

**Traverse Films & Sound Capture**

**Peace-process infrastructure  
Constructing landscapes in-between Irelands**

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I, Irene Kelly confirm that the work presented in this thesis is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

**Irene Kelly.**

**February, 2018**

## **Peace-process infrastructure**

### **Constructing landscapes in-between Irelands**

Over the course of 30 years 'The Troubles' in Northern Ireland led to the rupturing of physical sites from people's everyday environment. In a post 'Good Friday/Belfast Agreement' era, this thesis considers the construction of common ground and the space of encounter as an instrument in peacemaking. I investigate how both the physical and the imagined landscape work together to form what I call peace-process infrastructure: landscapes that bolster a peace-process by being re-appropriated for civilian purposes and knit back into their surroundings.

Under the practice strand of this study, I use movement as a tactic by choosing a series of traverses that were not possible to undertake as a civilian during the conflict: Divis Mountain next to Belfast City which changed hands from military zone to nature reserve; the now navigable Shannon-Erne Waterway; and the borderline hills between Ireland/European Union and Northern Ireland/United Kingdom where the watchtowers once stood. The garnered film footage works as testimony to a fragile peace-process, which in turn becomes an active archive that generates text. Specific tools that were used at each site to overcome topographical distance — limelight, lock and lens — are deployed once more to make what is considered remote and out of touch, close and tangible.

At its heart, this project builds a multi-tiered rendering of particular landscapes — drawing on Hannah Arendt, Edmund Burke, amongst other political, landscape and feminism theorists — but it is motivated by the larger desire to contribute to a worldwide discussion about peace-process situations from a spatial perspective. People's reactions to the constructed encounter in the world around them are a direct consequence to the architectural systems that command our surroundings. Landscapes hold the potential to deconstruct toxic territorial organisation leading to creative production. Revolutions are not just a protest but a creative process — a tool for remaking states and societies. In world terms the cultural Irish revolution preceded the political revolution galvanising world and Irish opinion towards independence for Ireland in 1916. About one hundred years later, this work creates a cultural milieu about the peace process that gathers strength for its advancement.

**Irene Kelly B.Arch. MSAUD MRIAI**

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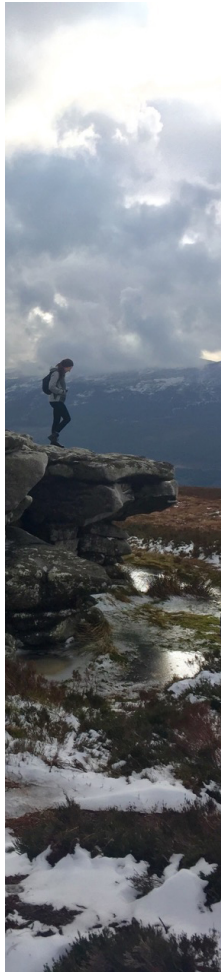
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<sup>1</sup> “William Butler Yeats: The Lake Isle of Innisfree,” accessed April 27, 2016, <https://www.eecs.harvard.edu/~keith/poems/Innisfree.html>.

## Introduction — A Note to the Reader — ‘limbering up’.

### Author’s Positioning



Trudging along a sodden Wicklow mountainside the other day, our group intercepted another made up mostly of teenagers. Their ‘leader’ was easily spotted, bedecked with mountaineering accessories like a decorated soldier. After exchanging pleasantries, the groups parted again but not before the leader offered us his responsible ‘bearings’. The fog was coming down and perhaps we came across slightly forlorn, our preparedness undermined by inadequate clothing. The leader proceeded to take out his map, overlaying it with his compass and then with his entire arm conveyed the direction.

We were going that direction anyway. His given bearing, although based on magnetic pull of poles and inarguably true, made us bristle. He had insured his lingering presence for the remainder of our hike. We were now fuelling his designated azimuth rather than going from place to place with greater leeway in matter and mind, from granite tor to viewing point.

If self is a location, so is love:  
Bearings taken, markings, cardinal points,  
Options, obstinacies, dug heels, and distance,  
Here and there and now and then a stance.<sup>1</sup>

0.1 A granite tor and I (the author), Prince William’s Seat, Glencullen, Co. Wicklow. February 11, 2016.

This eight and final verse of *The Aerodrome* by Seamus Heaney in the collection *District and Circle* (2006), written at the age of sixty-seven and eight years after the Good Friday Agreement captures the more realistic path of the thesis, which has at its heart the peace-process. The third line, ‘Options, obstinacies, dug heels, and distance’ brings the subjective, the political, the physical body and the geography into the mix. ‘Here and there and now and then’ — Rather than honing in on specific locations bounded by political border and chronologically analysing a short window of bracketed time, it is the interrelations and calibrations between the local and global, the past and the present that are the field of study here. ‘Here and there and now and then a stance’ — Out of this purposeful muddling, heavy-handedness retracted, comes the cut-glass ‘stance’. Standing clear-as-day, on its own two feet for all to see. This approach is demonstrative of how a peace-process works, its intended path skewed by events of the day so people take heed of its workings. I write this thesis as a chronicler, charting the thesis journey by drawing relevancy and double takes on lectures, talks, characters, performances experienced on route — a

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<sup>1</sup> Seamus Heaney, *District and Circle* (London: Faber, 2006), 13.

demonstration of listening to the world about me. There is therefore, by its nature, an anachronistic ‘jumping around’. Feeling limber yet?

As the author of the thesis I inhabited three perspectives as I physically moved between Dublin, London and Northern Ireland. This triad of spatial locations was a micro-mimetic stance echoing the workings of the peace-process. Three relationships were involved.

the people of Northern Ireland were divided, but they were divided about three sets of relationships. They were divided about the relationships within Northern Ireland, and they were divided about the relationships within Ireland, and they were divided about the relationship with Britain. And that, for the problem to be solved, that those three sets of relationships should be the agenda at any talks.<sup>2</sup>

The thesis structure also reveals where I am positioned as the author of the thesis. I am not from one of the six counties of Northern Ireland and the hostilities stymied travel to the North when I was a child. I did not live through the higher probability of being randomly extinguished or experience the effects of the hostilities in the everyday environment. Instead isolated acts of violence from the six counties and the less frequent attacks in the Republic and London were transmitted via radio waves, projected onto the television screen or printed in the press. Essentially my impressions of the Northern Ireland landscape were ‘mediated’ through the various media, by way of transmission, projection, printing, hearsay. I am interested in looking at the inverse of this dialectical relationship — between acts of violence and their reportage — which was perceived by the perpetrators as a championing of their methods. The inverse being acts of peace and their reportage — a championing of the changing landscape in the direction of peace. These particular circumstances of past position led me to a methodology using archives of newspapers, regional, national and international, to look at possible relationships between peace-building acts and their projection. I am not only interested in the object of this projection but also in the circulation of these landscapes.

Of relevance to the choice of verse in this opening section is the London Underground reference in the title of Heaney’s collection, *District and Circle*. On the TFL (Transport for London) Tube Map, a cropped view of the colour-key to the lines proffers the tricolour flag of Ireland — green (District Line), white (the space in-between), gold (Circle Line, or yellow generally if Ireland is not home). Heaney’s channelling of the subterranean, the other-worldly, in a nod towards London’s underground infrastructure took form in the *District and Circle Collection*. Heaney’s exploration became true fieldwork in the course of this thesis, in the sense that he died and was buried in 2013. As Rosi Braidotti might put it, his concerns of the collection are now wholly ‘embedded in the corporeal materiality of the self’ — he is living between the known and the unknown.<sup>3</sup> Over three thousand five hundred people lost their lives due to violence relating to the

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<sup>2</sup> “Academy of Achievement Main Menu,” accessed September 5, 2016, <http://www.achievement.org/autodoc/printmember/hum0int-1>, John Hume and David Trimble Interview, June 8, 2002, Dublin, Ireland at the International Achievement Summit”. Achievement.org.

<sup>3</sup> Rosi Braidotti, *Nomadic Theory: The Portable Rosi Braidotti* (New York: Columbia University Press, 2012), 306.

Northern Irish conflict; including injuries, that figure climbs to over fifty thousand people. To be wholly 'embedded' in this subject matter — at the point of most effect, at the absolute centre — it is not possible to be alive. Therefore, we are back to degrees of peripheries spreading out from the epicentre of violence. I grew up on the outskirts of the conflict, which is acknowledged in how I approach the evidence and the decision to occupy hinterland, to work with sites deemed to be outside of cities and towns. So in accepting that I am alive, a recognition of vitality as a genuflection to lost lives needed to be centre-stage in this thesis. Revelling within the project's methodology was the charge. So, I dared to dare and concocted a swashbuckling mission, or in academic terminology, a 'generative epistemological milieu.'<sup>4</sup> Verbs were all important that brought me in touch with the elements; water, wind, earth, snow, fog and (not so much) fire. I felt there had been enough fire. There was walking, hiking, scrambling, mooring, bucketing, swimming, diving, inhaling, exhaling, picnicking, explaining, not to mention wrenching up damp wetsuits and further jumping around. Feeling warmed up?

### **Approaching the Evidence**

Why Peace-Process? When travelling during and after my architectural training I was often asked to explain why such conflict existed in Ireland. From an international perspective, such knowledge was an assumed Irish-birth right. I happened to be on the other side of the world, working in Sydney, Australia as an architectural student, when the deadliest single strike of The Troubles was perpetrated. The Omagh Bombing reaped carnage, August 15, 1998, four months after the signing of the Good Friday Agreement. Thirty-one people were killed, including six children, six teenagers and a woman pregnant with twins, as well as three hundred injuries. Unanswerable. Correlating to the chosen sites in this thesis, the subject matter was a void in my mind that deserved to be populated. It may seem strange to embark on a field that the writer consciously knows little about, but that is the explorer instinct which I wish to harness. I carve out a space for the architect to produce a piece of work that chimes with the momentous coming of peace to Ireland — to strike up an acknowledgement of relevancy and usefulness sourced from my own architectural background towards the peace-process.

I am investigating how sites that I have chosen are subverting their ghettoization as places of conflict, moving from a physical periphery to an imaginary international central stage via a kind of peace-time colonisation. I embed this theory in the writings of Edward Said who stated in *Culture and Imperialism* (1994),

Just as none of us is beyond geography, none of us is completely free from the struggle over geography. That struggle is complex and interesting because it is not only about soldiers and canons but also about ideas, about forms, about images and imaginings.<sup>5</sup>

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<sup>4</sup> Jennifer Bloomer, *Architecture and the Text: The (S)cripts of Joyce and Piranesi* (New Haven, Connecticut: Yale University Press, 1995), 6.

<sup>5</sup> Edward W. Said, *Culture and Imperialism* (New York: Vintage, 1994), 7.

I twin the above quote with another from feminist and philosopher, Luce Irigaray. It is similar in its message but stripped of terms such as struggle, soldiers and cannons — more akin to the language of a peace-process.

The transition to a new age requires a change in our perception and conception of space-time, the inhabiting of places, and of containers, or envelopes of identity. It assumes and entails an evolution or a transformation of forms, of the relations of matter and form and of the interval between: the trilogy of the constitution of place.<sup>6</sup>

Quite simply, both parts of landscape, the physical and the imagined, work together to form what I call '**peace-process infrastructure**', a key concept both coined and developed in this thesis: physical landscapes that bolster and support a peace-process. Over the course of this thesis, Northern Ireland became the laboratory for the *figuring* of this concept because this is where the concept emerged for me and where it was first applied. It is where I situated my traverse methodology and created an active archive through a series of films. I define my laboratory, as the accommodation of false-starts, extra material that can be chipped away to refine an outline. I use the term *figuring* as this is how the meaning of 'peace-process infrastructure' slowly came into being, refining only came about because of an immersion or dwelling in particular sites. Later I elaborate on what I mean by the term 'to dwell' and its linking to 'be at peace', in contrast to the term 'to occupy,' through Heidegger's 1951 essay, 'Building, Dwelling, Thinking'.<sup>7</sup> Then, to counter the fixation on place and often the default position of the architect, it is Hannah Arendt that ultimately gains prominence in this thesis. Her emphasis on flexibility and fluidity of the public, as in the non-fixity aspect of the public, and how action and speech work as valves to this outpouring of publicity, became a guiding principle to peace-process infrastructure.

Instead of commencing the work with a carefully constructed research question, there was an urge to create a degree of suspension, a treading of water and ground, conducive to dwelling. Rather than a floundering, dwelling in these sites produced important material to explore in, to bring forward the attributes of peace-process infrastructure. In fact two different readers of the PhD described the effect of reading the work as:

Reading your thesis at times is like swimming in a deep pool. It is very immersive: one doesn't always know where one is headed. . .

It is a bit like finding yourself in the middle of a dream-like film and not knowing what is going on, other than the immediate sense of what you see on the screen.

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<sup>6</sup> Luce Irigaray, *An Ethics of Sexual Difference*, trans. Carolyn Burke and Gillian C. Gill (New York: Cornell University Press, 1993), 7-8; and Peg Rawes, *Irigaray for Architects* (New York: Routledge, 2007), 83. I attended Irigaray's talk at the 'Sexuate Subjects: Politics, Poetics & Ethics' Conference, UCL, December, 2010.

<sup>7</sup> Martin Heidegger, "Building, Dwelling, Thinking" in *Poetry, Language, Thought*, trans. Albert Hofstadter (New York: Harper Perennial Modern Classics, 2013), 141-159.

Before I ask the reader to jump under this operative influence, uncovering peace-process infrastructure within the site chapters, I offer a quick perspective from the outside-looking-in through the following listing of peace-process infrastructure attributes. There is a definite presence of a gender-agenda in peace-process infrastructure such as the 'mothering' of certain metaphors, for example the vessel in the concluding chapter, and more explicitly referenced in terms of policy under Chapter Four. Peace-process infrastructure enters sites into real-time by traversing through them which leads to their paralleling imaginary brought about by the filming of the traverses. This process of dwelling in what was redacted ground led to the forming of an expressive matrix between human and environment. Peace-process infrastructure overcomes the compartmentalisation of The Troubles — where frequently what is deemed to be remote is equated with irrelevance — by re-defining preconceived images of the place and creating international influence through known characters and the utility of the beautiful. These constructed connections give further resilience to a fragile peace-process and provide solidarity and possibly solace to those affected.

I am moving through these sites, gathering artefacts on route, as a method to locate them within a process that leads from open hostility to trustful relations. In other words, I am attempting to establish how these sites can be facilitators in a peace process — facilitators in an economic and political sense, with reconciliation as the constant aim in the background. The traverse and the taking of film footage is not just a mode of documentation but is a method of understanding a spatial phenomenon that is essential to peace processes and reconciliation beyond Northern Ireland. Although I believe that lasting reconciliation needs to be home-grown, specific to the place, I am hoping that in deciphering processes of site transformation, my research can be used as starting points for further reconciliation in different locations.<sup>8</sup> Reconciliation is a relatively new part of the study and practice of peace-process situations. To quote Professor Luc Huyse, Professor of Sociology, and member of the intergovernmental organisation, 'International Institute for Democracy and Electoral Assistance, IDEA':

Ideally, reconciliation prevents, once and for all, the use of the past as the seed of a new conflict. It consolidates peace, breaks the cycle of violence and strengthens newly established or reintroduced institutions.<sup>9</sup>

I am putting the past to use in consolidating peace from an architectural viewpoint. My intention is to hold these sites as demonstrable facts of reconciliation. Political structures are generally deemed to be the metaphoric ground breakers, however often it can be the use of a site, the programming and the organisations around these sites, that initially exert a force on the political structures. Each of the three chosen sites demonstrates how peace is felt on the ground, the materialisation of a peace process.

The chosen sites convey a physical reworking of the already reworked-nature to produce common ground that in turn becomes an imaginary, metaphorical middle ground and not

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<sup>8</sup> Grainne Kelly and Brandon Hamber, *Reconciliation: Rhetoric or Relevant?* (University of Wisconsin, Madison: Democratic Dialogue, 2005), 10.

<sup>9</sup> *Ibid.*, 8.

necessarily part of the spectrum of visibility. For the purposes of this discussion, middle ground represents metaphorical ground and common ground the physical ground since an exact middle is not attainable in reality, while the word common caters for various degrees of overlaps. In this dissertation, I dwell within these sites of new common ground, sites that have transformed in and around the peace-process and which, I argue, work as an antidote to the orange (unionist/protestant) and green (nationalist/catholic) ghettoization of society. All three sites were perceived as discriminatory during The Troubles, but now function as common areas where all communities feel they have a foothold. These sites are a kind of relationship palimpsest. I highlight the transformation of these sites and the necessary dialogues that occurred for these transformations to take place. I am arguing that there is a physical dimension, an actual common ground and its imaginative counterpart, to this concept of discursive middle ground.

Under the 'practice strand' of each site I am using movement as a tactic — also as a kind of celebration — when it comes to exploring this kind of encounter. I selected a series of what I came to call 'traverses' using the following criterion: that it was **not** possible to undertake such movement as a civilian during the height of the conflict as the terrain was not conceived as common ground. There are three series of traverses.<sup>10</sup>

Firstly, there is Divis Mountain, or in the Irish language, Dubhais — pronounced Duv-ash and means 'black-back', possibly because of its basaltic layer — which I walked up December 10, 2011. The mountain is located to the north-west of Belfast City which it dramatically overlooks and because of this aspect was under the control of the Ministry of Defence 1953 to 2005 before being handed over to The National Trust.

The second series of traverses I discuss occurred the summer before the one-day winter trek up Divis Mountain. I rented a boat to travel up and down the Shannon-Erne Waterway over the course of a week, July 31 to August 6, 2011. In 1990 work commenced on the 'Ballinamore to Ballyconnell Canal', the connection of north to south. It was precisely the separation of bodies of water under two different jurisdictions that enabled a political rhetoric to garner funding. The new name had to encapsulate this. The direction-less name — to those on the outside — Ballinamore to Ballyconnell, 'B' to 'B', was changed to the 'Shannon-Erne Waterway', and by a happy coincidence to the three-letter acronym S-E-W. The verb 'to sew', a threading through, brings to mind the concept of joining to repair by creating a path in alternate directions — bringing to mind a t(h)reading through in this thesis. This waterway links Ireland's two main waterways, the River Shannon in the South and Lough Erne in the North. It consists of approximately 50/60 km in length, 16 locks in total, and what fascinated me was that for part of its journey, ten kilometres, the international political boundary tracks the waterway's course.

