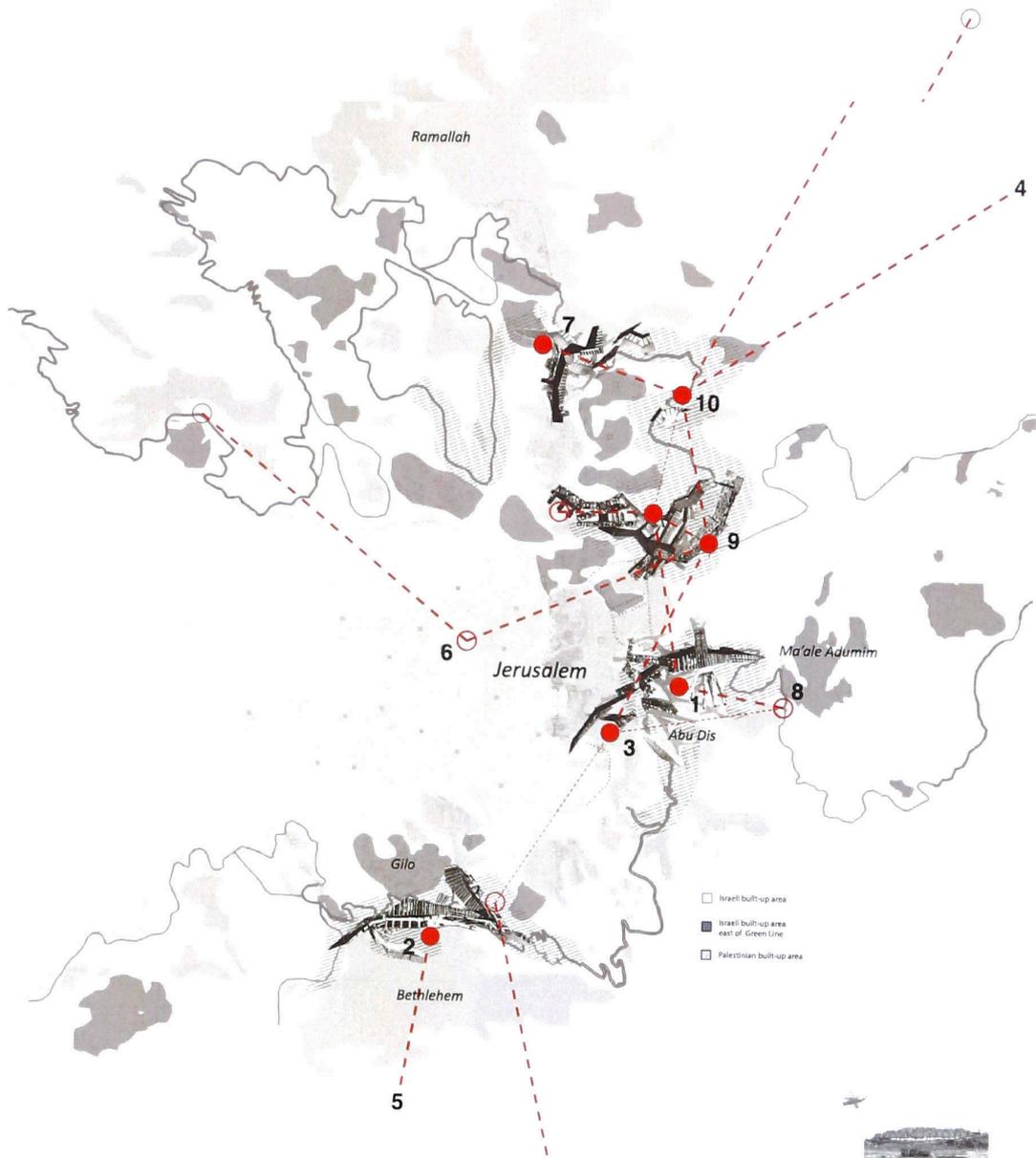
As articulated in the prologue, this exploration was borne out of my frustration with the tools proffered by my education. As the year progressed and the scope of this project expanded, I grew increasingly alarmed by the depth and breadth of knowledge that I was expected to ingest. The motivation to continue, besides the exclamations of “are you crazy?” from faculty and students, was the need to test the limits of my ability to comprehend matters outside the discipline of architecture. You could say that it was my naivety that incited me to passionately tackle the politically-charged order of the walls in the West Bank and Jerusalem. In this regard, my endeavour to diminish my own ignorance has led to personal insight.