At this point I had fluctuated between city's edge and crossing/tracking the actual political border. It is a known fact that the political border is 310 miles or 499 kilometres long.

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<sup>10</sup> I see resonances between the choice of word 'traverse' and in how Pierre Missac elaborates on the word 'passage' in the following quote:

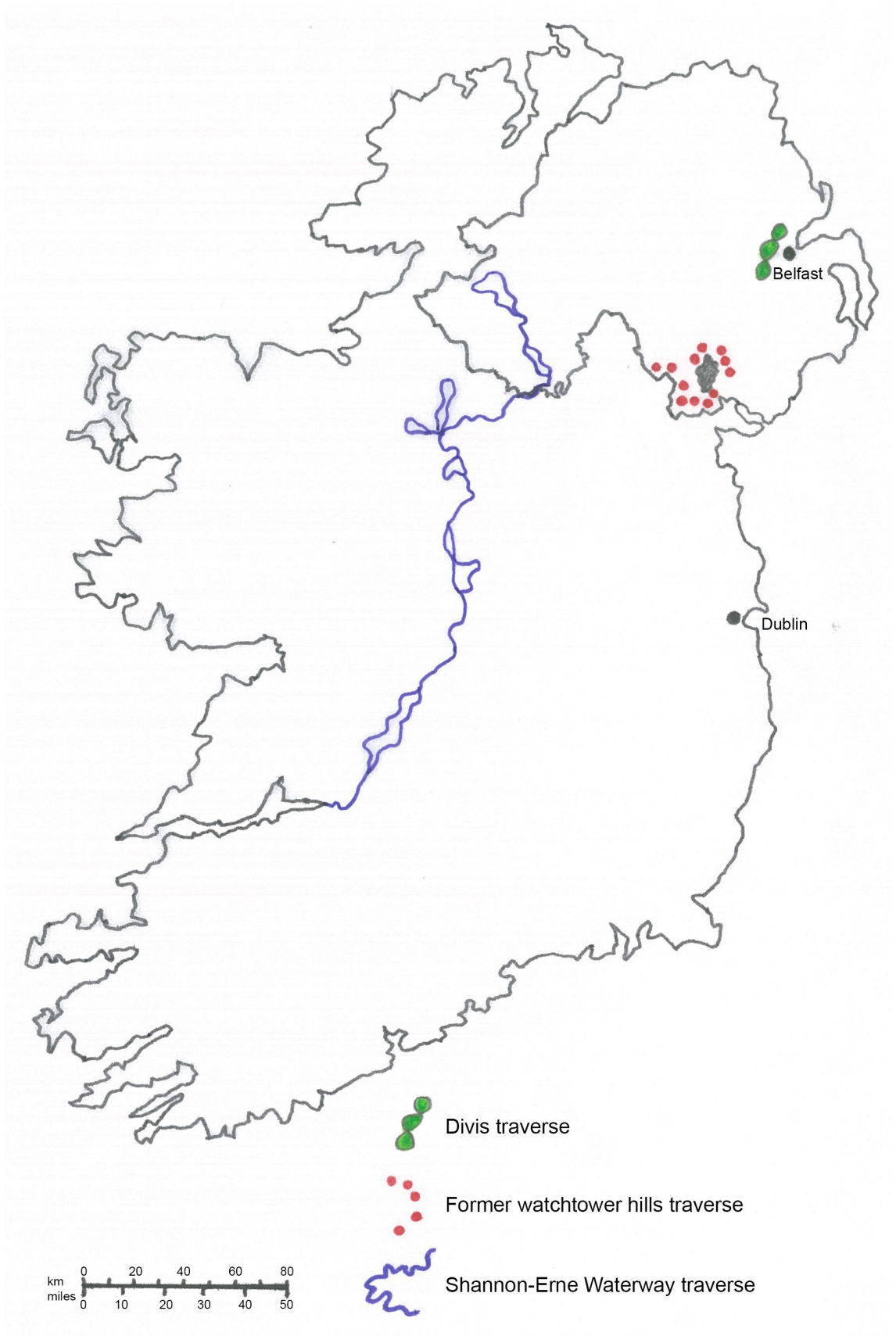
'The notion of passage is plural—polyvalent, as we say these days. It refuses to take refuge in the mirage of the proper noun, and thus gives the word, which can be a noun at times (passage, passerby) and a verb at times (pass) a function that can be modified easily and that evokes the arbitrariness and the vicissitudes of allegory as Benjamin presents it.' Pierre Missac, *Walter Benjamin's Passages*, trans. Shierry Weber Nicholsen (Cambridge, Massachusetts: The MIT Press, 1996), 1.

The thin line on the map is an exact measurement. However how thick is it? What can be said of the zone of effect that cannot be measured exactly on a map? The third series of traverses, involved summitting all twelve hills where the watchtowers once stood within Northern Ireland. These traverses held yet again a different rhythm over the previous two and were carried out the following year over the course of a month, September 2012. There is always this question: is the traverse methodology transferable, would it work anywhere or does it need to be within these very charged specific sites that have certain resonances within them? I would suggest that these specific sites, however, are only very charged because my physical presence has afforded them a multi-tiered rendering based on chance encounters, experiences on-route, writing-location, audience-feedback — the traverse methodology is a framework for amplifying multiplicity, an enabling condition for the ‘human condition of plurality.’<sup>11</sup>

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<sup>11</sup> Hannah Arendt, *The Human Condition*, 1st ed. (Chicago: University Of Chicago Press, 1958), 7.





0.2 *Three Traverses on the One Map* (2017), Source: Author, Irene A Kelly.

Establishing a strict timeframe in the investigation of these sites would not be a productive curtailment. As the Irish politician's, John Hume's, particular experience shows and reconciliation literature states formally: 'There is a danger in talking about reconciliation in terms of strict sequences. The process is not linear.'<sup>12</sup> Hume goes on to say that developing understanding and friendship is 'undramatic'. This comment reminds us that in contrast to the marathon mentality, an even longer time-line is required for peace, one that relates more to evolution than revolution. This hints at the difficulty of strictly bracketing the time-frame through which I view the sites. The time-frame is specific to each. There is no formulaic order between political framework and change in site programming. This is why chronologically tracking these sites next to their political context is interesting. I aim to uncover evidence that sites can generate a positive force that exerts influence towards building trusting relations.

It is also significant that the mere fact of taking these traverses, was only recently made possible, and taking into account a changing European Union membership, may not remain possible. Architectural training, as it attunes students to the subtleties of perception, provides for a wide range of possible methodologies, however to quote architect Deborah Hauptmann, 'there is no such thing as an innocent idea or concept, ideas are not passive, they have consequences and therefore must be situated within a theoretical debate, otherwise you are not operating in a controlled way'.<sup>13</sup> Andrea Phillips' encyclopaedic work on walking-practitioners, testing out the politics of some walking assumptions and her interest in the narrating of publics captured in her 2004 PhD, *Walking into trouble: the ethics and aesthetics of the pedestrian*, provided me with a more nuanced vocabulary for the development of my own traverse methodology. For example Phillips' speaks of Bruce Nauman's constructed corridors in the gallery space which visitors can pass through, as manifestations of the restrictions, or an 'activation of contingent access', 'a constant enquiry into the phenomenological boundaries of his' practice.<sup>14</sup> The traverse takes on a different emphasis in its right to move through, a 'non-regulatory form of citizenship that is able to pay homage to the social negotiations of public space'.<sup>15</sup> During The Troubles Northern Ireland was ruptured from the world. I view my movement within these sites as a 'citizenly principle'<sup>16</sup> and also as a strategy for exploring what is 'beyond the frame', the disjunctions between actually going to a site and the texts/photographs/maps produced from the site.<sup>17</sup> The move into real-time navigation and the difficulty of the journey, is a move from bystander to taking part. Not only the actual traverse, but the sheer possibility of each traverse undertaking, demonstrates a new

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<sup>12</sup> Kelly and Hamber, *Reconciliation*, 8.

<sup>13</sup> Quote from participation at the 'Spatial Thinking II Conference', University of Innsbruck, Austria, November 9-10, 2012.

<sup>14</sup> In terms of globally contextualising the methodology, and in providing a particular traverse vocabulary, I have benefitted greatly from Andrea Phillips' thesis, "Walking into Trouble: The Ethics and Aesthetics of the Pedestrian / Andrea Phillips." 2004, 15. Encyclopaedic in its coverage, Phillips' work provided further insight into my initial exposure to the Situationists, Psychogeographers, and the subject of publicity during my time at Columbia University under two public sphere theoreticians, Mark Wigley and Beatriz Colomina. In particular, Phillips holds in-depth discussion on : Michel de Certeau with walking as a tactic of the weaker position in *The Practice of Everyday Life*; Guy Debord with *Society of the Spectacle*; Walter Benjamin's *The Arcades Project*, architectural allegory in the Parisian Arcades of open/public space and closed/private space, and 'how passing through space designed to be fluid was matched with an equal onus on looking', resulting in a stop-start effect. This stop-start effect is apparent in how the traverse films are present within this thesis, and as Phillips' cross-references, the stop-start effect is reminiscent of the captured kinaesthetics (study of body motion and of the perception of one's own body motion) of a Muybridge photograph. (18 of thesis)

<sup>15</sup> *Ibid.*, 8.

<sup>16</sup> *Ibid.*, 9.

<sup>17</sup> Judith Butler, *Frames of War: When Is Life Grievable?* (New York: Verso, 2010), 10.

physical spatial relation between the individual and the landscape. My undertaking of the traverse suggests a new citizenship that articulates a resistance to the bifurcated stream of history in Northern Ireland, and instead carves out a more flexible mould for possible meanders by others under their own volition whether imaginary or physical. The difficulty of the journey outside of the gallery space highlights the frangible, unpredictable nature of actual ground covered, so rather than an emphasis on 'phenomenological boundaries of practice', I am attempting to burst open a space between boundaries through my practice. Nonetheless, my own methodology exists within a lineage of others who also find that borders, enigmatic in their graphic stance, elicit trackings.<sup>18</sup>

### Academic Context and Tactics

Conflict studies in Northern Ireland have primarily received attention from the domains of sociology and history, with architectural attention focusing on the city-centre interface areas. Further references from this field, those more geographically specific, are discussed in Chapter One. I became familiar with Urban Political Ecology references on the MSAUD (Architecture and Urban Design), studio-based programme in Columbia University New York. Beyond architectural form, this exposure to Urban Ecology references, jumping between the household scale and the global scale — such as Matthew Gandy, Erik Swyngedouw, Derek Gregory, Michael Sorkin, Alex Loftus, Martin Melosi, Stephen Graham, Patrick Bond, David Harvey and Eyal Weizman — began to put language to observations made during my final year in architecture school at University College Dublin.<sup>19</sup> Olmstead's Central Park (1858) was animated for me through undertaking a design studio on water infrastructure in the aforementioned master's programme, while also reading Matthew Gandy's *Concrete and Clay* (2002) and experiencing the dramatic juxtapositioning of park and skyscraper. In Frederick Law Olmsted's mind, he designed and built a construction for democracy in a time of 'new

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<sup>18</sup> Although my own work is less deferential to the outline of the border, Colm Toibín's *Bad Blood: A Walk along the Irish Border* (London: Vintage, 1994) was a significant reading in terms of devising my methodology. Another work, in a similar vein and specifically honed to this part of the world, Northern Ireland, is most recently Garrett Carr's *The Rule of the Land: Walking Ireland's Border* (U.K.: Faber, 2017). Described as a mapmaker and writer, his work begins with a map illustrating which pages of description belong to which particular stretches of border, thereby presenting quite a traditional narrative of a journey. Carr also draws your eye to what he calls 'watchful architecture', forts, lighthouses, watchtowers etc, whereas my own emphasis is on the carving of space for other possible journeys. For example, the panning mechanism of the boat in my SEW traverse places emphasis on the meander — the taking away and leaving behind, the erosion and deposition — the route rather than specific objects along the route.

Although engaging with the political parallel to their journeying is not part of their intention, earlier predecessors of geographical relevance are: Robert Lloyd Praeger's ecological aspect in *The Way That I Went* (Cork: Collins Press, 1998); and Richard Hayward's *Border Foray*, 1st ed. (London: Arthur Barker, 1957) which concentrates more on border anomalies; and Seosamh Mac Grianna's more autobiographical work derived from his wanderings about Ireland and Wales in 1933, *Mo Bhealach Féin* (Dublin: An Gum, 1940).

An influential observation here is that these are all male examples. A striking consideration for this thesis due to my familiarity with Jane Rendell's *The Pursuit of Pleasure: Gender, Space and Architecture in Regency London* (New Jersey: Rutgers University Press, 2002) which speaks of how 'considering the production, reproduction and representation of urban space through rambling creates a new conceptual and physical map of what the city is.' Rendell defines the city as 'multiple sites of desire' and architecture as a 'space of related social interactions rather than a series of isolated and static objects'.<sup>(6)</sup> Rendell's work made clear that rambling was a predatory practice, the space benefitted men within the patriarchal society in which it was created. This realisation provoked a further reasoning behind locating the traverse methodology amongst feminist references and how with my undertaking of traverses came the 'mothering' of metaphors, an example being 'the vessel' in Chapter 6.

<sup>19</sup> Specific works from those listed under the broad umbrella of Urban Ecology are located in the Bibliography. In general it is their ability to demonstrate alignments between reworked nature (and sometimes wild nature), the political, the economic, social and cultural worlds that appeals to this thesis. Following on from this listing, I define peace-process infrastructure through the lens of urban ecology by especially drawing on the work of Matthew Gandy. Stephen Graham and Simon Marvin in *Splintering Urbanism: Networked Infrastructures, Technological Mobilities and the Urban Condition* (UK: Psychology Press, 2001) provide me with the opportunity to situate peace-process infrastructure amongst the more conventional of infrastructures by clarifying the differences between them.

democratical and ethical ideals', such as the abolition of slavery.<sup>20</sup> As Gandy points out, the fact that 'Central Park has subsequently acquired a historical and cultural legacy of public action and collective memory is incidental to its original rationale within the commodification of both land and nature in the middle decades of the nineteenth century.'<sup>21</sup> This turn of events, despite the original concept, is somewhat mirrored in this thesis in that peace-process infrastructure represents the reworking of a pre-existing reworking of the raw materials of nature into a new synthesis with contemporary society in Northern Ireland and its interrelations, 'in order to harvest aesthetic and biophysical properties of the natural world' not solely for human advantage but for a better world all-round by supporting the peace-process.<sup>22</sup> Peace-process infrastructure is the collaborative effort, connections made, or the 'expressive matrix'<sup>23</sup> constructed through the thesis text, between the actual sites (Divis, SEW and Watchtower hills), the practice (traverse) and the theory (films) which becomes demonstrable of a working peace-process — offering another dimension to the polarization inherent in the terms, a cohabitation or co-dependency between earth's existence and human existence. This does not mean to say — as the urbanists, Stephen Graham and Simon Marvin, state in *Splintering Urbanism* (2001) — that there is not overlap between peace-process infrastructure and the more conventional of infrastructures. In fact contortions in the below listed infrastructures during the height of The Troubles are touched upon in this thesis.

The constant flux of this urban process is constituted through many superimposed, contested and interconnecting infrastructural 'landscapes'. These provide the mediators between nature, culture and the production of the 'city'. There is the 'electropolis' of energy and power. There is the 'hydropolis' of water and waste. There is the 'informational' or 'cybercity' of electronic communication. There is the 'autocity' of motorized roads and associated technologies. And so on. Importantly, however, these infrastructural 'scapes' are not separated and autonomous; they rely on each other and co-evolve closely in their interrelationships with urban development and with urban space.<sup>24</sup> (The inverted commas belong to the original quote.)

To jump into their listing terminology, the infrastructural landscape I discuss, the pax-polis or more accurately, pax-chora (surrounding territory as receptacle) does not hold an urban centric point of view but caters for the oblique perspectives towards city. The landscapes I discuss are unhooked from the inverted commas present in the above quote — in that they are actual places.<sup>25</sup> For the sake of resilience, peace-process infrastructure does not solely rely on hardware such as wires, ducts, tunnels, conduits, streets, highways and technical networks for forming connections but instead the imagination and the portable word are also given credence. This investigation offers a way of depicting these places as an assemblage that is less about 'to scale' accuracy from the technocratic representations of space — as achieved by the Royal Air

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<sup>20</sup> Matthew Gandy, *Concrete and Clay: Reworking Nature in New York City* (Cambridge, Massachusetts: The MIT Press, 2003), 97.

<sup>21</sup> *Ibid.*, 105.

<sup>22</sup> *Ibid.*, 111.

<sup>23</sup> Remy Zaugg, *The Art Museum of My Dreams or a Place for the Work and the Human Being*, ed. Hinrich Sachs and Eva Schmidt (California: Ram Publications, 2014), 14.

<sup>24</sup> Stephen Graham and Simon Marvin, *Splintering Urbanism: Networked Infrastructures, Technological Mobilities and the Urban Condition* (Brighton: Psychology Press, 2001), 8.

<sup>25</sup> Jacques Derrida, *Khôra / Jacques Derrida* (Paris: Galilée, 1993).

Force aerial photography of the topography of Divis Mountain (Air), the Naval Admiralty Charts of the canals (Water), and City Council plans of green spaces (Ground) — and more about ‘ideas, about forms, about images and imaginings’.<sup>26</sup> The re-working of nature, the harnessing of hydrological cycles over entire regions to produce a ‘metropolitan nature’ which Gandy claims ‘captures something of the multiple meanings of modern nature, ranging from the preservation of wilderness for the consumption of an idealized natural beauty to the construction of complex networks for the provision of water’ chimed in with my background experience.<sup>27</sup> However, it was formative imagery from my childhood, before the terminology arrived, that provided the lasting intrigue. I grew up in the countryside, County Wicklow, looking in on Dublin City from afar. This position gave me an oblique perspective on the interactions, interdependency and tensions between city and surrounding environs. My grandmother’s house and surroundings were appropriated to become a reservoir — in my imagination an Atlantis-dreamland — for the sake of providing drinking-water to the citizens of Dublin. Near-by mountain faces were altered by the stonemason’s scalpel for the sake of providing granite for many landmark buildings in Dublin, along with Stormont Castle in Belfast, the meeting place of the Northern Ireland Executive.

My first venture to Northern Ireland as part of this thesis consisted of a hike up Slieve Gullion, as at 567m above sea level, the expedition promised an overview of the watchtower-hill locations to the naked eye. I arranged to climb with a local person, Macdara Ó hUallacháin, a musician and jewellery maker who grew up in south Armagh and now lives there. His mother also wrote a book on the culture of the area.<sup>28</sup> It commenced over coffee, sitting across a table. Concerned about doing everything by the book I handed him a consent form to sign. Immediately, he felt the need to declare himself as apolitical on record. My mode of collecting information had prompted such a declaration as a defence mechanism contingent on a number of factors such as the thesis title, the place of our meeting, the chosen route of our walk, my not being from the area, the political context of The Troubles. At risk of creating a new public under duress — a self-declared apolitical public, the antithesis of the aims of this thesis — I decided that this was not how I wished to continue.<sup>29</sup> It was a false-start. On leaving the field and returning home, I listened to the recording. All that was gained from such a defeated declaration was the howling wind and the rustling of clothing. The imagery of how I spent the day was what lingered. This experience or frustration in the inability to unlock and share the field-work led to the ethos behind the decision of gathering film footage despite not being a film maker. I use the word ethos at this stage of the decision making in the methodology because of its coupling to action rather than thought or emotion. I was searching for credibility as a researcher in the field, to reveal a character through action, as the noun ‘ethos’ is defined by the OED ‘a quality of the permanent, as opposed to the transient or emotional.’<sup>30</sup> The traverse and its filming became a grounded practical code by which

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<sup>26</sup> Said, *Culture and Imperialism*, 7.

<sup>27</sup> Gandy, *Concrete and Clay*, 2.

<sup>28</sup> Pádraigín Ní Uallacháin, *A Hidden Ulster: People, Songs & Traditions of Oriel* (Dublin: Four Courts Press, 2003).

<sup>29</sup> Round-up discussion at the ‘Practicing Ethics in Built Environment Research’ organised by Jane Rendell, The Bartlett, UCL Faculty of the Built Environment, June 29-30, 2015. A call was made for an awareness in how the actualities of research creates ‘publics’ and how the researchers should be aware of this from an ethical point of view.

<sup>30</sup> “Ethos, N.,” *OED Online* (Oxford University Press), accessed September 21, 2016,

<http://www.oed.com.libproxy.ucl.ac.uk/view/Entry/64840;jsessionid=DF75547DBCF24B38C0BCDA77692E22DD>.

the thesis lives. The footage of all three traverses conveys ‘an aesthetics of process’, not simply visual but interlaced with a sensibility.<sup>31</sup> Along with this desire to share the field through discussion, and the desire to become a credible researcher, came the realisation that it was not practically possible to spend extended lengths of time at these sites — the gathered footage became a lasting, a more durable impression, a multiplier of time spent in the field, but time spent is no guarantee of a positive outcome. What was of definite benefit is the possibility of return in thought through the footage, without any cost to the environment, to these sites that were once blacked out, redacted, during The Troubles but are now backlit through the gathered footage.

The most lasting strain of influence however, the all-important undercurrent, in this work belongs to a feminist genealogy stretching from Hannah Arendt to Rosi Braidotti. Braidotti calls for the subject to remain ‘extraordinarily faithful to itself’ — meaning ‘a play of complexity that encompasses all levels of one’s multilayered subjectivity, binding the cognitive to the emotional, the intellectual to the affective, and connecting them all to a socially embedded ethics of sustainability’.<sup>32</sup> The ‘aliveness’ of the traverse methodology is captured in collected footage from the three series of journeys. The footage holds a ‘space of nomadic thinking’ that is ‘framed by perceptions, concepts, and imaginings that cannot be reduced to human, rational consciousness’ and attempts to capture the metaphysical — how through the utility of the beautiful these no-go areas occupied a place in the mind and in turn became places of speech and action.<sup>33</sup> These collected snippets of film are a public testimony to the peace process. After gathering the footage, which was a very different experience under each traverse, came the screenings — where I or a group of people, sometimes amongst fellow academics, and sometimes where the passing public going about their business, watched what was captured.<sup>34</sup>

As further elaborated over the course of this thesis, it was the reactions to this footage — audience involvement — that gave momentum and subject matter to the thesis. This practice element of the PhD created an active archive that generated the text, yet the films are stand alone pieces of work — a public construct, allowing for this ‘zigzagging’ in thought. Corraling a linear description of the methodology for the sake of a comprehensive introduction has proved to be a challenge, as in one way it is at odds with the methodology which is very much revelatory or dialogical in its becoming. By this, I invoke the architect’s, Stephen Loo’s, discussion about timing in the gathering of information at the ‘Practicing Ethics in Built Environment Research Conference’ (June 2015, organised by Jane Rendell, Bartlett, UCL) in breaking down the term information into ‘in formation’, which gives due regard to what comes before or what comes after

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<sup>31</sup> As the architect Adrian Lahoud named at the same practicing ethics conference at the Bartlett, UCL Faculty of the Built Environment.

<sup>32</sup> Rosi Braidotti, *Nomadic Theory: The Portable Rosi Braidotti* (NY: Columbia University Press, 2012), 306.

<sup>33</sup> *Ibid.*, 2.

<sup>34</sup> Screenings: *RA FILM | MAKING | SPACE*, evening showing at the Royal Academy London organised in collaboration with the doctoral programme at the Bartlett School of Architecture, UCL, February 13, 2017; *Film and Architecture* event organised by doctoral candidates, Bartlett School of Architecture, UCL, February 25, 2015; *Elemental Exhibition*, Shop-Front Venue, Fumbally Exchange, 5 Dame Lane, Dublin, January 19-30, 2015; *PhD Research Projects 2014 Conference and Exhibition*, Bartlett School of Architecture, UCL, February 25, 2014; *Up-Grade Presentation*, Bartlett School of Architecture, UCL, October 11, 2011; Individual Screenings.

the current catch/find — the imbrication matters to findings. The timing of this gathering of footage from the undertaken traverses at this stage of the peace-process is a specific formation that forms the information. The imbrication of the films being shot at different stages during the PhD and within my own life-cycle (I was three months pregnant while climbing the watch tower hills), and the critical theory I was reading at the time ( I was reading Arendt's *The Human Condition* (1958), published six years after the mountain I was climbing, Divis, had been usurped by the Ministry of Defence).

On reading an initial draft of the thesis, it was clear that I was returning the reader to the films as a whole, rather than the films specifically related to the traverse in question, in each chapter conjuring a circular mode of thinking. However this re-introducing, this re-accounting, this return, slightly shifted the methodological account, even though the points being made were not always different. Yet this was the point, saying the same things in different ways was a result of the process and a methodology for a peace-process. The films — trawled over again and again — became a metaphoric hunting ground for the text in this thesis and as a way of figuring peace-process infrastructure. The chapter after the three site chapters works to clarify this kind of circular breathing of the sites to give stamina and keep continuity in the process. The traverses were the practice at the outset of the thesis. The films then became the durable theoretical and critical prompts altering under the parallel reading of certain texts or the site I was dwelling in at the time. Rather than substitution, there is this imbrication or layering that happens — ‘for peace comes dropping slow’, on the window pane drops gather similar drops for momentum’s sake.<sup>35</sup> The sites were chosen for specific reasons in their history, use and location. The sites are not accidental but the films effects are both incidental to the sites and dependent on the limitations of the remedial kit used. The snippets of footage and their screenings are listed in the bibliography to acknowledge their actions as a primary source of information carving out a space for subjective reading both from writer and others/audience within the chosen sites. As it was not intentional at the outset of this thesis to capture footage, the visual art/film works referred to in the thesis from established artists, are not so much mentioned because of being influential to the work, although familiar to me, or for that matter to cosy up to world renowned existing art work, but rather because of subjective readings of resemblances mentioned during screenings and as a way of touching on the Northern Ireland situation in a visual manner.

How are the films physically present within the thesis artefact? How do I harness the moving image in stills? Are they logged at strict intervals, a capture at every five seconds, or do I subjectively compress or extend time and inadvertently place? A staggered, staggering movement. Or should the films be dispensed with once the words emerge? I decided that the images from the three traverses should be present amongst the text and that placing the films in hard copy should prompt a verb. I could not decide between which four-letter ‘F’ word; to flip or to fold. Eventually I abandoned the flippancy of the flip book for the threesome fold — threefold. The

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<sup>35</sup> “William Butler Yeats: The Lake Isle of Innisfree,” accessed April 27, 2016, <https://www.eecs.harvard.edu/~keith/poems/Innisfree.html>.

'threefold' brings to mind Heidegger's discussion of the fourfold in his phenomenological essay, 'Building, Dwelling, Thinking' (1951), to encourage thought towards 'the simple oneness of the four' — earth, sky, divinities and mortals.<sup>36</sup> I have extracted this thesis from the 'holy sway of the godhead', the divinities, since it has proved problematic in the past, an un-worthy stakeholder to the violence perpetrated.<sup>37</sup> In his text, Heidegger soaks the sponge of language, now laden with rivulets to follow in determining the real meaning of 'to build' — 'to build is in itself already to dwell.'<sup>38</sup> Building and thinking belong to dwelling. 'This signifies: to remain, to stay in a place.'<sup>39</sup> Following another rivulet,

But the Gothic *wunian* says more distinctly how this remaining is experienced. *Wunian* means to be at peace, to be brought to peace, to remain in peace. The word for peace, Friede, means the free, *das frye*, and *fry* means preserved from harm and danger, preserved from something, safeguarded.<sup>40</sup>

I occupied and dwelled in the three series of sites that form the basis of this thesis.

To dwell, to be set at peace, means to remain at peace within the free, the preserve, the free sphere that safeguards each thing in its nature. The fundamental character of dwelling is this sparing and preserving. It pervades dwelling in its whole range. That range reveals itself to us as soon as we reflect that human being consists in dwelling and, indeed, dwelling in the sense of the stay of mortals on the earth.<sup>41</sup>

It is through the dismantling of the watchtowers on the hills about Slieve Gullion for instance that the hills gain 'space', because now these hills are locations to frequent. Another rivulet — the ancient meaning of the word for space, *Raum*, *Rum*, a 'place cleared or freed' or 'made room for': 'spaces receive their being from locations and not from 'space'.<sup>42</sup> The watchtower hills become locations in this thesis because of what was present — the 'threefold' emerges or is gathered through the disappearance of the watchtower. The 'threefold' is built on a memory or a documentation of what was. The rainbow arch, the blobs of rain and the swaying grass are all present in this thesis because of the construction of spaces, depending on the locations of where the towers once stood. The sites I chose are no longer voids or 'hollow grounds'. I contribute to the 'saving' of these sites.

Saving does not only snatch something from a danger. To save really means to set something free into its own presencing. Saving the earth does not master the earth and does not subjugate it, which is merely one step from spoliation.<sup>43</sup>

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<sup>36</sup> Neil Leach, ed., *Rethinking Architecture: A Reader in Cultural Theory* (New York: Routledge, 1997), 102.

<sup>37</sup> *Ibid.*

<sup>38</sup> *Ibid.*, 100.

<sup>39</sup> *Ibid.*, 101.

<sup>40</sup> *Ibid.*, 102.

<sup>41</sup> *Ibid.*

<sup>42</sup> *Ibid.*, 105.

<sup>43</sup> *Ibid.*, 103.



This fundamental characteristic of dwelling was contorted during The Troubles. 'Sparing and preserving' was replaced by random extinguishing. 'To be a human being means to be on the earth as a mortal. It means to dwell.'<sup>44</sup> Part of being a human was taken away.

Now back to 'FOLD'. At the beginning of the three site chapters, two, three and four, curiosity is pricked by the semi-disclosed landscape scenes. PULL — arms embrace the landscape over the flipping thumb. Once unfurled, the peaks and troughs of the paper make an inside-outside, 'zigzag' because of the three-folds' memory — a moment of discernable immersion before each site chapter. In the action sections between the traverse chapters a short paragraph accompanies the zigzag of the footage illustrating the real-time navigation and the difficulty of the journey. Heidegger overrides geographical distance, claiming that 'thinking toward a location is not a mere experience inside the persons present' in front of the unfolded/pull-out; 'rather it belongs to the nature of our thinking of that place [he uses a bridge as an example] that in itself thinking gets through, persists through, the distance to that location'.<sup>45</sup> Why is going through the spaces important? Because this going through, is only possible because of 'mortals' ability 'that in dwelling they persist through spaces by virtue of their stay among things and locations'.<sup>46</sup>

But in going through spaces we do not give up our standing in them. Rather, we always go through spaces in such a way that we already experience them by staying constantly with near and remote locations and things.<sup>47</sup>

Heidegger gives an example from his own back yard, the lecture hall. 'When I go toward the door of the lecture hall, I am already there, I could not go to it at all if I were not such that I am there. I am never here only, as this encapsulated body; rather I am there, that is, I already pervade the room, and only thus can I go through it'.<sup>48</sup> And in the backyard of this thesis, by the reader outstretching their arm, the reader pervades the sites, what is far becomes near.

The 'Building Dwelling Thinking' essay is useful in its stretching of architectural terminology, as to what is determined as dwelling. Can the removal of barbed wire, the strengthening of river banks, the dredging of river beds, the construction of moorings, the declaring of a military outpost as a public space be termed as building? I believe this is a true description of both building and thinking belonging to dwelling. These locations make way for dwelling, 'admitting' and 'installing' the threefold.<sup>49</sup> To swap the title-term 'infrastructure' momentarily with the term 'Housings' from the essay (which is not intended to refer to dwelling houses in the narrower sense) reiterates a possible 'inhabiting', a 'letting dwell'.<sup>50</sup> This building and the threefold encapsulates the presencing of this possible dwelling — a 'basic character of

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<sup>44</sup> Ibid., 101.

<sup>45</sup> Ibid., 106.

<sup>46</sup> Ibid., 107.

<sup>47</sup> Ibid.

<sup>48</sup> Ibid.

<sup>49</sup> Ibid.

<sup>50</sup> Ibid., 108.

Being in keeping with which mortals exist'.<sup>51</sup> Both the building (construction and sometimes destruction) and the thinking within this thesis belong to dwelling within these sites.

The two (building and thinking), however, are also insufficient for dwelling so long as each busies itself with its own affairs in separation instead of listening to one another.

They are able to listen if both — building and thinking — belong to dwelling.<sup>52</sup>

The architect in me credits this act of listening between building and thinking, which both belong to the act of 'dwelling', as a premise for this thesis on peace-process. And once the outstretched paper before each chapter is folded again, juxtapositions of the stills are altered, therefore also overriding geographical distance. In the physical artefact of the thesis, these scenes create slight physical spaces because of their threefold locations within the text-block — discs to the chapter vertebrae.

### Cast of Characters

How do you reconcile giving time to someone's ideas when equivocality exists in that person's background in relation to sympathizing with a catastrophic regime that extinguished innumerable ideas? Heidegger held political associations with National Socialism in his position as rector of Freiburg University. 'Building Dwelling Thinking' was written after the two world wars during a housing shortage. In reading the text it is difficult to unlink certain lines from an attempt to appease a particular stance taken during World War II, such as his own basic premise on language.

for with the essential words of language, their true meaning easily falls into oblivion in favour of foreground meanings.

Language withdraws from man its simple and high speech. But its primal call does not thereby become incapable of speech; it merely falls silent. Man, though fails to heed this silence.<sup>53</sup>

Or perhaps the silence is corralled for undesirable objectives. Further into this thesis, and under obligation to use his work in an incisory manner and not without restriction, I recuperate certain ideas, for instance what it means to dwell / to be at peace, by taking up a similar discussion with Hannah Arendt who was one of his students and who happened to be Jewish. Blanks, hollow ground, voids, silences are watched in peace-process landscapes, in fear that they will become possible playgrounds for the disaffected.

I participated in a conference, *Fieldwork: Letterfrack 2016 AlterRurality3*, June 6-9, 2016, that proffered a quote from the philosopher, Friedrich Nietzsche, as its tagline.

We do not belong to those who have ideas only among books (...). It is our habit to think outdoors — walking, leaping, climbing, dancing, preferably on lonely mountains or near the sea where even the trails become thoughtful.<sup>54</sup>

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<sup>51</sup> Ibid., 109.

<sup>52</sup> Ibid.

<sup>53</sup> Ibid., 101.

<sup>54</sup> Friedrich Nietzsche, *The Gay Science: With a Prelude in Rhymes and an Appendix of Songs* (New York: Knopf Doubleday Publishing Group, 2010), 322.