To be clear, the most important lesson I have learned does not pertain to the Israeli-Palestinian conflict nor to architectural agency: it is my realization that, through my education, I developed the belief that the architect alone was the master problem-solver. Architecture students are encouraged to attempt to address all of the complexities of a given project, however, despite this insular focus, it has become clear that expertise from outside professionals is required in order to affect meaningful change. The fantasy of a holistic intervention that deals with all of the issues of a particular situation is unattainable: it is a pipe-dream firmly embedded within architectural education. Recognizing this futility embodies my need to reach out, to go beyond the confines of architecture, and inspire others to action.

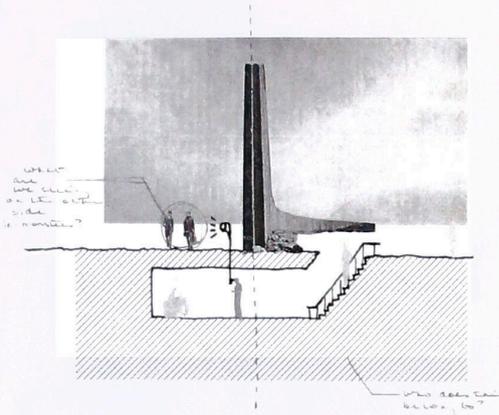
APPENDIX



The Network of Interdisciplinary Possibility - Envisioned as a new type of academic cross-pollination, this adaptation of netwar strategy remains partially removed from the considerations of the real world. Might such a removal prove to be useful in proposing new links and fostering dialogue?

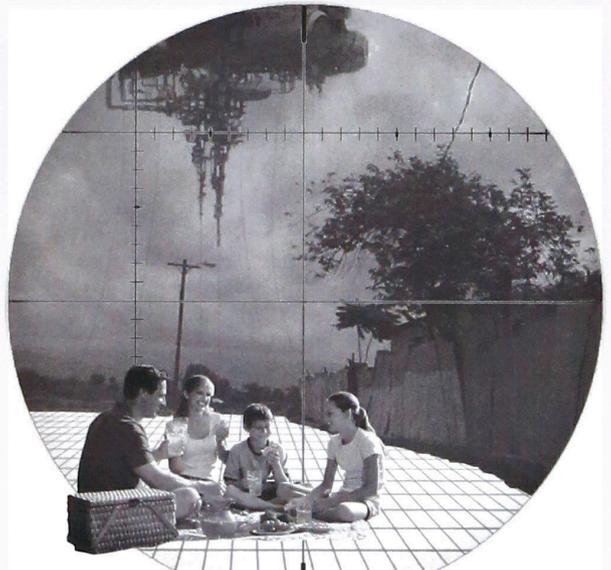
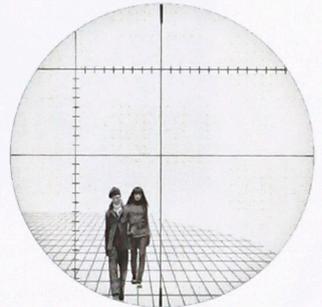
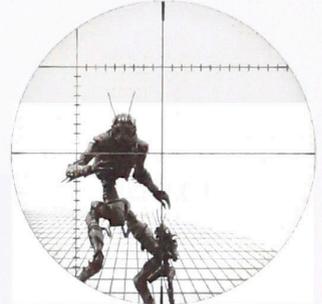
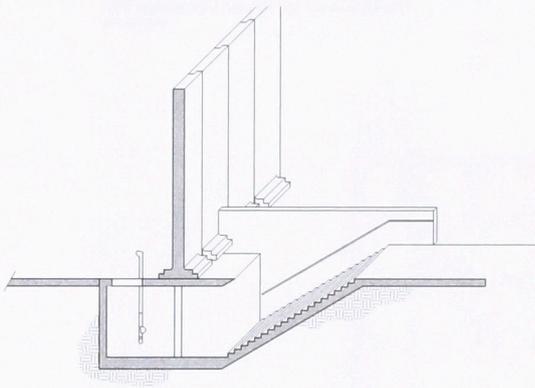