The conference was unusual in the fact that it centred on three walks, shared meals and, of course, the keynotes. I saw a direct correlation with the 'traverse' methodology of my thesis but within a group setting. To be at home with one of the many monuments in the city, to make a daily traverse is to re-write/recuperate them in a way that is relevant. The Edmund Burke monument on its plinth is Ex Libris of the city, not quite within the university walls or libraries but located within the boundary of city and university, stepped in front of the Front Arch of Trinity College Dublin. It was the rising waters of the River Liffey within his childhood home that generated his ideas rather than the books at the other side of the railing — more Ex Liffey than Ex Libris. On the one-hand, he is a deeply, deeply conservative figure, on the other he attempted to articulate the strongest emotion that a human being is capable of feeling — the sublime.<sup>55</sup> This grabbed my attention, how could it not? If a thesis touches on the apathetic, the study of the opposite creates a middle ground. At risk of sounding whimsical, I see it as a choice of three during my daily traverse about this area in Dublin City. Number one, don't raise your eye-line, live within a certain stratum of the city and go about your business, leaving it as a blank to be filled by others. Number two, recuperate certain ideas within the feminist, philosophical tradition of embodiment. Or number three, as what happened to Nelson's Pillar (opened 1809) on the Capital's main street — explode it (as was undertaken by a republican activist in 1966) and as a consequence destroying part of Dublin's built heritage and eradicating the need to formulate any interrelation with a past under British Rule. Number three is not an option within a peace-process, number one is numbing and dangerous. I undertake number two — a peace-process tactic — the recuperation of the character but only as a means to an end that is situated within this peace-process thesis. I know, a provocative take; to back the reader into a corner where channelling feminism becomes the only viable option amongst resigned acceptance or terrorism in terms of striving for critical thinking. I see the formulation of such options as an exercise in overcoming the sometimes reactionary aversion to the term feminism, rather than an uncouth railroading of thought process. Instead of drawing a blank, we live with these characters and share the earth with them. Like a spider's web, the thesis has caught people, burgeoning under its protracted programme length due to the arrival of small children. The above explanation of the cast of characters in no way states that recuperation within a feminist genealogy is a suitable filtration method for all — certain characters, those plainly responsible for crimes against humanity, are simply irredeemable.<sup>56</sup>

### **Imagination and the International Platform**

In determining where my contribution to knowledge lies, I found the endorsements of the encyclopedic tome that is *The Sage Handbook of Architectural Theory* (2012) useful in terms of explaining the spirit of 'interdisciplinarity' — breadth, generosity, amalgamation, interweaves, many stripes and expanding outward. I hone in on two quotes to illustrate the location of this

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<sup>55</sup> "1816, the Year Without a Summer, In Our Time - BBC Radio 4," BBC, accessed May 31, 2016, <http://www.bbc.co.uk/programmes/b077j4yv>.

<sup>56</sup> I attended a public lecture on the following book launch hosted by Holocaust Education Trust Ireland on November 23, 2016 at Trinity College Dublin. Philippe Sands, *East West Street: On the Origins of Genocide and Crimes Against Humanity* (London: Weidenfeld & Nicolson, 2016).

thesis, where the work stands in relation to architectural theory categories and current terminology. A quote in the conclusive chapter thirty-five, 'Landscapes', of Section 7 Nature/Ecology/Sustainability, by the landscape urbanist Kelly Shannon, begins a discussion to help define what 'landscape' means in this thesis, with reference to the architectural theorist, Robert Somol.<sup>57</sup>

Landscape discourse has shifted from landscape-as-picture (and its historical associations to painting) to landscape-as-process (and thus the contemporary meta-narrative of biology) (Somol 2001, 128); landscape has evolved from the pictorial to the instrumental, strategic and operational.<sup>58</sup>

In contrast, this work does not pitch 'landscapes-as-picture' against the action words — instrumental, strategic and operational — inherent in 'landscape-as-process'. I lay the scenes (or pictures) between the main site chapters, the scene-docks, are the places of physical sites where the action occurs. Similar to the actual definition of scene, this unit of action or section of dramatic work, establishes the setting and context for the writing. At first there is the collection, then the public screening, then the insertion into the thesis artefact. The idiom, 'to make a scene' or in other words, a public exhibition of emotion — pathos — related to the screenings becomes a productive process in untangling reflex reactions to the subject matter. The idiom, 'change of scene', holds important mental health connotations, both at the scale of the thesis process and at the scale of the psyche in a conflict-ridden landscape. The adrenaline rush as a biophysical reaction from the exertion in creating these scenes demonstrates an interrelation between 'landscape-as-picture' and 'landscape-as-process'. A quote from Rendell in Section 1 Power/Difference/Embodiment and using the terminology of the political philosopher, Raymond Geuss, contributes to the discussion of methodological approach in this thesis.<sup>59</sup>

Critical theories are forms of knowledge which differ from theories in the natural sciences because they are 'reflective' rather than 'objectifying' and take into account their own procedures and method: they aim neither to prove a hypothesis nor prescribe a particular methodology or solution to a problem but to offer self-reflective modes of thought that seek to change the world.<sup>60</sup>

At times my methodological approach felt exposed blowing in the wind out of vulnerability but the following quote provides a much appreciated warm blanket.

Much feminist practice in architecture has developed ways of working with the 'useful' aspect of theory, not necessarily from a pragmatic point of view, or through modes of applying theory, but rather by practicing theory in a speculative manner — which combines critique and invention, and is performative and embodied.<sup>61</sup>

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<sup>57</sup> R.E. Somol, "All Systems GO!: The Terminal Nature of Contemporary Urbanism," in *Downsview Park Toronto*, ed. Julia Czerniak (London: Prestel Publishing, 2002), 126-147.

<sup>58</sup> Kelly Shannon, "Landscapes," in *The SAGE Handbook of Architectural Theory*, C. Greig Crysler, Stephen Cairns and Hilda Heynen (Los Angeles: SAGE, 2012), 626.

<sup>59</sup> Raymond Geuss, *The Idea of a Critical Theory: Habermas and the Frankfurt School* (Cambridge: Cambridge University Press, 1981), 2.

<sup>60</sup> Jane Rendell, "Tendencies and Trajectories: Feminist Approaches in Architecture," in *The SAGE Handbook of Architectural Theory*, C. Greig Crysler, Stephen Cairns and Hilda Heynen (Los Angeles: SAGE, 2012), 91.

<sup>61</sup> Ibid.

The above term — invention — is of note because it contains the hope of future usefulness. This thesis alters a proverb, claiming ‘play’, rather than ‘necessity’, as mother of invention’, and as an aside alters the role of motherhood.

### Wordplay Technique

The cloak on language in times of conflict or repression is lifting. Colm Tóibín in an introduction of the Polish poet, Adam Zagajewski, at the ‘Imagining Home’ event, March 28 - April 3, 2016, says ‘Zagajewski grew up Polish, not only in a time of loss but in a world where utterance itself was closely watched and guarded, and poetry, where in all its purity and secret signs, mattered almost as much as prayer.’<sup>62</sup> I complete the concluding chapter of this thesis with a poem of Zagajewski’s, written as a commission and also his first poem written in English. Wordplay in this thesis became a mechanism by which argument is advanced, a defining literary device that takes me from one place to the next and to also leap in time — overriding geographical and chronological distances. The author, Robert Macfarlane in his book *The Old Ways: A Journey on Foot* (2012), compiles a glossary of terms. ‘Erratic’ makes the cut — he places one dictionary definition of the thing, next to its adjectival definition; ‘In geology, a stray mass of rock, foreign to the surrounding strata, that has been transported from its original site, apparently by glacial action. More generally, adjectivally: wandering, nomadic.’<sup>63</sup> What is of interest to me is how what appears to be the immovable is defined through its movement, erratic blocks are indicators of former ice flows, evidence of wanderings that draw wanderings towards them. Also of interest to the technique of the thesis is the stem of the word in the same dictionary as Macfarlane used but not mentioned under his glossary — *err* — to ramble, roam, stray, wander, shares its stem with the making of an error, a fault.<sup>64</sup> This positioning of placing oneself out of synchronisation with one’s surroundings creates a tension where mistakes are made — or where the accidental and the incidental become part of the course.<sup>65</sup> In the role of chronicler during this thesis, I attended many events, such as the ‘Imagining Home’ event mentioned above, that I sometimes transcribed for personal use in order to enlist thinking space. The effect of this double-take was a built-in inaccuracy coming about because of the leeway created in transcribing — room for unintentional wordplay. Below is a quote from the author Eva Hoffman on the same night.

After great wrongs have been done, they cannot be undone. But what we do owe to the victims of injustice is a recognition of the wrongs — [a writing/righting] of the world order — by naming these injustices as injustices and the wrongs as wrongs.<sup>66</sup>

<sup>62</sup> “Imagining Home: On Revolution | Ireland 2016 Centenary Programme | National Concert Hall,” accessed August 3, 2016, <https://www.nch.ie/Online/Imagining-Home-On-Revolution-31Mar16>.

<sup>63</sup> Robert Macfarlane, *The Old Ways: A Journey on Foot* (London: Penguin Books, 2012), 367.

<sup>64</sup> “Erratic, Adj. and N.,” *OED Online* (Oxford University Press), accessed September 8, 2016, <http://www.oed.com.libproxy.ucl.ac.uk/view/Entry/64108;jsessionid=C62E11B87F0A8C23DEF5EB9A68FFA145>.

<sup>65</sup> Susan Michie, Director of the Centre for Behaviour Change, UCL, spoke at the ‘Practicing Ethics in Built Environment Research’ organised by Jane Rendell, June 29-30, 2015 at The Bartlett, UCL Faculty of the Built Environment. Michie claimed that making mistakes is part of being human, however acknowledging those mistakes, so we can listen and understand, is an ethical stance. “Final Reflections and Discussion: Jane Rendell; Susan Michie; Stephen Loo; Alan Penn - Session 9.1,” accessed 2015, <https://www.youtube.com/watch?v=XzbSetEr3q8&index=46&list=PLXfN7Y3ObDvp9ndFuRUv6rxcbhmsCh4HZ>.

<sup>66</sup> The author, Eva Hoffman, speaking at the “Imagining Home: On Revolution |

I do not know which word she actually said on the night, 'writing' or 'righting'. As an author, perhaps the words are interchangeable to her. The wordplay is a tactic rather than a strategy, to draw the readers along by becoming part of the play. In a time of peace-process, wordplay and the use of metaphor takes advantage of a loosening of sorts, utterance can begin to breathe. Hoffman speaks of how the communist system in Poland, in place until 1989, worked as a 'deep freeze' repressing all aspects of Polish past and describes how she finds the existence of a 'new museum on the history of Polish Jews' in Warsaw reparative — 'a healing from the split she was often forced to feel within herself between the Polish and the Jewish aspects of her identity.'<sup>67</sup>

Since I first started my research in 2010/11, there have been dramatic geopolitical changes stemming from growth inequality in our world leading to migration and the United Kingdom voting to leave the European Union. Although extremely emblematic, certain sites such as the Derry Peace Bridge heavily funded by the European Union, no longer offers certainty for a positive peace-process direction. What is left after changes in border delineation alters the ecology of subsidies and capital is kicked out from beneath such construction? Instead, the chosen sites of the traverse purposively take a foothold in the immovable and gargantuan that exist within and outside of many time-frames and worlds — not graspable in a single frame but leaning towards a characteristic of formless-ness as a tactic of resilience. Much of the footage — in particular to that of Divis Mountain where fog obscures the view back towards the city of Belfast, or on Camlough (one of the watchtower hills) where the captured approach of rain cloud eventually ends with globules of water on the lens — depicts obfuscation because of the presence of atmosphere. To borrow the architect's, Mark Dorrian's, description of what conservatory building meant for the landscape gardener and republican, John Claudius Loudon; 'its promise as a non-hierarchical, egalitarian-democratic space, was not as a topos of scopic, but rather of meteorological — or perhaps even pneumatic — unification.'<sup>68</sup> Dorrian describes atmosphere 'as the medium within which we are immersed as a collectivity and which we internalize through respiration — atmosphere can seem to be an agent of distance's overcoming and hence of connection.'<sup>69</sup> Placing an emphasis on that which already takes leave of formal limits, 'a surplus that extends beyond its mere facticity,' that cannot be described as 'in' or 'out', gives a certain immunity to that emphasis.<sup>70</sup> Of course atmosphere does not always obfuscate. To quote the experience of a ten year old boy, the fictitious character Mickey Donnelly living in Belfast during The Troubles, through the words of the author, Paul McVeigh (born in Belfast in 1968 and also lived through The Troubles) in *The Good Son* (2015):

We walk to the edge of the cliff. I slow down with baby steps and stare at my feet. My heart beats fast and my head swims. There's no barrier or anything. Nothin' to stop you fallin' over. I raise my head and my mouth drops open. Goosebumps. So Belfast isn't

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Ireland 2016 Centenary Programme | National Concert Hall," accessed August 3, 2016, <https://www.nch.ie/Online/Imagining-Home-On-Revolution-31Mar16>.

<sup>67</sup> Ibid.

<sup>68</sup> Mark Dorrian, "Atmosphere and Distance," *Journal of Architectural Education* 67, no. 2 (July 3, 2013): 283.

<sup>69</sup> Ibid.

<sup>70</sup> Ibid., 284.

completely surrounded. There's a way out. There's Samson and Delilah, the huge yellow cranes at the docks I've seen on the news. Belfast Lough. And big ships. Leavin' here. I take a big breath.<sup>71</sup>

I take a big breath and blow hard at the ship. To give it some extra wind to get out of here quicker. I'm goin' to get out of here one day.<sup>72</sup>

View, the sense of possibility, the body's physiology, the merging of far with near comeingle at the summit of Cave Hill.

In the traverse chapters, two, three, and four, each preceded with footage in the fold, I use tools that were or are present in overcoming topographical distance within the specific sites — limelight in relation to Divis Mountain, the lock in relation to the Shannon-Erne Waterway and the lens in relation to the hilltop watch towers. These function on a number of levels. Firstly, they give me a starting point for an historical fact-based mission which holds mobility as its centre. Secondly, there is the metaphoric world that such tools open up by conjuring the imagination. Thirdly, they hold an interscaler-operator status, going from the scale of the human body to the systematic attribute of an infrastructure. As an aside they function as a literary trope to construct the text within what 'University of London Requirements for Thesis Submission' call a 'synoptic' understanding. Ultimately they retain their function in overcoming topographical distance but in incorporating the imaginative, they overcome a certain *ennui* around The Troubles, partly caused by the long duration. Therefore it is not solely physical distance that is overcome, but an overcoming of compartmentalisation of the subject matter in mind which I consider to be a defining attribute of peace-process infrastructure. To give further emphasis to this purpose of peace-process infrastructure I recount an event attended back in 2013, under the umbrella title of 'Britain and Ireland: A Shared Heritage' where the Irish historian, Jonathan Bowman held a discussion with the British politician, Roy Hattersley.<sup>73</sup> Partly by chance, as the Secretary of State for Defence (1964-1970), Denis Healy, had wisdom teeth complications, it was Hattersley at the age of thirty-five, that signed the order in council for British Troops 'to go to the aid of the civil power' on the streets of Derry and Belfast.<sup>74</sup> Initially seen as a civil rights victory, the troops were greeted with tea and biscuits.<sup>75</sup> The point here is to demonstrate that Hattersley was most definitely in the thick of it at the time, justifying Bowman's following line of questioning. Bowman pressed Hattersley on the demise of the Sunningdale Agreement (a first iteration of the Good Friday Agreement back in 1973 to establish a power-sharing Northern

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<sup>71</sup> Paul McVeigh, *The Good Son* (Cromer: Salt Publishing, 2015), 182.

<sup>72</sup> *Ibid.*, 184.

<sup>73</sup> Roy Hattersley, politician (deputy leader of the British Labour Party, government minister and shadow minister, a political career lasting almost three decades, coinciding with the height of the Troubles) in conversation with John Bowman on the topic of "Britain and Ireland: A shared heritage", September 26, 2013, Dublin Festival of History, Printworks Venue, Dublin Castle, attended in person and also available at: Podcasts – Page 2 – The Dublin Festival of History," accessed July 20, 2016, <http://dublinfestivalofhistory.ie/category/podcasts/page/2/>.

<sup>74</sup> Hattersley quoting General Freeland (appointed General Officer Commanding July 9, 1969, then made Director of Operations in security matters August 28). Infact, it was a phonecall from Bernadette Devlin, aged twenty-two, Member of the UK Parliament, that spurred on the signing by claiming 'unless there will be troops on the bridge in the next two hours there will be slaughter'. Podcasts – Page 2 – The Dublin Festival of History," accessed July 20, 2016, <http://dublinfestivalofhistory.ie/category/podcasts/page/2/>.

<sup>75</sup> "Tea & Biscuits for British Soldiers on the Falls Road Belfast N Ireland 1969 | Victor Patterson," accessed September 9, 2016, [http://victorpatterson.photoshelter.com/gallery-image/N-Ireland-Troubles/G00004uHYDFdRY48/I000002v1i\\_nJnKQ](http://victorpatterson.photoshelter.com/gallery-image/N-Ireland-Troubles/G00004uHYDFdRY48/I000002v1i_nJnKQ).

Ireland Executive and a cross-border Council of Ireland) under a labour government, querying why it was not taken up and followed through. 'I can't answer that question, I don't know.' Bowman pressed again. Hattersley gave a curt response this time, saying that he was unable to read minds from so many years ago. Bowman pressed again, knowing that an eyewitness account of someone in those political circles at that time was valid, saying 'you were around'. Hattersley conceded with the following response, carefully couched for the large audience within the grounds of Dublin Castle that night:

The hideous answer to this question, which you will have to forgive me for saying with such frankness; It wasn't in the forefront of our minds. This is the nub of the issue we're really here to talk about. Ireland for a very many years, for most of the twentieth century, was a problem we wanted to get rid of. It hadn't been something we felt positive about, creative about, imaginative about — it was something we wanted to get rid of. Ireland was something we wished wasn't there. I guess that's why progress that should have been made wasn't made. Ireland was held at arm's length because it was trouble.<sup>76</sup>

To illustrate the pervasive nature of this perspective, Bowman then quoted the diaries of the British politician, Richard Crossman, Secretary of State for Social Services at the time (1968-1970), 'British troops first went out there....'<sup>77</sup> Bowman exclaims at the use of this give-away phrase, the words 'out there', as an interchangeable term for the streets of Derry and Belfast, in the sense of how it exposes the London centric notion of the space and the relationship between Northern Ireland and London. Hattersley then reverted to another window in Irish history, where he described the 1921 Anglo-Irish Treaty — an agreement which concluded the Irish War of Independence by catering for the establishment of an Irish Free State with the duly exercised opt out clause for Northern Ireland — as a mechanism for David Lloyd George, 'the great pragmatist' to get Ireland 'off the agenda' as quickly as possible.<sup>78</sup> These views are symptomatic of a deeply engrained colonial mind-set between the former imperial power of England and the island on the outer edge of the archipelago. Returning to the architect, Mark Dorrian, he states in an article 'On some spatial aspects of the colonial discourse on Ireland' (2001), that 'colonial regimes of space, while clearly demonstrated at the scale of landscape and settlement, are not concluded there; instead they extend down to the scale of the body in its practices, fashioning, and department'.<sup>79</sup> 'Colonial discourse is monological in character, structured through binary opposition, and confers identity although it need not appear to essentialise it.'<sup>80</sup> He elaborates with examples of categories under the 'master duality of civility and savagery' extracted from the studied texts such as;

humanity and bestiality; knowledge and ignorance; reason and ignorance; reason and unreason; health and disease; sexual correctness and sexual transgression; the urban and rural; the arable and pastoral; industry and indolence; the lawful and the illicit; the

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<sup>76</sup> Hattersley in conversation with John Bowman at the above mentioned History Festival.

<sup>77</sup> Richard Crossman, *The Diaries of a Cabinet Minister* (London: Cape, 1975).

<sup>78</sup> Roy Hattersley in conversation with Bowman, talking through the lens of being the former Prime Minister's biographer, *David Lloyd George: The Great Outsider* (London: Abacus, 2012).

<sup>79</sup> Mark Dorrian, "On Some Spatial Aspects of the Colonial Discourse on Ireland," *The Journal of Architecture* 6, no. 1 (January 1, 2001): 27.

<sup>80</sup> *Ibid.*, 28.



agency of God's will and the locus of his displeasure; order and disorder; form and formlessness.<sup>81</sup>

The traverses of this thesis works to subvert such binaries, as Dorrian states 'Colonial discourse becomes fissured when this economy (economy of relegation) breaks down, when exchange becomes unregulated and exogamous'.<sup>82</sup> Dorrian speaks of how, within the discourse of barbarity/savageness, there was a transitioning to the notion of paternal landlordism by the mid-nineteenth century. Dorrian notes;

There was a progressive shift in the composition of those passing along the roads as antiquarians, agriculturists, Grand Tour refugees, and others moving with an explicit aesthetic agenda gave way to royal commissioners, newspaper correspondents, researchers of various hues, and inveterate travellers, generally 'progressive' and politicised commentators who discoursed robustly on England's relationship with Ireland, on social and economic conditions, and who offered varied analyses and nostras for moral and economic redemption.<sup>83</sup>

The traverse cuts a figure in the landscape as part of the next 'progressive shift in the composition of those passing along' in the form of possibility for the multitudes and the other, which instead of previous incarnations that drove a conceptual wedge between inhabitant and land which meant 'that the native could be seen as an observer of the land rather than actor upon it,' the traverse re-territorialises the inhabitant.<sup>84</sup> Dorrian elaborates;

The manner in which the natives drew upon their habitat was unrecognised as a basis for correct possession or ownership of the land; they did not seem intellectually and systematically to affect it, and it could therefore be seen as unclaimed, as waste, as a desert.<sup>85</sup>

The traverse, its footage and the written words drives a conceptual coupling between inhabitant and land which is not about any kind of social-improvement crusade that funnels thoughts towards one particular redemptive nostras but rather claims the ground as a durable peace-process infrastructure between enquiry and archive. Rather than conveying 'a set of technical protocols and a legal forum that conditions, constrains and activates certain kinds of judgements' as Adrian Lahoud mentioned in relation to a data collection project located in the war zone of Gaza, this peace-process infrastructure populates, both in body and mind, the border area of Northern Ireland and that between the city of Belfast and the country side in the Divis traverse and consequently clarifying any thought of re-introducing a hard-border as an incitement to further violence.<sup>86</sup>

Present participles such as those present in the chapter headings — traversing, recasting, splicing, contouring, enquiring, sounding — transition a noun to a type of verb. These actions express and acknowledge the on-going and evolving nature of peace-building. Each verb

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<sup>81</sup> Ibid., 29.

<sup>82</sup> Ibid.

<sup>83</sup> Ibid., 43–44.

<sup>84</sup> Ibid., 32.

<sup>85</sup> The Bartlett, UCL Faculty of the Built Environment, *Final Reflections and Discussion*.

<sup>86</sup> Adrian Lahoud speaking about his Gaza Workshop Project at the 'Practicing Ethics in Built Environment' conference organised by Jane Rendell at the Bartlett, UCL.

originates either from the methodology or the physical sites of the traverse and then follows through to create a meta-gesture of eroding presupposed binaries such as; remote / close, natural / unnatural, object / subject, journey / quagmire, global / local, folly / necessity, in order to express a middle or common ground. From pivotal positions binaries are undermined. The methodological approach to this architectural historical research takes account of the difficulties in telling the history of Irish terrain, as documented by the cultural historian, Graham Dawson.

The conflicting terrain of the Irish past is occupied by two powerful grand narratives, one loyalist and protestant, the other nationalist and catholic. These furnish different and mutually antagonistic ways of telling the story of Ireland, two competing constructions of the same history. There is no pure form of these two stories, which exist only in the range of their tellings and re-tellings, with numerous variations and difference of emphasis and nuance, across a variety of modes and media of representation.<sup>87</sup>

I will concentrate, not on the abstract, but on the physical changes to specific sites and trace their transformation over a number of years. Documenting the transformation of these sites entails the bringing together of these two 'grand narratives', making ends meet, which has social and economic effects. The mapping of the transformation of these sites is important to stymie the unquestioning, stagnant regurgitation of mythology being used presently as a warring tactic. Feldman, an anthropologist, in his 'Formations of Violence', elaborates on the use of the geographical motif and spatial metaphor. One of the origin myths he describes is that of the Republican Paramilitaries, which was used among those imprisoned in the 1970's as an instrument to incite and justify acts of war. The myth illustrated how external forces such as British Colonialism refuted what geography has created, the geological division of the island of Ireland from the European continental landmass. Myths, by definition are prehistoric events, and conveniently lie outside the realm of argumentation, rendering them immutable and susceptible to repetition. The Loyalist origin myth consists of a similar make-up, expressed in language to rationalise their own fervour. Territory and ground, commonalities between all origin myths discussed, offer a haptic nature to each struggle. As Feldman reiterates:

The mimesis of the origin in present events endows the latter with coherence. Linearity and repetition, metaphorized as history, are deployed in these tales to repress historicity.<sup>88</sup>

I am entering the sites into real time, which the Northern Ireland politician, David Trimble, talks of as the essence of politics, which I describe as the peace-building potential of the physical sites, and consider how sites relate to their political context.

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<sup>87</sup> Comment given by Graham Dawson, author of *Making Peace with the Past?: Memories, Trauma and the Irish Troubles* (Manchester: Manchester University Press, 2007) in relation to the 'Conflicting Account' Exhibition, Sept/Oct 2009.

<sup>88</sup> Allen Feldman, *Formations of Violence: The Narrative of the Body and Political Terror in Northern Ireland*, 1st ed. (Chicago: University Of Chicago Press, 1991), 17-18.

In **Chapter One** *Tender Traversing of Binary Myths*, I provide a backdrop to the Northern Ireland 'Situation' and Peace-Process both through word and image. Firstly, I investigate through the international lens of the Nobel Peace-prize acceptance speech (1998). Then, in taking account of the Broadcast Ban at the time, when the freedom of expression was under threat, I set the scene by drawing on the work of artists as a site of discovery. Both these explorations inform the 'traversing of binary myths' framework in building common ground, where emphasis is placed on spectrum and interconnectedness, as a precursor to the following three site chapters.

**Chapter Two** *Re-Casting the Limelight* explores a 'bringing into the fold' of the Northern Ireland 'Situation' through looking at three appearances of Divis Mountain next to Belfast City: 'Appearance No.1 Incandescence' is set in the time of the first Ordnance Survey mapping of the early 1800's. 'Appearance No.2 Blind-Spot' is situated in the time of the RAF Aerial Photographs (1952). The analysis of the first two appearances help establish a 'Divis deficit' that is tended to in 'Appearance No. 3 Illuminations' of the present-day traverse — illuminating a return to the 'gigantic', to what Sontag regards as the essence of landscape, being surrounded by it. Hannah Arendt speaks of a one-way trajectory, the circumnavigator paradox.

They ( explorers and circumnavigators) went to enlarge the earth, not shrink her into a ball, and when they submitted to the call of the distant, they had no intention of abolishing distance. Only the wisdom of hindsight see the obvious, that nothing can remain immense if it can be measured, that every survey brings together distant parts and therefore establishes closeness where distance ruled before.<sup>89</sup>

Her concern that 'any decrease of terrestrial distance can be won only at the price of putting a decisive distance between man and earth, of alienating man from his immediate earthly surroundings.'<sup>90</sup> Through a close reading of Arendt's chapter, 'The Public Realm: The Common' in *The Human Condition* (1958), I further elaborate on appearance by borrowing her trope of light spectrum in creating spaces between polarized binaries. I further draw on her work in relation to the abolition of distance, and that of Merleau-Ponty's co-existence of the local and global before I draw on a specific discussion of diaspora and 'special affinity' as was introduced to the Irish Constitution as a consequence of the Good Friday Agreement (1998).

I found Arendt to be a very productive starting point to broach the subject matter of this thesis for a number of reasons. Perhaps it was what Bernstein calls her quest for the ultimate meaning of politics, the responsibility for public life and how politics is essential for leading a human life that first drew my work as an architect to her.<sup>91</sup> Her work stands against architecture being solely considered as a service industry. Arendt places the transformation of human nature over the transformation of the outside world and societal transformation however peace-process infrastructure looks at the entwinement of all three — human nature, outside world and societal

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<sup>89</sup> Arendt, *The Human Condition*, 250.

<sup>90</sup> *Ibid.*, 251.

<sup>91</sup> Richard J. Bernstein, *Hannah Arendt and the Jewish Question* (Cambridge, Massachusetts: MIT Press, 1996), 87.

transformation — rather than assigning a hierarchical listing.<sup>92</sup> Arendt thought it inevitable that people would use her work in dispersive ways. Such a thought is in keeping with the main premise of *The Human Condition* — with every action there are multiple, unpredictable reactions which is part of the plurality of being human. She pointed out the futility of ‘holding hands’ with your own thoughts.

Each time you write something and send it out into the world and it becomes public, obviously everybody is free to do with it what he pleases, and this is as it should be. I do not have any quarrel with this. You should not try to hold your hand now on whatever may happen to what you have been thinking for yourself. You should rather try to learn from what other people do with it.<sup>93</sup>

Arendt’s attitude to her own work is in keeping with fortifying her definition of the public realm, ‘the simultaneous presence of innumerable perspectives’<sup>94</sup>. Furthering this intention, I use other present day perspectives — that of the philosophers, Judith Butler and Rosi Braidotti and their ‘posthuman bodily materialism laying the grounds for bioegalitarian ethics’<sup>95</sup> — as a way of keeping Arendt’s work open to the present-day subject matter and at times compensating for Arendt’s shortfalls. Also, Arendt’s reluctance to belong to any specific genre, preferring ‘political theorist’ over what she considered the more restrictive term ‘philosopher’, makes her work more penetrable by multiple disciplines.

To explore further, in **Chapter Three**, *Splicing the Natural and the Unnatural*, I look at the reappearance of the Shannon-Erne Waterway (SEW) in 1994 after its initial building 1842-59 — the double-take or a ‘thinking again’, a space for delay. This body of water partly coincides with the political border between Northern Ireland and Ireland, and possibly now the border between the United Kingdom and the European Union. This chapter queries past and current representations of the Northern Ireland landscape and what is eclipsed or opened up in their wake. Bearing in mind that locks and canals use fluidity to oppose gravity and go against the grain so worlds can be unlocked, I investigate whether the SEW reincarnation can function in part as memorial without the time-stultifying label of memorial. I look at the construction drawing as a primary source of information in exploring how Arendt’s ‘thinking’ and its implicit dialogism, has become more present in the present day body of water, but through a definition of cohabitation that overcomes anthropocentrism.

The peace-process window of time can be a time of opportunity for recalibrating societal inequalities. Women taking a foothold in such landscapes can become pivotal in contouring societies, making them less susceptible to war in the future. **Chapter Four**, *Contouring Outlooks*, explores the disappearance of a ‘hard border’, and its system of surveillance, as an enemy to democratic space. I explore the changing human condition in light of the journey and examine

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<sup>92</sup> Ibid.

<sup>93</sup> Hannah Arendt, remarks to the American Society of Christian Ethics, 1973. Library of Congress MSS Box 70, p.011828 quoted by Margaret Canovan in her introduction to *Hannah Arendt: A Reinterpretation of Her Political Thought* (Cambridge: Cambridge University Press, 1994), 2–3.

<sup>94</sup> Arendt, *The Human Condition*, 57.

<sup>95</sup> Braidotti, *Nomadic Theory*, 85.

alternatives to a 'turning of backs' by acknowledging the existence of the trace — making the invisible visible, manifesting the immaterial — to broaden democratic space and the scope of language.

To further explore the scope of language, the penultimate chapter, **Chapter Five**, *Enquiring into the Sublime and Beautiful*, examines the workings of the 'enquiry' format, and what it means for this thesis, through a process of unravelling the films and text — the deed and the word — from each other in order to understand the combination of both, the action. I use a number of bodies as mediums for this study; the writings of Yve Lomax as art writer, Seamus Heaney as a poet of the place, Irigaray in her capacity as linguist, feminist and philosopher, Olwen Fouéré performing *riverrun*, along with the recurring and ever-present Hannah Arendt and Edmund Burke — all against the backdrop of peace-process. In doing this I find that the work distinguishes between the sublime and beautiful in terms of peace-process infrastructure. This distinction explores a new found citizenship in these now present landscapes — one that is amongst people and surrounded by landscape that creates room for words to take shape.

I began this work in Chapter 1 with the primary source of political speech. In this concluding chapter, **Chapter Six** — *Active Archive, Sounding (On) Board* — I finish with an investigation into active archive and the act of listening — the basic premise of negotiation. This chapter exists to explore what peace-process infrastructure brings to the gap between present and past. I look at the amplification of the 'wake' in all its guises as a connector between then and now. Through alternative archival material — a sound capture, a visual archive and a piece of political policy — I show how 'citizenship' can be defined in a revelatory way from being led to think through sites and sources rather than a strict schematic. This approach is expanded upon by locating the films within a current debate inside the architectural studio — flatness/surface verses volume. I also reflect on the recent geopolitical changes in relation to the European Border and how the traverse methodology has acquired a more concretised role in the safeguarding of the political peace-process of Northern Ireland.

However, over and above these separate 'rivulets', the work as a whole is about providing company in the waiting and slowness of peace-process landscapes — a holding of hands in the sometimes one step forward, two steps back, hustle — about a nurturing of patience and an awareness of the question as to 'what kind of remember-er am I?'

So how should I prepare the reader? Brandon Labelle, an artist and writer working with sound, begins *Background Noise, Perspectives on Sound Art* (2006) with a short section entitled 'Fade In'. Along with alluding to his medium of choice — sound — 'Fade In' asserts the viewpoint that forms the basis of his book so the reader is given a general territory of expectation grounded in why the author has embarked on such subject matter before launching into chapters. Jennifer Bloomer in her book *Architecture and the Text: The (S)crypts of Joyce and Piranesi* (1993) calls her introductory section of writing 'A Priming', more like an in-depth guide revealing the strategies

for 'writing/constructing/reading' the work.<sup>96</sup> Priming can mean the application of a first coat on an existing surface, to make the surface more susceptible to follow-on layers. If the primer does not hold the right specification — nothing sticks. The case study of Northern Ireland, and the three chosen sites of common ground, gradually develop a more active definition of peace-process landscape rather than a return to a 'scenographic depiction'. In recognition of the non-conventional methodology and the physicality present in this thesis, a greater agility is required of the reader. 'Gird your loins' (Tie up those loose clothes) captures the fitness required, but is too biblical a term. 'A limbering-up' is more suitable, a warming of muscles and limbs to remove stiffness and to combat that greater risk of injury, to either writer or reader, during the course of the next six chapters.

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<sup>96</sup> Bloomer, *Architecture and the Text: The (S)crypts of Joyce and Piranesi*, 4.

## Chapter One

### Tender Traversing of Binary Myths

Along with 'The Troubles', there is yet another euphemism for the protracted conflict in Northern Ireland during the latter part of the previous century — 'The Situation'.<sup>1</sup> The term generally needs to be accompanied with a Northern Irish 'blas', an Irish word meaning taste, flavour or accent, for such an understanding. In other words 'The Situation' is a situated euphemism. Although the job of an euphemistic expression is to 'lessen the blow', to soften the truth, there is a particular sadness to this substitution after the Heideggerian jaunt just undergone in the introduction. The word 'situation' stems from 'situs' meaning to settle/dwell/to be at home. Therefore to implant the term in place of conflict is a further setting in stone of violence as part of the everyday. Dwelling — building and thinking — is deprived of an existence without violence. This first chapter sets up a framework of how to extricate dwelling from this corrupted version of itself.

While this thesis touches on The Troubles, its focus is largely on the aftermath: the resulting Peace Process and how it has influenced the hinterlands of Northern Ireland. Nonetheless, my own research obviously could not have been written without referencing the many scholars who have pursued the political and social history of The Troubles (especially the work of historian Marc Mulholland) and the way in which these divisions were inscribed into urban form (notably the classic studies by the sociologist and geographer, Frederick W. Boal, on territoriality and Belfast.)<sup>2</sup> This thesis deploys historical knowledge — of the Northern Ireland context in which I extrapolate the concept of peace-process infrastructure — in an incisive manner to explain the reflective forms of knowledge put forward to reveal the outline of peace-

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<sup>1</sup> The term 'situation' is used elsewhere. The architect, Adrian Lahoud, in speaking at the 'Practicing Ethics in Built Environment Research' organised by Jane Rendell, Bartlett, UCL, mentioned at the 'Roundtable: What is the architect's ethical role today?' during the Q&A, that he came across an Arabic version during his Gaza Workshop which facilitates both parties in imagining that they are referring to the same 'situation' even though they're not. The 'situation' is never declared, disavowing any specifics and working merely as a referent but yet constructing a sense of solidarity between the speakers. These plays with ambiguities are considered important for possible discussion.