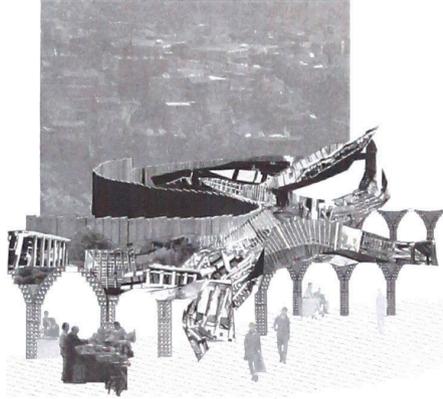
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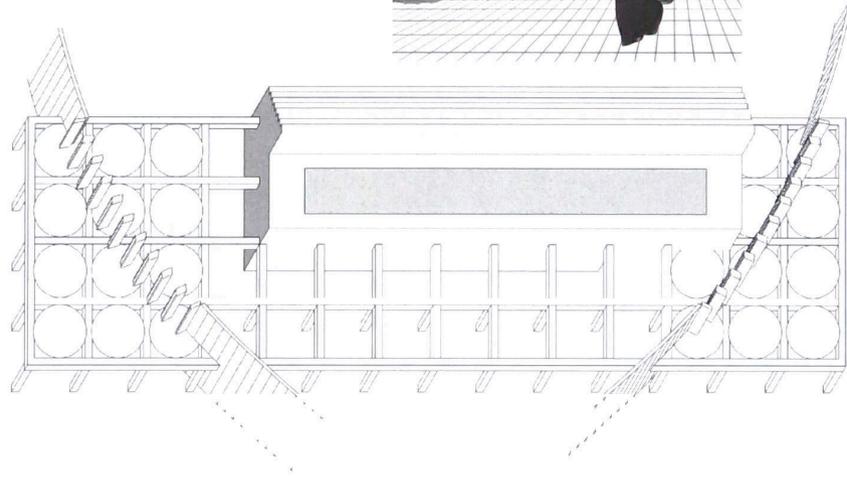
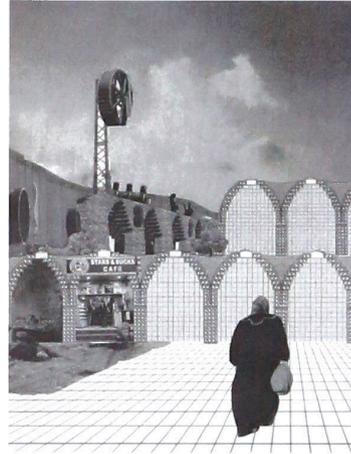
Nestled within a thickening of the Separation Barrier, this new type of scholastic experience requires complete immersion. Select Jewish and Palestinian students will be admitted for the entire duration of their formative education. The Academy includes all necessary amenities for a completely separated, intense tolerance-building experience. Only those completely open students need apply for this closed opportunity of a lifetime.

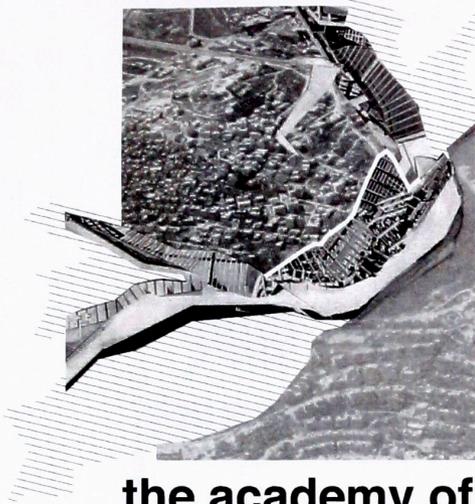




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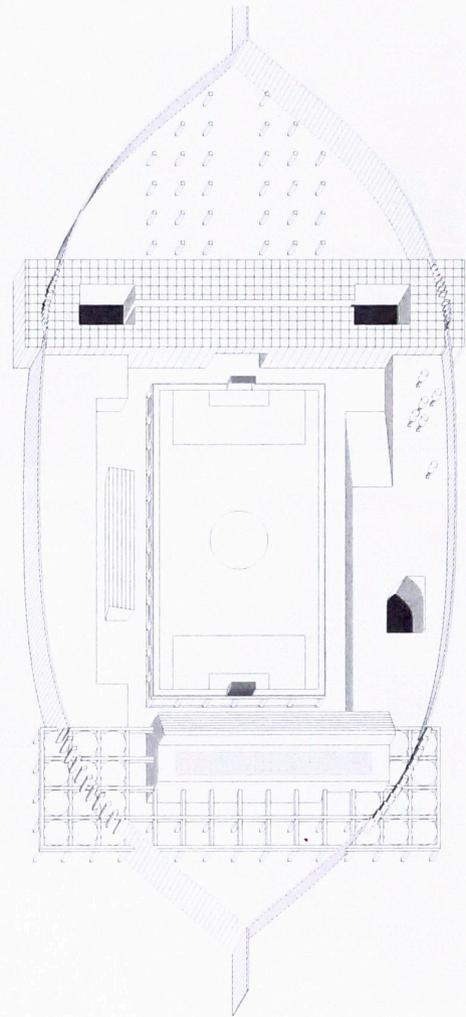
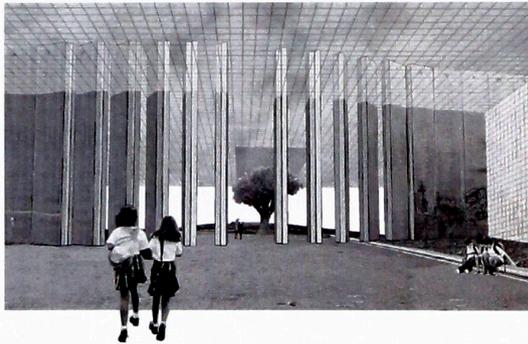
Nestled within a thickening of the Separation Barrier, this new type of scholastic experience requires complete immersion. Select Jewish and Palestinian students will be admitted for the entire duration of their formative education. The Academy includes all necessary amenities for a completely separated, intense tolerance-building experience. Only those completely open students need apply for this closed opportunity of a lifetime.

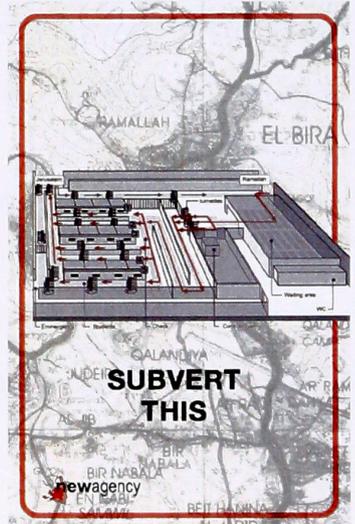
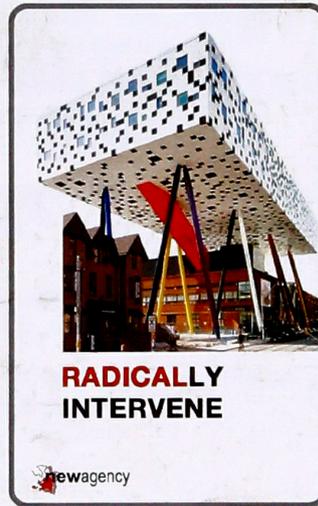
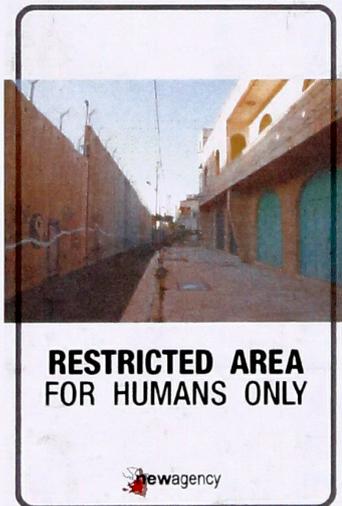
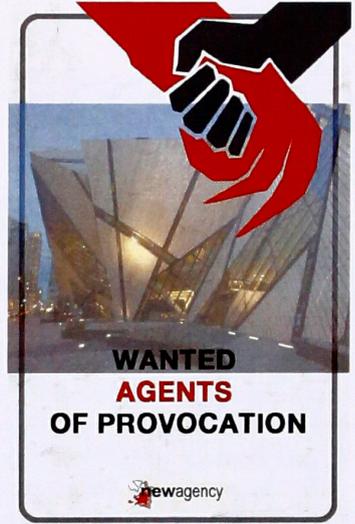
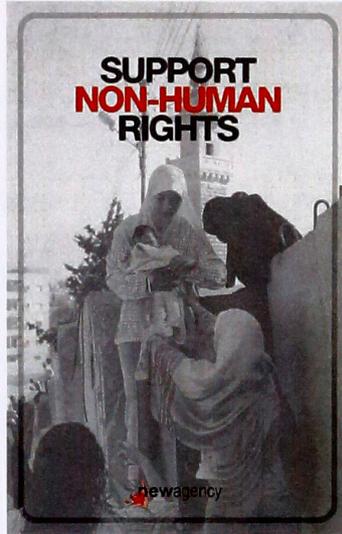




the academy of never-ending tolerance

Nestled within a thickening of the Separation Barrier, this new type of scholastic experience requires complete immersion. Select Jewish and Palestinian students will be admitted for the entire duration of their formative education. The Academy includes all necessary amenities for a completely separated, intense tolerance-building experience. Only those completely open students need apply for this closed opportunity of a lifetime.