<sup>2</sup> Marc Mulholland, *Northern Ireland: A Very Short Introduction* (Oxford: Oxford University Press, 2003).

Although my own cartographic methodology is different and my own emphasis is on 'deterritorializing' processes, I would particularly highlight Boal's influential 1969 article, "Territoriality on the Shankill-Falls Divide, Belfast" (Irish Geography, Vol.6, No.1) as an important precedent for this thesis as it demonstrates segregation in activity pattern through cartographic techniques. In addition to the works of Boal, my understanding of territoriality more broadly and of the processes by which Belfast specifically was transformed into a besieged citadel is further indebted to the work of: Cadwallader, *Lethal Allies: British Collusion in Ireland*; Coaffee, *Terrorism, Risk and the Global City Towards Urban Resilience*; Corcoran/O'Brien, *Political Censorship and the Democratic State: The Irish Broadcasting Ban*; Dawson, *Making Peace with the Past?: Memories, Trauma, and the Irish Troubles*; Feldman, *Formations of Violence: The Narrative of the Body and Political Terror in Northern Ireland*; Graham/McGonagle/Badger, *Troubled Land: The Social Landscape of Northern Ireland*; Harnden, *Bandit Country: The IRA and South Armagh*; McLoughlin, *John Hume and the Revision of Irish Nationalism*; Purbrick/Wylie, *The Maze and British Watchtowers*; Toibin, *Bad Blood: A Walk along the Irish Border*; McVeigh, *The Good Son*; Ryder, *Inside the Maze: The untold story of the Northern Ireland prison service*.

Lastly, in order to understand the (constantly shifting) contemporary situation, I have benefitted greatly from the CAIN Website (Conflict Archive on the INternet, founded by Northern Irish Universities with multiple sources of funding, such as the EU, Government Departments, Research Councils, both the ESRC and the AHRC, The Atlantic Philanthropies), <http://cain.ulst.ac.uk/>, which has proved to be invaluable in terms of making primary sources available. It categorises sources under the following headings: a general bibliographic database containing over 18,800 references to material relevant to the Northern Ireland Conflict; social science bibliography; victims/survivors/commemoration bibliography; political bibliography; works of fiction. Also, the website provides access to a number of databases: Physical Memorials; Photographs; Elections and Referenda; Public Records; Government Reports and Acts of Parliament; Political Ephemera; Wall Murals; Maps; Physical Memorials; Television Programmes. I have especially drawn on the 'Post-Mortem/Deaths Database' July 1969-December 2001 within this thesis. Newspaper articles were also a frequent source of information, as listed in the bibliography.

process infrastructure. This chapter piggy-backs on thought-through projections coming from people who were embedded in the time and the field of The Troubles. In this way, the reader gains an insight into the backdrop of this thesis. The chapter also informs the 'traversing of binary myths' framework in building common ground as a precursor to the following three site chapters. I argue that this re-appropriation of sites to common ground is only possible because of the breakdown of both physical and mental boundaries. Boundaries produce categories by dividing along lines of presupposed commonalities. Defining boundaries and their resulting categories greatly alter spaces of encounter. In this beginning chapter — a word / image review — I focus on the conjuring of grey categories, the middle ground by refuting black and white ones. How can I give form to a chapter that is about the 'conjuring of grey categories'? Through looking at divided ground during the height of The Troubles, the inverse that is common ground will begin to take form. In other words, this chapter will offer a framework for assessing the transitioning of three physical examples from divided landscape to common ground. Although I am revealing attributes of common ground through looking at its antithesis — divided landscape — it is then the intention of the three chosen sites to positively decipher attributes of common ground once they transition. The chapter also illustrates the potential of an international stage when it comes to awareness of conflict situations and the push behind peace-building.

Firstly, I rely on words. I begin with the Nobel Peace-Prize acceptance speeches of John Hume and David Trimble in 1998, possibly the most distilled, yet zoomed-out, of projections where language is already calibrated for an international audience. Another drop, or perhaps a rivulet, contributing to the momentum and direction of a positive peace-process trajectory. An international platform — a trait of peace-process landscapes — generates interest and garners support, and wins relevance in battling the remote.<sup>3</sup> The chosen excerpts from the speeches demonstrate a move away from the concept of 'mindsets' to one of hospitable flexibility.<sup>4</sup> I use the term 'hospitable' — ostia, to host — in the context of having attended the EAHN public lecture 'Hospitality in Contemporary Context and the Future. Spaces, Relations and Subjectivities', by the anthropologist Michel Agier.

Secondly, I rely on image. Considering all three locations, Dublin, London and Belfast, as grounds for primary evidence, I visited exhibitions in the three cities, over the course of the first academic year in which Northern Irish landscapes featured prominently. The exhibitions were: London, Whitechapel Gallery, 'Paul Graham: Photographs 1981-2006'; Belfast, Ulster Museum, Willie Doherty's work under 'A New Order', Twentieth Century Irish Art; and Dublin City Hugh Lane Art Gallery, Rita Donagh's work in 'Civil Rights etc'; and the Gallery of Photography Ireland, an exhibition entitled 'The Long View'. The photographs and video installations offer a portal to the time of The Troubles and speak of how my chosen sites have been transformed. Having the opportunity to be face-to-face with the exhibits, or the practice of

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<sup>3</sup> "William Butler Yeats: The Lake Isle of Innisfree," Line 5.

<sup>4</sup> "Public Lecture," *European Architectural History Network: Fourth International Meeting*, May 21, 2016, <https://eahn2016conference.wordpress.com/public-lecture/>. June 2, 2016. Discussants were Carmen Popescu, Jean Louis Cohen and Mark Crinson.



others, gives a site to explore the landscape and lack of common ground during the height of The Troubles in a real-time of sorts. Although beginning with this three-fold geographical structure, the exhibitions do not restrict which work I discuss; instead they become touchstones as to where I was first introduced to certain artists. I place the artists' work, which I view as a primary source or site of discovery from the time of The Troubles, next to the scholarly literature as a way of introducing the broader temporal and geographical site of the case studies. The literature review — which lies between the discourses of architecture, urban studies, landscape theory, cultural geography, philosophy and political theory — outlines discussions of boundary, and the importance of refuting previously accepted binaries. The chapter is activated by working as a homage to the above listed artists that offered a much-needed voice to landscapes of conflict in a time when utterance was difficult or impossible during the seventies, eighties and early nineties — thereby contributing to the 'putting on record', reconciliation stage of the peace-process. It is clear amongst conflict/peace-process theoreticians that citizens themselves hold an important role in the success of a peace-process through sustaining dialogue.<sup>5</sup>

Thirdly, this chapter also incorporates a re-take on one of the thesis' protagonists: Edmund Burke. To bring this situated historic reference of Edmund Burke into the opening chapter and to necessitate a 'where to next' undertone, I introduce Donna Haraway — the trained biologist and feminist — to bring to the fore relevant commonalities and shedding others. In this way, attention is again given to the feminist genealogy at the beginning of the thesis, a genealogy from which the methodology of this thesis owes its reasoning through conversations with the work of Rosi Braidotti, Judith Butler, Hannah Arendt and Donna Haraway. Finally, as a prelude to the following three traverse chapters, I discuss the timeframe of the sites' explorations.

### **Divided People**

During The Troubles, politics within the Irish Nationalist community of 1950's Northern Ireland was polarised into two categories. The first was absenteeism, summed up in the helpless phrase, "what's the point?" In this case elected politicians would abstain from parliamentary votes

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<sup>5</sup> Of particular interest to this thesis is Harold Saunders' (1930-2016) coined term 'public peace-process' which claims room for the involvement of citizens along side, and complementary to, the official peace negotiations, 'A public peace process is sustained action by citizens outside government to change the fundamental relationship between groups in conflict.' Gennady I. Chufirin and Harold H. Saunders, "A Public Peace Process," *Negotiation Journal* 9, no. 2 (April 1, 1993): 156. There exists an extensive amount of theory on the topic of conflict communication/peace-process, with multiple variations on stages and frameworks involved, as attested to in the following publication. John G. Oetzel and Stella Ting-Toomey, *The SAGE Handbook of Conflict Communication: Integrating Theory, Research, and Practice* (California: SAGE Publications, 2006). Saunders' example of a framework for sustaining dialogue is: Providing a forum to probing relational dynamics; Thinking together about obstacles to changing these dynamics; Designing a sequence of interactive steps to remove these obstacles. (635)

Another relevant image comes from the sociologist John Paul Lederach (b.1955), who assigns great importance to those operating in the middle ground of the triangle between societal level at the base and leadership level at the apex, such as academics/intellectuals, because of potentialities in the transfer of influence.(637) My traverse methodology provides a forum, a structural dimension for facilitating thinking together that feeds into Lederach's elicitive model for dialogue, which unlike his prescriptive model that uses culture as a technique, the so-called elicitive model views culture as the seed-bed for the development of a dialogue-training ground where citizens are concerned. Although my own work, from an architectural perspective, does not strip infrastructure of its spatial/on-the-ground credentials, Lederach does use the term *infrastructure of peace-process* to encapsulate this model — the integration of peace-initiatives at different levels, rather than a one-way, trickle-down version — in his publication: John Paul Lederach, *Preparing for Peace: Conflict Transformation across Cultures*, Syracuse Studies on Peace and Conflict Resolution (New York: Syracuse University Press, 1995).

due to inevitable overruling by the unionist parties.<sup>6</sup> As a counterpoint to this, but equally impotent when it came to achieving their aims, was radicalised paramilitary behaviour. There was no middle-ground, no place for dialogue and discussion. Rather than giving a linear historical account of The Troubles over the next, very eventful, fifty years, I touch on particular events when making arguments throughout the thesis.

On December 10, 1998, the Nobel Peace Prize was awarded to two men — John Hume and David Trimble — for their efforts in the peace-building process of Northern Ireland since the beginning of The Troubles in the late 1960's. Hume and Trimble essentially constructed a discursive middle ground. Seamus Heaney, the Northern Irish Literary Laureate, used the fable of the hedgehog and the fox to describe their dynamic:

John Hume is the hedgehog, who knew the big truth that justice had to prevail,' he wrote. David Trimble, on the other hand, 'is the fox, who has known many things, but who had the intellectual clarity and political courage to know that 1998 was the time to move unionism towards an accommodation with reasonable and honourable nationalist aspirations. In so doing, he opened the possibility of a desirable and credible future for all the citizens of Northern Ireland.<sup>7</sup>

The symmetry of the award — that is, the international recognition of Hume of the parliamentary nationalist party and of Trimble of the parliamentary unionist party, is representative of the divided society of Northern Ireland and of the need to bring them together.

In the current physical fabric of Belfast, this division manifests itself in various ways. The city is pockmarked with partisan memorial sites that can be divided along tribal allegiances. This pattern tears away confidence that a common law resides within these enclaves and undermines any sense of a communal physical space. The physical division intensifies animosity between both communities, which frequently manifests in rioting along the so-called interface areas. The concreteness of these interface areas, or 'Peace Walls' attract a great body of researchers; such as the architect, James O'Leary's, 'Peace Walls Project' and website ([peacewall-archive.net](http://peacewall-archive.net)) or from a social scientist point of view, Jonny Byrne, who conducted as part of a team in conjunction with the Department of Justice, the first survey on public attitudes towards the Peace Walls, their removal and protecting their physical legacy.<sup>8</sup> There is also extensive, relevant work being done at the Centre for Urban Conflicts Research at Cambridge University under the principal investigator, Wendy Pullan (located in the History and Philosophy of Architecture Department). Under this umbrella, came the Urban Conflicts Project (2008-

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<sup>6</sup> P.J. McLoughlin, *John Hume and the Revision of Irish Nationalism* (Manchester: Manchester University Press, 2010), 81.

<sup>7</sup> "The Nobel Peace Prize 1998 - Presentation Speech," accessed August 4, 2016, [http://www.nobelprize.org/nobel\\_prizes/peace/laureates/1998/presentation-speech.html](http://www.nobelprize.org/nobel_prizes/peace/laureates/1998/presentation-speech.html).

<sup>8</sup> I attended the "Borders and Boundaries Workshop: the Construction and Transformation of Urban Space" organised by and based upon the work of doctoral students and academic staff involved in the Contested Space Interdisciplinary Reading Group. Belfast, June 14, 2013. "Pws.pdf," *Public Attitudes to Peace Walls (2015)*, Survey Results, Department of Justice, Jonny Byrne, Cathy Gormley-Heenan, Duncan Morrow, Brendan Sturgeon, accessed January 23, 2017, <http://socsci.ulster.ac.uk/pws.pdf>.

2012), a five-year project that partially overlapped this thesis.<sup>9</sup> The Queen's University Belfast contingent were from the schools of geography and sociology and generally focussed on city centred approaches, comparative methodologies with other cities and using surveys as a tool for gathering information.<sup>10</sup> Despite these differences to my approach, my tracking of their research was of contextual benefit to this thesis in terms of how the city of Belfast is organised.<sup>11</sup> Apart from providing me with a greater understanding of Belfast, the Urban Conflicts Project was helpful in terms of understanding boundaries/borders and making me alert to how they operate in the landscape through which I traverse. The physical symptoms on the ground were the product of two mindsets. The first was the Ulster Unionist mindset, compared by Hume in the late 1960's to that of the Afrikaners during apartheid and defined by a segregational logic. The most problematic issue were the methods deployed to protect identity. e.g. gerrymandering in Derry (late 1960s), through the outlining of electoral wards, and planning permissions for social housing, the majority vote was sequestered by the minority.<sup>12</sup> One third of the population (unionists), resided in two districts, which were allocated twelve votes in total, and two-thirds of the population (nationalists) resided in one district, which was allocated eight votes in total. Votes were not attached to the individual but to the urban fabric. Only those that paid rates voted or, if one owned a private limited company for example, one was entitled to six votes. Hence, the mantra of the civil rights groups in the late sixties of 'One man, one vote.' The divided mindsets and the physical symptoms within the landscape began to self-perpetuate. The example of gerrymandering resulted in lack of housing, employment and voting rights among the Catholic, Irish, Nationalist community. The general rise of civil rights movements around the world during the late sixties meant that the international stage for human rights activism was set; however peaceful protest was violently suppressed.

The other mindset, that of the Nationalist, is best described by Hume:

Then in my own community, of course, what is called the Nationalist community, there was a mind set — not a majority mind set, but — based on violence, and of course, that mind set I described as a territorial mind set: 'Ireland is our land and you Unionists, Protestants, are a minority. Therefore, you can't stop us uniting.' Our challenge to that mind set, my challenge to that mindset, was that it is people

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<sup>9</sup> The following publication evolved as part of the project under the ESRC grant name of 'Conflict in Cities and the Contested State' ([www.conflictincities.org](http://www.conflictincities.org)); Wendy Pullan and Britt Baillie, eds., *Locating Urban Conflicts: Ethnicity, Nationalism and the Everyday* (Basingstoke: Palgrave Macmillan, 2013). Despite my thesis focusing mainly on one geographical area, this work of twelve multidisciplinary essays demonstrates the benefits of drawing common themes and similar narratives between a number of different locations, yet reiterating that the value of context is unmistakable. The 'Conflict in Cities' project's feat of marshalling multiple disciplines, locations and universities, is inspirational regarding the next step of my thesis after submission, in terms of gaining greater familiarity with similar themes in other parts of the world, commencing with my participation in this year's EAHN Conference, *Histories in Conflict*, Jerusalem, June 13-15, 2017.

<sup>10</sup> Liam O'Dowd and Martina McKnight, eds., *Religion, Violence and Cities* (Abingdon: Routledge, 2014).

<sup>11</sup> I attended and participated in post-graduate research workshops, such as November 2016, at Cambridge University and the keynote conference of the Conflict in Cities Project, May 19-21, 2012, in Belfast. "Conflict in Cities — Centre for Urban Conflicts Research," accessed October 4, 2016, <http://www.urbanconflicts.arct.cam.ac.uk/research-projects/conflict-in-cities>. Separately, I was an invited critic for the Nicosia Atelier at Greenwich School of Architecture.

<sup>12</sup> "Gerrymandering in Londonderry in the Late 1960s. This is a very clear explanation with diagrams. Six Counties, Ireland: A Television History - BBC Two," *BBC*, accessed September 30, 2016, <http://www.bbc.co.uk/programmes/p00nm4gy>.

that have rights, not territory. Without people, even Ireland is only a jungle, and when people are divided, victories are not solutions.<sup>13</sup>

Under these two mindsets, discrimination festered, leading to radicalisation and conflict. Both Hume and Trimble worked within their sphere of politics to carry their communities with them to form an agreement, an agreement in which the main focus was power-sharing. It was called the Belfast Agreement/ Good Friday agreement April 10, 1998. The Nobel Committee stresses that the award is to be considered as a constructive step in a peace-process, and the same could be said of the Good Friday Agreement: it was the implementation of the agreement that was needed to propel the peace process.

Republicans understood the Northern Ireland conflict in imperial terms.<sup>14</sup> They believed that partition — the six counties in the North, the most industrially developed in the province of Ulster, being sequestered to the Union in 1922 — was a British tactic to keep a strategic and economic foothold in Ireland. Hume, the main instigator of the peace process and a graduate in History and French, believed it was necessary to overturn this view and to stop history being used to rationalise violence. There have been multiple iterations of the IRA (Irish Republican Army), all of which believed in a united Ireland, an independent republic, through any means necessary in terms of political violence. At the start of The Troubles, they became closely aligned with the protection of Catholic Nationalist rights due to particular incidents perpetrated by the British Army. For example, Bloody Sunday (January 30, 1972), captured concisely by the words of historian Marc Mulholland, ‘was the debacle that led to the almost complete collapse of Catholic opposition to political violence. Confronting a relatively small-scale riot the elite parachute regime shot dead thirteen unarmed demonstrators (a fourteenth died later of wounds).’<sup>15</sup> The promise for accepting the British Army on the ground as protector of human rights for all fell apart. In the 1990’s, Hume used the distance of time to help persuade the IRA that the only way forward was to extricate themselves from violence.