A.vi - Website Campaign: clockwise from top left i) I Want You! ii) Dehumanized by Conflict iii) Designed Controversy iv) Capital 'A' Architecture v) Parallel Architecture vi) Top-down Planning. Source Imagery: i-vi) *District 9*; i) "I Want You!" Uncle Sam; ii) Towell, Larry. "113." *No Man's Land*; iii) Libeskind, Daniel. *The Royal Ontario Museum, 2007*; iv) "Flow Diagram of Qalandia Crossing." IDF, 2005. Weizman, Eyal. *Hollow Land*, 153; v) Alsop, Will. *Sharp Centre for Design at OCAD, 2004*; vi) "Roadway near Rachel's Tomb." Parry, William. *Against the Wall*, 52.

NOTES

ABSTRACT

- 1 For further reading about the discipline's quest for autonomy see Gary Stevens, *The Favored Circle*, 93-8.

INTRODUCTION - Issue, Agency, Architecture

- 1 Cruz, Teddy. "Levittown Retrofitted." *Visionary Power*, 209.
- 2 Ibid.
- 3 *The Canadian Oxford Paperback Dictionary*, 15.
- 4 The full title of the project is: *Conflict in Cities and the Contested State: Everyday Life and the possibilities for Transformation in Belfast, Jerusalem and Other Divided Cities*. The research focuses on divided cities in Europe and the Middle East and is based at the Universities of Cambridge, Exeter and Queen's University Belfast. It brings together teams of political scientists, geographers, architects and urbanists, sociologists and political anthropologists. See www.arct.cam.ac.uk/conflictincities/index.html for further information.
- 5 Pullan, Wendy. "Conflict in Cities and the Contested State." *Jerusalem Quarterly*, 4.
- 6 Ibid.
- 7 Aligned with the *Conflict in Cities and the Contested State* research mandate

1/ ARCHITECTURE OF CONFLICT

- 1 Bickerton, Ian J. and Carla L Klausner. *A Concise History of the Arab-Israeli Conflict*, 23-6.
- 2 Ibid, 25.
- 3 Ibid, 29.
- 4 Ibid, 36.
- 5 Ibid, 39-40.
- 6 Ibid, 41.
- 7 Cleveland, William L. *A History of the Modern Middle East*, 244-8.
- 8 Bickerton, Ian J. and Carla L Klausner. *A Concise History of the Arab-Israeli Conflict*, 37.
- 9 Ibid, 46.
- 10 Ibid, 37.
- 11 Cleveland, William L. *A History of the Modern Middle East*, 258-61.
- 12 Bickerton, Ian J. and Carla L Klausner. *A Concise History of the Arab-Israeli Conflict*, 53-6.
- 13 Ibid, 69.
- 14 Ibid, 56.
- 15 Ibid, 78-9.
- 16 Ibid, 83.
- 17 Cleveland, William L. *A History of the Modern Middle East*, 267. 75
- 18 Bickerton, Ian J. and Carla L Klausner. *A Concise History of the Arab-Israeli Conflict*, 101-2.