And of course, the historian in me knew what were the traditional reasons for IRA violence and I knew that whatever about the past, those reasons did not exist today.<sup>16</sup>

In November 1990, the then Secretary of State in Northern Ireland, Peter Brooke, with whom Hume was in constant contact, delivered a significant speech to his own electoral constituency in London, stating:

that if, in the future, a majority of the people of Northern Ireland clearly wish for and formally consent to the establishment of a united Ireland, it (the British Government) would introduce and support legislation to give effect to that wish.<sup>17</sup>

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<sup>13</sup> “Academy of Achievement Main Menu,” accessed September 15, 2011, <http://www.achievement.org/autodoc/pagegen/index.html>. John Hume and David Trimble Interview June 8, 2002, Dublin, Ireland at the International Achievement Summit.

<sup>14</sup> McLoughlin, *John Hume and the Revision of Irish Nationalism*, 137.

<sup>15</sup> Marc Mulholland, *Northern Ireland: A Very Short Introduction* (Oxford: Oxford University Press, 2003), 79.

<sup>16</sup> “Interview with John Hume - Media Player at Nobelprize.org,” accessed September 15, 2011, <http://www.nobelprize.org/mediaplayer/index.php?id=46>. John Hume Interview with Marika Griehsel in Derry August 31, 2006.

<sup>17</sup> Brooke’s speech quoted in McLoughlin, *John Hume and the Revision of Irish Nationalism*, 147.

Significantly, the communication line between the MI5 and the republican movement that Brooke had re-established, was such that a copy of the speech had already been forwarded to Sinn Fein (Republican Political Party). Hume saw Brooke's statement as further evidence of what he read as a declaration of neutrality in the Anglo-Irish Agreement.<sup>18</sup> It was on this basis, armed with the white flag of 'neutrality' that Hume controversially entered into discussions with the nationalist paramilitaries, only to be asked to further prove this so-called neutrality.

Hume knew that if the British Government could formally declare that it had 'no selfish, strategic or economic interest' in Northern Ireland, then the rug would be pulled out from under the rationalising of violence. Also, the loosening of the United Kingdom's constitutional guarantee that the six counties were to always remain part of the United Kingdom would eventually provide incentive to the Unionist community to enter into meaningful discussions with the Nationalist community. Hume's voice, knowing what needed to be heard, made its way into the formalised Downing Street Joint Declaration on December 15, 1993 in paragraph four:

The Prime Minister, on behalf of the British Government, reaffirms that they will uphold the democratic wish of a greater number of the people of Northern Ireland on the issue of whether they prefer to support the Union or a sovereign united Ireland. On this basis, he reiterates, on behalf of the British Government, that they have no selfish strategic or economic interest in Northern Ireland. Their primary interest is to see peace, stability and reconciliation established by agreement among all the people who inhabit the island, and they will work together with the Irish Government to achieve such an agreement, which will embrace the totality of relationships.<sup>19</sup>

I consider how this view was enacted within physical sites — the transformations of my chosen sites are demonstrable facts of this neutrality thesis. I shift my focus from political rhetoric to constructive peace-building. The sites move from being harnessed as economic, strategic outposts to working as a common ground, places of diversity for people. I am not trying to seek a common past by resolving two histories, but instead, I am tracking the transformation of three sites. I hope that a peace-building process, framed through physical sites, can be related to a broader audience.

Hume treated the political boundary, demarcating the six counties of Northern Ireland, as a smokescreen, an abstract issue that made every election about 'flag waving' rather than, as he named it, 'bread and butter politics'. In a drastic attempt to make his point, he suggested holding a plebiscite in Northern Ireland on the subject of the political border. Removing the topic of border, that is whether Northern Ireland desired autonomy or affiliation with the United Kingdom, during general elections meant that support could instead be rallied on the back of social and economic issues. (Speech in Derry in November 1969.)<sup>20</sup>

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<sup>18</sup> Ibid.

<sup>19</sup> "Department of Foreign Affairs and Trade," accessed September 15, 2011. <http://www.dfa.ie/home/index.aspx?id=8734> . The Joint Declaration of 15 December 1993, Downing St. Declaration.

<sup>20</sup> McLoughlin, *John Hume and the Revision of Irish Nationalism*, 27.

The Border is not a line on the map. It is mental border built on fear, prejudice and misunderstanding and which can only be eradicated by developing understanding and friendship. This is the real task, which faces those who genuinely want to solve the Irish problem. Its weakness is that it is undramatic. Its virtue is that it is the only way. (Derry Journal, March 13, 1970)<sup>21</sup>

Trimble also shared this wariness of abstraction. In his Nobel Prize acceptance speech (December 1998), he drew on the eighteenth-century Irish political philosopher Edmund Burke — who conveniently had both orange and green blood, in that his father was Anglican and his mother was Roman Catholic. Trimble described Burke as a true pluralist Irish man, a “philosopher of practical politics, not of visionary vapours, because his beliefs corresponded to empirical experience”.<sup>22</sup> Trimble hangs his disdain of abstract notions on Burke’s 1781 quote, “Abstract liberty, like other mere abstractions, is not to be found.”<sup>23</sup> And how striving for it, what Burke calls “abstract virtue”<sup>24</sup> — the urge to make men perfect against their will, through the means of revolutionary violence results in political, religious and racial terrorism.

Both peace-makers, then, shared a wariness of abstraction, which I was conscious of when choosing an approach to the objects of study. Colm Tóibín, the Irish novelist, offered me a precedent to an extent. In 1986, the summer after the Anglo-Irish Agreement, Colm Tóibín tracked the Irish Border and captured the experience in the non-fiction book, *Bad Blood — A Walk Along the Irish Border*.<sup>25</sup> Instead of “walk along”, I choose the verb and noun, ‘traverse’ which denotes a less reverent treatment of the border through a multi-dimensional criss-crossing or back and forth movement. The word already has connotations amongst landscapes: it is a kind of surveying, a way of moving across bodies of water or cliff-faces. I intend to replace the preposition ‘along’ with numerous other prepositions, over, under, through, that begin to fragmentise the border. Although two of my three sites skirt along the same border as Tóibín, it was also important for me to deviate from the more abstract portrayal of boundary and to choose a site which, despite being located far from the political line, was an example of what Hume calls mental borders. The term ‘tender’ is placed ahead of traversing in the title of this chapter to indicate that there is an act of listening taking place on the part of the person moving through the landscape. The word tender springs from the French word ‘attender’,<sup>26</sup> but also means attentive listener in English. The term is not to be interpreted as a tentative action or in anyway a gingerly undertaken frolic. At times, the purpose was not so evident to on-lookers, especially where houses were nearby. One particular walk, about 11 am on a Sunday, caused a man still in his pyjamas to rush out of his house in order to enquire as to what I was up to. I did borrow a friend’s Golden Labrador at one point to shield me from lengthy explanations. The cloak of ‘dog-walker’ led to smoother journeys along certain traverses.

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<sup>21</sup> Ibid., 29.

<sup>22</sup> “David Trimble - Nobel Lecture,” accessed September 30, 2016, [http://www.nobelprize.org/nobel\\_prizes/peace/laureates/1998/trimble-lecture.html](http://www.nobelprize.org/nobel_prizes/peace/laureates/1998/trimble-lecture.html).

<sup>23</sup> Ibid.

<sup>24</sup> Ibid.

<sup>25</sup> Colm Tóibín, *Bad Blood: A Walk along the Irish Border* (New York: Vintage, 1994).

<sup>26</sup> “Tender, n.1,” *OED Online* (Oxford University Press), accessed July 12, 2016, <http://www.oed.com.libproxy.ucl.ac.uk/view/Entry/199045>.

The practicing politicians' intention to focus on empirical everyday experience provides a rationale for my use of the tangible, physical site to demonstrate how fragmentising the abstract political line of border can lead to a more pluralist society. The part real-time methodology hopes to avoid 'emotional claptrap', that contrived empty rhetoric that is often rampant in highly politicised environments.<sup>27</sup> Hume also called this focussing on the tangible, 'Common Ground', but in a metaphorical sense.

I sought a mandate to found a new political party based on social democratic philosophy. In other words, that we would deal with real politics, with housing, with jobs, with voting rights, and not get into flag-waving politics, because in my belief that was a common ground, and if you work common ground together, that that would end the divisions in our society.<sup>28</sup>

Trimble also mentions the danger of striving to perfect the abstract notion of geographical borders.

A political fanatic is not someone who wants to perfect himself. No, he wants to perfect you. He wants to perfect you personally, to perfect you politically, to perfect you religiously, or racially, or geographically. He wants you to change your mind, your government, your borders. He may not be able to change your race, so he will eliminate you from the perfect equation in his mind by eliminating you from the earth.<sup>29</sup>

Political fanaticism here is the enemy of plurality. Plurality resides on common ground, in a space where difference is respected. Plurality, in different ways is frequently mentioned in both Nobel acceptance speeches. Quoting Hume:

central to my philosophy, of course, is the whole concept of respect for diversity. The realization is that difference is of the essence of humanity. There's not two people in the whole world who are the same, and when you look at conflict, no matter where it is, what's it about? It's about difference, whether it's religion, race, or nationality, and the answer to difference, as I have kept saying, is to respect, not to fight about it because difference is an accident of birth.<sup>30</sup>

Diversity was key to Hume's thinking in altering mindsets, so much so that in order to give it a geographical sweep and to garner political support not only from across the sea but across the ocean he refers to three chiselled words from Abraham Lincoln's grave, 'E pluribus unum', that is 'From many we are one.' In other words, the essence of our unity is respect for diversity. The concept of plurality, an alternative to nationalism and the fragmenting of sovereign power is part of the peace-building process.

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<sup>27</sup> John Hume, 'Emotional clap-trap is a waste of time', *Sunday Press*, October 4, 1970.

<sup>28</sup> "Academy of Achievement Main Menu," accessed September 15, 2011.

<http://www.achievement.org/autodoc/pagegen/index.html>. John Hume and David Trimble Interview June 8, 2002, Dublin, Ireland at the "International Achievement Summit."

<sup>29</sup> "David Trimble - Nobel Lecture," accessed September 14, 2011.

[http://www.nobelprize.org/nobel\\_prizes/peace/laureates/1998/trimble-lecture.html](http://www.nobelprize.org/nobel_prizes/peace/laureates/1998/trimble-lecture.html).

<sup>30</sup> "Academy of Achievement Main Menu," accessed September 15, 2011.

<http://www.achievement.org/autodoc/pagegen/index.html>. John Hume and David Trimble Interview June 8, 2002, Dublin, Ireland at the "International Achievement Summit."

I take forward these ideas of plurality, linking such discussions, concepts and thinkers to a later discussion between two philosophers, Judith Butler and Hannah Arendt in chapter three, 'Splicing the natural and the unnatural'. Butler locates her thinking between ethics and politics. She defines 'thinking' as a dialogical act. According to these political theorists, to think properly is a form of 'discursive conjuring',<sup>31</sup> to think is to be in 'dialogue with oneself but also related to plurality of the human, that differentiated many that belongs to the domain of sociality.'<sup>32</sup> So maintaining a dialogue with oneself, means maintaining a relation to that plurality. The evolved middle ground described by these theorists works as a focal point against which I position my chosen sites of peace-time infrastructure — Divis, SEW and the watchtower hills. This literature and image review arranges multi-disciplinary insights gained from other fields as a toolkit for deciphering the physical sites.

Judith Butler, a political theorist, refutes the dead or alive binary. Butler, in *Frames of War: When is Life Grievable?* (2009), looks more at the systematic allocation of hardships among targeted communities. She provocatively states that by the time we apply 'Thou shalt not kill', we have already lost count of who or what is alive. She refutes the binary positions of being dead or alive during warfare and introduces a spectrum in its place. As an extreme example, she talks of the transforming of the child in the playground into duplicitous shrapnel. Due to a near-by Hamas target, the child is merely perceived as, to use a US military term, collateral damage. She writes for an acknowledgement of the 'differential in allocation of precariousness'. Through her work Butler creates a space, a middle ground between life or death, where the contravention of human rights can be made visible.

In the cartographic lining of her canvas, the artist Rita Donagh makes visible such middle ground and precariousness. She was particularly interested in the role of randomness in human destiny, the cartography of chance, which is conveyed in the *Bystander Series* — a series of six works in response to the Dublin and Monaghan street bombings in May 1974, when thirty-three civilians were killed and three-hundred people were injured. Similar to my practice, Donagh creates territory as the first step to making visible. However, in contrast to my work Donagh places violence within the landscape of visibility. She constructs space, through the use of grids and vanishing points and places 'found imagery' within these spaces. Donagh circulates attention to the plight of the everyday citizen caught up in the violence. By placing the image of the callously murdered bystander, within the frame, the landscape of visibility, the bounded temporal life of the innocent bystander from the newspaper photograph is presented to a greater audience. In the case of the Hugh Lane exhibition, the audience is intergenerational, residing in relative peace. The showing and re-showing of the work, is a claim for retention, that such atrocities should not necessarily be forgotten. Such representations work as a

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<sup>31</sup> Andrew Herscher, *Violence Taking Place: The Architecture of the Kosovo Conflict* (California: Stanford University Press, 2010). The term "discursive conjuring" was first heard by me during his talk at the conference entitled 'Cities in Conflict', organised by the Centre for Urban and Community Research and Unit for Global Justice held at the Institute of Contemporary Arts, June 20, 2011.

<sup>32</sup> European Graduate School Video Lectures, *Judith Butler. Hannah Arendt, Ethics, and Responsibility. 2009 1/10*, 2009, <https://www.youtube.com/watch?v=vOwdsO6Kkkl>. Butler delivered the lecture at the European Graduate School in Saas-Fee, Switzerland where she was the Hannah Arendt Professor of Philosophy.



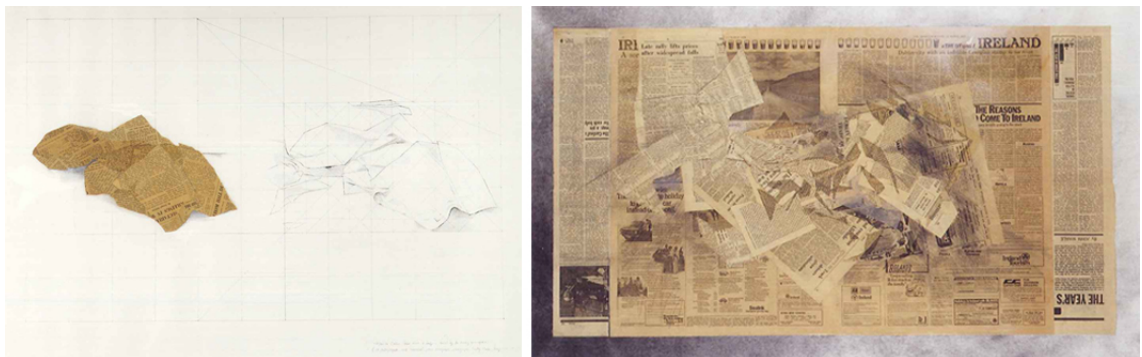
counterpoint to the media's transient transmission on the day of atrocity by recording and communicating with the observers. The lifting of this event, published in the newspaper of its day, and its re-articulation for possible re-stagings proves that it is still valuable at this stage of the peace-process. The projection of 'how things once were' help to illustrate the extent of transformation of sites and to ensure a directional route rather than looping back to conflict.

Donagh's work pivots around second-hand material, or 'found imagery'. Donagh offers a methodology in her approach to the mass media and politics. Resituating excerpts from local newspapers in the context of site transformations is also a relevant approach for the thesis. Michael Bracewell's essay in the 'Civil Rights etc' catalogue says:

'Donagh's political awareness was matched by her increasing interest in what might be termed as charting, mapping (or sounding) of landscape and, interlinked with this, emotional experience within time and space — a form of socio-analytical cartography that translated event and empathetic response into visual information and developing artistic process'.



1.1 Rita Donagh, *Bystander Series, Bystander* 1977, Oil and collage on canvas, 152 x 152 cm, located in the artist's collection.<sup>33</sup>



1.1 Rita Donagh, *Bystander Series, After the Talbot Street Blast* 1974, pencil and collage on paper, 69 x 101 cm, located in Huddersfield Art Gallery and *Newsprint* 1978, pencil and collage on paper, 69.8 x 118.8 cm, located in the artist's collection.<sup>34</sup>

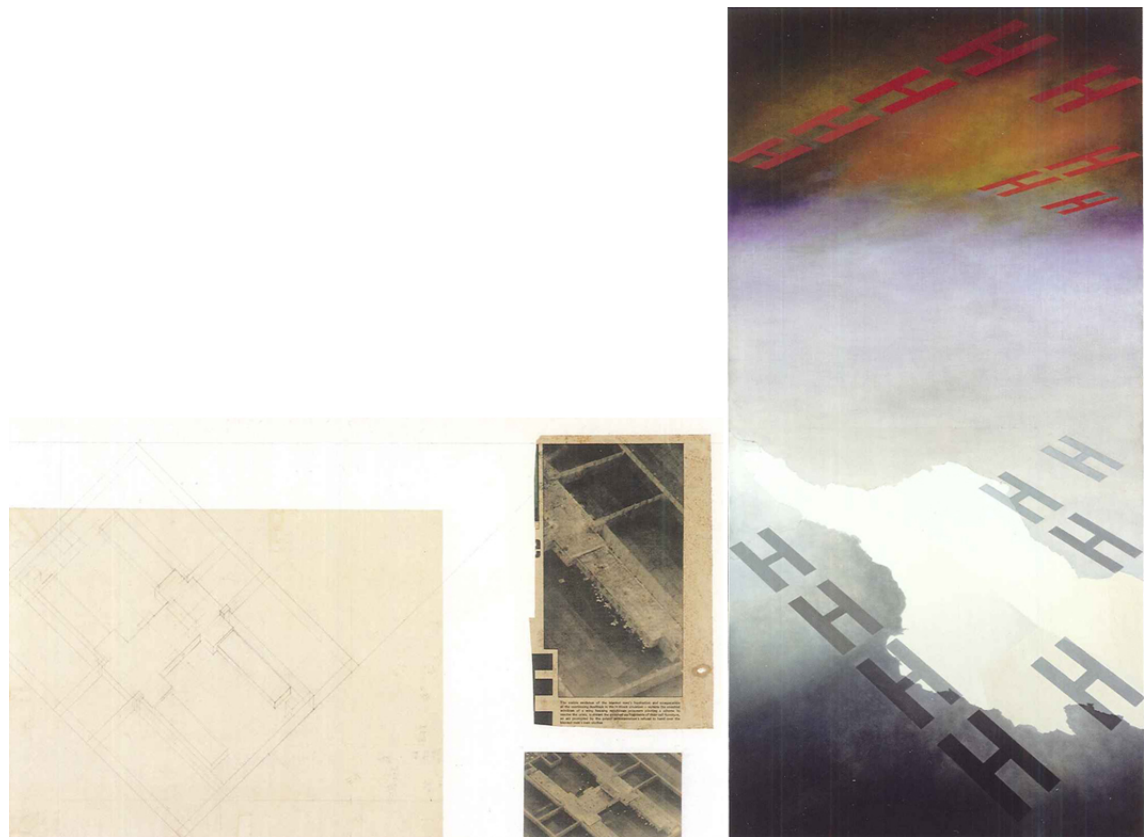
I attended a conference on Cultures of Surveillance (September 29-October 1, 2011) where film theorist, Tom Gunning, quoted Engels, 'Sight is inconceivable without its horizons, its vanishing point beyond which nothing can be seen.'<sup>35</sup> Visibility remains to be Donagh's concern in moving out from the streetscape to the surrounding landscape. Her Cell Block works of the 1980's, described as 'geopolitical x-rays', infiltrate the landscape through the symbolism of an

<sup>33</sup> Painting reproduced in *Civil Rights Etc. Rita Donagh and Richard Hamilton*, curated by Barbara Dawson, 67, Dublin City Gallery The Hugh Lane on the occasion of the eponymous exhibition, September 5, 2011 to January 15, 2012.