- 19 Ibid, 117-54.
- 20 Coon, Anthony. *Town Planning Under Military Occupation*, 9.
- 21 Bickerton, Ian J. and Carla L Klausner. *A Concise History of the Arab-Israeli Conflict*, 161.
- 22 Weizman, Eyal. *Hollow Land*, 82.
- 23 Ibid, 81.
- 24 Ibid, 82.
- 25 Ibid, 83.
- 26 Ibid, 84.
- 27 Ibid, 103.
- 28 Coon, Anthony. *Town Planning Under Military Occupation*, 3.
- 29 Ibid, 4.
- 30 Bickerton, Ian J. and Carla L Klausner. *A Concise History of the Arab-Israeli Conflict*, 224.
- 31 Eyal Weizman. "Demographic Architecture." *Jerusalem Quarterly*, 18.
- 32 Halper, Jeff. *An Israeli in Palestine*, 156-7.
- 33 Deleuze, Gilles and Felix Guattari. *A Thousand Plateaus*, 389-90.
- 34 Halper, Jeff. *An Israeli in Palestine*, 162.
- 35 Ibid, 169.
- 36 "The Separation Barrier." *B'Tselem*, <www.btselem.org>.
- 37 Halper, Jeff. *An Israeli in Palestine*, 169.
- 38 UN. "The Humanitarian Impact of the West Bank Barrier on Palestinian Communities." *OCHA*.
- 39 Halper, Jeff. *An Israeli in Palestine*, 162.
- 40 Ibid.
- 41 Ibid, 163.
- 42 the illegality was determined by the International Court of Justice, on July 9, 2004. For further information, see "Opinion of the International Court of Justice." *B'Tselem*, <www.btselem.org>.
- 43 Pullan, Wendy. "The Space of Contested Jerusalem." *Jerusalem Quarterly*, 41.
- 44 Ibid, 40.
- 45 Ibid.
- 46 Bickerton, Ian J. and Carla L Klausner. *A Concise History of the Arab-Israeli Conflict*, 161.
- 47 Pullan, Wendy. "The Space of Contested Jerusalem." *Jerusalem Quarterly*, 40.
- 48 Ibid, 39-40.
- 49 Ibid, 47-8.
- 50 Margalit, Meir. *Discrimination in the Heart of the Holy City*, 43.
- 51 Pullan, Wendy. "The Space of Contested Jerusalem." *Jerusalem Quarterly*, 50.
- 52 Ibid.
- 53 Bevan, Robert. *The Destruction of Memory*, 133.
- 54 Ibid.
- 55 Ibid, 141.
- 56 Ibid, 143.
- 57 "The Separation Barrier." *B'Tselem*, <www.btselem.org>.

- 58 Pullan, Wendy. "The Space of Contested Jerusalem." *Jerusalem Quarterly*, 45.
- 59 Ibid.
- 60 Hilal, Sandi, and Alessandro Petti. "Muri, Confini, Città = Walls, Boundaries, Towns." *Domus*, 84.
- 61 Ibid.
- 62 Ibid, 91.
- 63 Halper, Jeff. *An Israeli in Palestine*, 7.

2/ ARCHITECTURAL AGENCY

- 1 De Cauter, Lieven and Michiel Dehaene. "Hyper-Architecture versus Infra-Architecture." *Visionary Power*, 242.
- 2 Ibid. For further reading see: van Schaik, Martin and Otakar Macel, Ed. *Exit Utopia: Architectural Provocations, 1956-76*.
- 3 Lang, Peter and William Menking. "Only Architecture Will Be Our Lives." *Superstudio: Life without objects*, 20.
- 4 Ibid, 21.
- 5 Ibid, 20.
- 6 Spiller, Neil. *Visionary Architecture*, 185.
- 7 Cohen, Jean-Louis. "The Rational Rebel, or the Urban Agenda of OMA." *OMA – Rem Koolhaas*, 9.
- 8 Lucan, Jacques Ed. "Sixteen Years of OMA." *OMA – Rem Koolhaas*, 162.
- 9 Ibid.
- 10 De Cauter, Lieven and Michiel Dehaene. "Hyper-Architecture versus Infra-Architecture." *Visionary Power*, 241-2.
- 11 Cook, Peter. *Drawing: The Motive force of architecture*, 177-8.
- 12 Ibid, 182-3.
- 13 De Cauter, Lieven and Michiel Dehaene. "Hyper-Architecture versus Infra-Architecture." *Visionary Power*, 241.
- 14 Ibid, 242.
- 15 Sorkin, Michael. "Introduction: Thinking about Jerusalem." *The Next Jerusalem: Sharing the Divided City*, 12.
- 16 Ibid, 18.
- 17 Ibid.
- 18 similar notions of 'reframing', at the urban scale, are articulated by other professionals eg., Teddy Cruz
- 19 Cruz, Teddy. "Tijuana/San Diego: Border neighborhoods." *Verb Crisis*, 46.
- 20 Ibid, 47.
- 21 Ibid, 49.
- 22 Cruz, Teddy. "Levittown Retrofitted." *Visionary Power*, 209.
- 23 Also see projects developed with non-profit organization Casa Familiar in Levittown Retrofitted." *Visionary Power*, 212-7.
- 24 Corliss, Richard. "District 9 Review: The Summer's Coolest Fantasy Film." *Time* 13 Aug. 2009.
- 25 Brillembourg, Alfredo and Hubert Klumpner. "The Failure of the Formal." *Visionary Power*, 198.
- 26 Ibid.

3/ TACTICS OF TRANSGRESSION

- 1 Findley, Lisa. *Building Change: Architecture, Politics and Cultural Agency*, 5.
2 Ibid.
- 3 Arendt, Hannah. *The Human Condition*, 30-1.
4 Ibid, 63-4.
5 Ibid.
- 6 Sennett, Richard. "The Open City." *Visionary Power*, 294.
7 Ibid. Incidentally, this was also the case in ancient Athens. Foreign nationals were not permitted to own property within the city walls – rich foreigners bought land outside while the poor typically lived around the Pireus.
- 8 Pullan, Wendy. "The One-Sided Wall." *Scroope: Cambridge architectural journal*, 120.
- 9 Re: 'thick' vs. 'thin' – these terms go beyond referring to the disparity between the physical thickness of contemporary barriers/walls, i.e., Separation Barrier or the medieval wall, but also the conceptual and socio-political utility implied by each model.
- 10 Pullan, Wendy. "The One-Sided Wall." *Scroope: Cambridge architectural journal*, 120.
- 11 Sennett, Richard. "The Open City." *Visionary Power*, 294.
- 12 Pullan, Wendy. "The One-Sided Wall." *Scroope: Cambridge architectural journal*, 119.
- 13 Ibid, 122.
14 Ibid, 123.
- 15 Weizman, Eyal. *Hollow Land*, 85.
16 Ibid, 208.
17 Ibid, 210.
- 18 According to British geographer Stephen Graham, since the end of the Cold War a vast international "intellectual field" that he calls a "shadow world of military urban research institutes and training centres" has been established in order to rethink military operations in urban terrain. The reading list of some contemporary military institutions include works dating from the late 1960s, eg, theorists who have expanded the definition of space, as well as more contemporary avant-guard writings on urbanism and architecture that proliferated widely throughout the 1990s, and relied on postcolonial and post-structuralist theory. Urban theorist Simon Marvin claims that the military-architectural "shadow world" is currently generating more intense and better funded urban research programmes than all university programmes put together. Weizman, Eyal. *Hollow Land*, 187. Quoted sources: Graham, Stephen. "Cities and the 'War on Terror'." and Marvin, Simon, "Military Urban Research Programs; Normalizing the Remote Control of Cities."
- 19 the definitions of these terms, in accordance to their applicability to IDF tactical pedagogy are, as defined by Weizman: *dérive* (a method of drifting through the different ambiances of the city that the Situationists referred to as a psychogeography); *détournement* (the adaptation of buildings to new sets of uses or purposes, other than those they were designed to perform). Weizman, Eyal. *Hollow Land*, 209.
- 20 Weizman attributes the use of these concepts to an interview with the *Occupied Theory Research Institute* (OTRI) co-director and retired brigadier-general Shimon Naveh: "Several of the concepts in *A Thousand Plateaus* became instrumental for us [in the IDF]... allowing us to explain contemporary situations in a way that we could not have otherwise

explained. It problematized our own paradigm... Most important was the distinction [Deleuze and Guattari] have pointed out between the concepts of 'smooth' and 'striated' space... [which accordingly reflect] the organizational concepts of the 'war machine' and the 'state apparatus'. In the IDF we now often use the term "to smooth out space" when we want to refer to operation in a space in such a manner that borders do not affect us. Palestinian areas could indeed be thought of as 'striated', in the sense that they are enclosed by fences, walls, ditches, road blocks and so on ... We want to confront the 'striated' space of traditional, old-fashioned military practice [the way most military units operate] with smoothness that allows for movement through space that crosses any borders and barriers. Rather than contain and organize our forces according to existing borders, we want to move through them." When asked if moving through walls was part of it: "[...] travelling through walls is a simple mechanical solution that connects theory and practice. Transgressing boundaries is the definition of the condition of 'smoothness.'" Bracketed additions by Weizman. Weizman, Eyal. *Hollow Land*, 200-1.

- 21 other precedents include: Gordon Matta-Clark's body of work known as "building cuts" in which he transformed, cut into, and virtually dismantled abandoned buildings; George Bataille's desire to attack architecture: specifically his call to arms meant to dismantle the rigid rationalism of a postwar order, to escape "the architectural straitjacket," and liberate our repressed human desires. Weizman, Eyal. *Hollow Land*, 200-10.
- 22 Weizman, Eyal. *Hollow Land*, 186.
- 23 Ibid, 218.
- 24 It must be noted that this strategy of 'appropriation' carried out by the IDF is not a new strategy – one could argue that 'appropriation' is in fact the *modus operandi* of many of the left-leaning critical theorists mentioned.
- 25 De-politicization refers to the stripping of the walls of the occupied territory of their facility to delineate political and social spaces within urbanity – this usage is predicated on the previous assertion that the walls have been removed from their political order and placed within a purely militarized sphere. The walls do, however, remain political in the sense that they continue to operate within the Israeli apparatus of occupation.
- 26 Guy Debord and Gil Wolman. "A User's Guide to Détournement." <<http://bopsecrets.org/SI/detourn.htm>>.
- 27 eg., Adbusters 'subvertisements': <www.adbusters.org/spoofads>.
- 28 Guy Debord and Gil Wolman. "A User's Guide to Détournement." <<http://bopsecrets.org/SI/detourn.htm>>.
- 29 similarly articulated by Hannah Arendt's concept of 'vita activa', or "the active life," in which the concept of freedom is closely linked to political action.
- 30 Arquilla, John and David Ronfeldt, *Networks and Netwars: The future of terror, crime, and militancy*, 15.
- 31 eg., "Operation Defensive Shield," a series of military raids carried out against Palestinian cities in 2002. "The attacks targeted different kinds of Palestinian urban environments: a modern city in Ramallah; a dense historic city centre in the Kasbah of Nablus; an international holy city in Bethlehem; and the refugee camps of Jenin, Balata and Tulkarm." Weizman, Eyal. *Hollow Land*, 188.

4/ FOUNDING THE NARRATIVE OF INCLUSION

- 1 Ngo, Tom. *The Dinner Address: A Venture into Architectural Absurdity*, 49.
- 2 Boulet, Cédric. *Please Disturb!: Exploring the virtues of dysfunctional architecture*, 29.
- 3 possibly an extension of the inward looking, introverted nature of architecture research and theory as alluded to in the abstract of this document.
- 4 Esslin, Martin. *The Theatre of the Absurd*, 293.
- 5 Ibid.
- 6 Ibid, 294.
- 7 Arquilla, John and David Ronfeldt. *Networks and Netwars: The future of terror, crime, and militancy*, 15.
- 8 Ibid, 14.
- 9 Arquilla and Ronfeldt relate that netwar's decentralized nature allows it to blur the lines between offence and defense. Arquilla, John and David Ronfeldt. *Networks and Netwars: The future of terror, crime, and militancy*, 12.
- 10 Ibid, 9-10.

CONCLUSION - Beyond Fragmentation?

- 1 Kershner, Isabel. "In Jerusalem, a Barrier Comes Down." *The New York Times* 15 Aug. 2010.
- 2 "Settlers start 600 new homes after ban ends – report." *BBC News* 10 Oct. 2010.
- 3 Hardy, Roger. "Analysis: Arab Spring still a work in progress." *BBC News* 17 Jun. 2011. For further information, check out the interactive timeline at guardian.co.uk. <www.guardian.co.uk/world/interactive/2011/mar/22/middle-east-protest-interactive-timeline>.
- 4 Lior, Ilan et, all. "More than 150,000 take to streets across Israel in largest housing protest yet." *HAARETZ.com* 30 Jul. 2011.
- 5 Lis, Jonathan, et, al. "More than 300,000 demonstrate across Israel to protest high cost of living." *HAARETZ.com* 6 Aug. 2011.
- 6 term articulated in the conclusion of Lars Svendsen's in *A Philosophy of Fear*; not to be confused with 20th century concept of humanism

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- . "Levittown Retrofitted: An Urbanism beyond the Property Line." Ed. Christine de Baan, et al. *Visionary Power: Producing the contemporary city*. Rotterdam: NAI Publishers, 2007. 209-17. Print.
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FURTHER RESOURCES

Amnesty International: <www.amnesty.org>

Architects Without Borders Canada (AWB Canada): <awb-winnipeg.ca>

B'tselem: The Israeli Information Center for Human Rights in the Occupied Territories: <www.btselem.org>

Conflict in Cities and the Contested State:

<www.arct.cam.ac.uk/conflictincities/index.html>

Ha'aretz newspaper: <www.haaretz.com>

Inside Out: A global art project: <www.insideoutproject.net>

The Israeli Committee Against House Demolitions (ICAHD): <www.icahd.org>

The United Nations Information System on the Question of Palestine (UNISPAL): <unispal.un.org>

UN: Office for the Coordination of Humanitarian Affairs occupied Palestinian territory (OCHA oPt): <www.ochaopt.org/>