<sup>34</sup> Compositions reproduced in *Ibid.*, 65-66.

<sup>35</sup> "Conference Calls Archive," accessed July 13, 2016, <http://www.autopsiesgroup.com/conference-calls-archive.html>.

architectural form petrified to denote an attitude of relational contest.<sup>36</sup> The drawn axonometric of the prison is distilled to the symbol figure-ground of a 'H' that virally infects the landscape, entrancing the natural contours of Lough Neagh. The symbol is then subverted as a sign of protest. This tactic is later discussed in Chapter Four *Contouring Outlooks*. In the present day, it is the making visible of the peace-process by traversing through newly founded middle ground that is of paramount importance to this thesis — the journeys may be difficult but they are not randomly extinguished because of a higher degree of precariousness. Rather than subverting symbol as protest, my partaking in an actual traverse becomes a form of concurrence for the sake of momentum in the on-going peace-process.



1.2 Rita Donagh, *Landscape/Cell Block Series, First Isometric*, 1980, paint and collage on card, 50 x 80 cm and *Lough Neagh* 1984, oil on canvas, 152x76 cm. Both in artist's collection.<sup>37</sup>

Eyal Weizman spoke of urban war and the logic of exercising violence as pedagogical at the Institute of Contemporary Arts in London, May 11, 2012.<sup>38</sup> He gives the example of how falling short of maximum destruction creates a space for dialogue, personified by the remaining ruin in the context of the Palestinian conflict where particular aerial bombardment is designed *not* to lead to catastrophic collapse of multi-storey buildings but calculated instead to act as a warning and to be clear that further escalation is always possible. This, according to Weizman, is referred to as the grounds for communication with survivors. This is representative of the theory of

<sup>36</sup> Michael Bracewell. "Joint Declaration," in *Civil Rights Etc. Rita Donagh and Richard Hamilton*, curated by Barbara Dawson, 12, Dublin City Gallery The Hugh Lane on the occasion of the eponymous exhibition, September 5, 2011 to January 15, 2012.

<sup>37</sup> Composition and painting reproduced in *Civil Rights Etc. Rita Donagh and Richard Hamilton*, curated by Barbara Dawson, 60 - 62, Dublin City Gallery The Hugh Lane on the occasion of the eponymous exhibition, September 5, 2011 to January 15, 2012.

<sup>38</sup> Weizman in conversation with Susan Schuppli at the Institute of Contemporary Arts which I attended on May 11, 2012, during his book launch of *The Least of All Possible Evils* (New York: Verso, 2012), 19.

compulsion over the theory of consent and is not characteristic of a peace-process. It is the theory of consent which has a key role in the Northern Ireland peace-process where the willingness or desire to learn presupposes the pedagogical desire. The grounds for communication during a peace-process remains bereft if the public sphere is usurped by any chance of violence.

The photographer, Paul Graham, avoids the media clichés of atrocity spectacle and portrays instead the all-pervasive everyday patina of conflict and the social scene from which it springs. He is credited with capturing the ‘absence of certainties’, or reportage in his work.<sup>39</sup> ‘Troubled Land’ evolved out of a commission. The Photographers’ Gallery gave Graham the brief to create a personal response to Britain in 1984. His choice takes were unemployment, which resulted in the ‘Beyond Caring’ series depicting employment benefit queues and that of Northern Ireland in the series, ‘Troubled Land’. The ‘Beyond Caring’ photographs went beyond the gallery wall to lobby MPs for better conditions in unemployment benefit offices and were also used by pressure groups in their printed literature.

Graham claims that the following photograph was a key moment in his work on Northern Ireland. After being reprimanded by an Army patrol, and while the soldier was running off, he held the camera to his chest and pressed — the ‘chest capture’. The frame is not focusing in on any action or set-up in a prescribed manner. The frame is a visceral reaction. Things are distant and scattered in the photograph, which Graham says returns the action to its context. Graham claims, that back at the studio he found that it was the only interesting negative out of two-months’ work.

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<sup>39</sup> Declan McGonagle, from his introduction to Paul Graham, Declan McGonagle, and Gerry Badger, *Troubled Land: The Social Landscape of Northern Ireland* (London: Grey Editions, 1987).



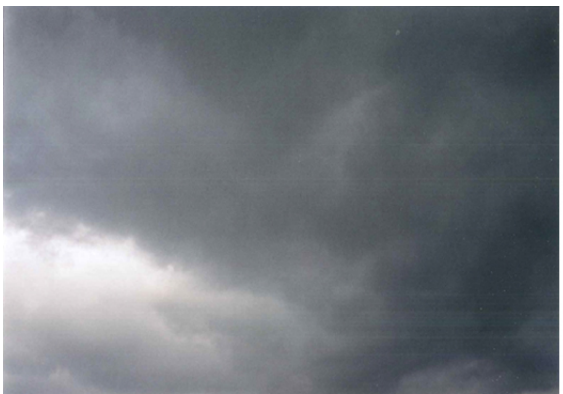
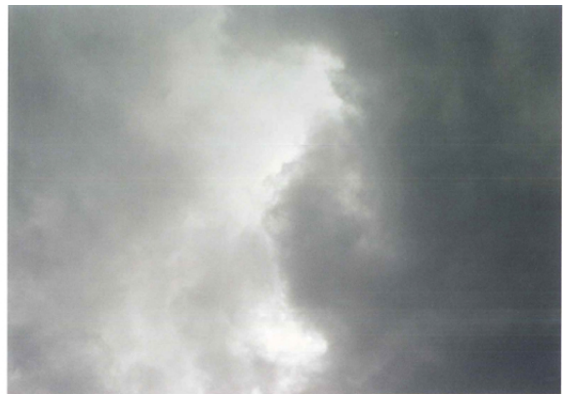
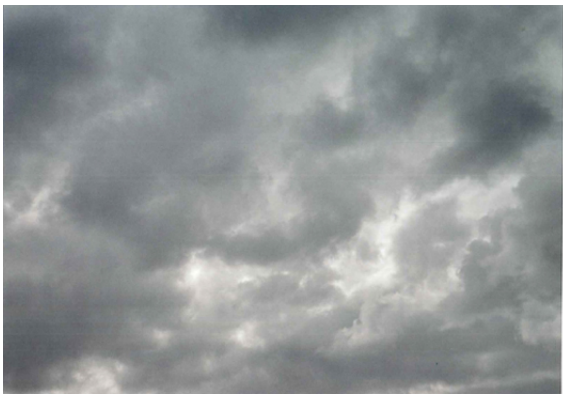
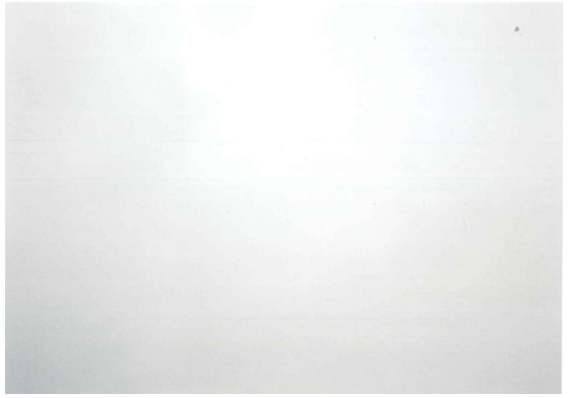
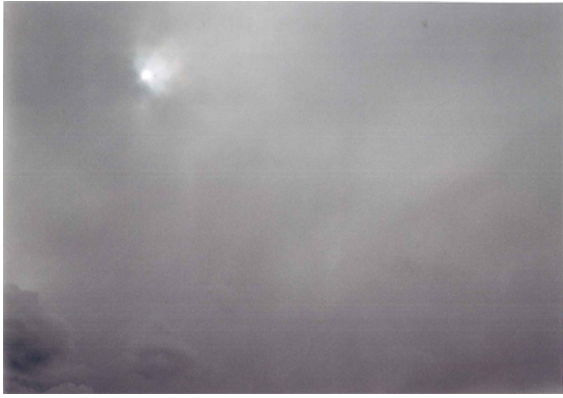
1.1 Paul Graham, *Troubled Land 1984-1986 Photographic Series, Roundabout, Andersonstown, Belfast* 1984, 872x1060 mm, edition of 10 plus 2 AP.<sup>40</sup>

At first take, the scene appears to be an ordinary suburban/rurban/peri-urban, neither rural or urban scene of the roundabout, the encroaching rolling hills, and the gable end of estate house. On a closer glance, the image is unsettled by 'an array of accumulative incisions into normality', such as the combinations of letters, PIRA, UVF, TOUTS BEWARE, written in indelible marker on the pedestrian barrier in the foreground, the strategically smashed street light rendering darkness non-navigable, the three distant armed soldiers in camouflage gear. This 'double-take framework', which is consistent throughout the series of 'Troubled Land', is a trait of contested landscapes. The critic, David Chandler, states that this discombobulating effect fractures the series from being categorised within a specific genre. This is partly a symptom of Graham's desire to acknowledge his outsider status. Chandler names the effect as a parody of Graham's position, 'the journeying of an innocent, or perhaps that of a disinterested surveyor with his own obscure motives for assessing the lie of the land.'<sup>41</sup> Graham's work alerted me to the outsider-status which I hold when considering ethical approaches, of somebody from the outside, in a contested landscape. The above photograph is the most built-up of all the images from the 'Troubled Land' series, and even then the mountains hold a position of prominence.

<sup>40</sup> Both the *Troubled Land* series and the following *Ceasefire* series are present in *Paul Graham*, Paul Graham and Michael Mack (Gottingen: steidlMACK, 2009), 109, 182-192.

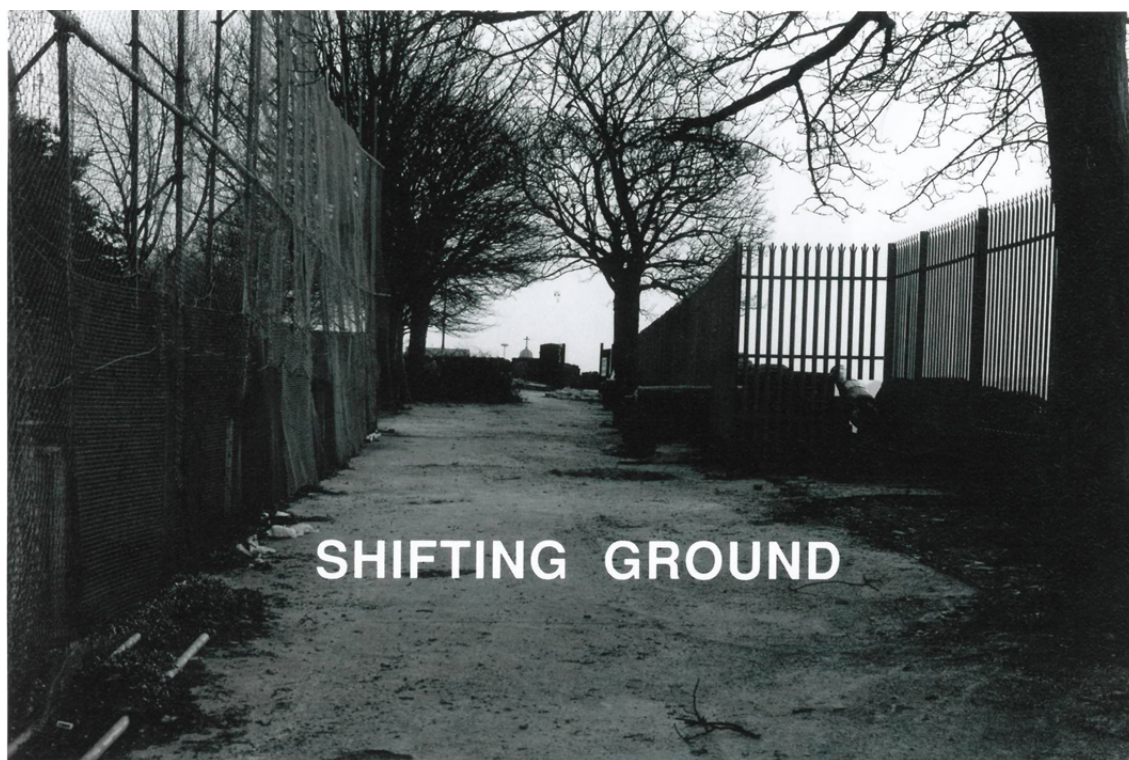
<sup>41</sup> David Chandler, "A thing there was that mattered," *Paul Graham*, Paul Graham and Michael Mack (Gottingen: steidlMACK, 2009), 33.





1.4 Paul Graham: *Ceasefire 6-8 April, 8 Images of Sky, Ballymurphy (Belfast), Shantallow, Craigavon, Newry, Bogside (Derry), Andersonstown (Belfast), Shankill (Belfast), Omagh, Ceasefire April 1994*, each photograph is 1029 x 1346 mm, edition 1 plus 1 AP.

On entering the room within the Whitechapel Gallery, you are confronted by a patchwork of sky, four landscape format, 1029 x 1346 mm photographs, hanging above another four. Graham uses the inverse of the omniscient-gaze to capture this pivotal point in the peace-process, the embarking of the Provisional IRA on a three-day, 'Temporary Cessation of Hostilities'. The cloud formations capture the tempestuous, unstable but momentous, nature of the event. Chandler, in his write-up of the series, claims Graham is evoking Constable's Cloud Studies and Alfred Steiglitz's series *Equivalents* from 1925, where abstracted views of nature, containing no horizon to offer a physical space or time, were offered up to represent psychological states, freeing the subject matter from literal interpretation. The photographs represented a move from ciphers, written symbols, and marks to the creation of a space for the individual to assign their own equivalents to representations of nature. According to Graham, his reaction to the ceasefire was 'a very photojournalistic response, just jump in a plane and get there, to see what will happen. But in another it was quite the perverse opposite — to rush over there when there was the promise of precisely nothing — tranquillity, a distinct lack of action, and an agreed period of calm.'<sup>42</sup> My traverse methodology and its filming can leave behind the surreptitious chest-capture and the universal sky view and return the capture to eye-level. The traverse-footage garnered is a visible tracking of common ground.



1.5 Willie Doherty, *Shifting Ground (The Walls Derry)* 1991, black and white photograph with text, 122 cm x 183 cm, published in *Willie Doherty Disturbance* courtesy of the artist/Matt's Gallery, London.<sup>43</sup>

<sup>42</sup> Paul Graham interview with author David Chandler, September 15, 2008, "A thing there was that mattered," in *Paul Graham*, Paul Graham and Michael Mack (Gottingen: steidIMACK, 2009), 40.

<sup>43</sup> *Willie Doherty Disturbance* (Dublin: Dublin City Gallery, The Hugh Lane, in collaboration with Dublin Contemporary, 2011), 27. Published on the occasion of the eponymous exhibition, September 5, 2011 to January 15, 2012 and curated by Barbara Dawson.

The photographer, Willie Doherty, held similar concerns, however differs in the fact that he is a life-long resident of Derry, in other words he holds insider-status. In a 2014 interview with Declan Mc Gonagle, (only arts administrator to be nominated for the Turner Prize in 1987) he voiced his concern on the shrinking of language — ‘where political language is so embedded, so impoverished, that it’s often difficult to have another perspective and another voice other than the mainstream voices.’<sup>44</sup> During the late eighties, early nineties language was very much at stake. Voice, particular to the person, was separated from words during the time of the Broadcast Ban, October 1988 - September 1994, when coverage of eleven Irish political and military organisations were banned from being broadcast on television and radio. This mechanism, intended by the Home Secretary to ‘deny this easy platform to those that use it to propagate terrorism’<sup>45</sup> was labelled as a ‘weapon of war’<sup>46</sup> by Sinn Féin and was circumvented through dubbing and voiceover. The BBC created a list of actors to be at the ready so delay in real time could be minimised. However, the actual intonation that exposed telling qualities such as nervousness or defensiveness were lost and the ‘on the hop’ point of cross-examination interviewing became devoid of purpose. The general public were denied the opportunity to make the best possible informed judgments for themselves. The ban was easily manipulated. Another downside was how the ban enabled other countries in their censorship and interferences in freedom of speech. For example, during the Gulf War Iraqi Officials quoted the Northern Ireland Broadcast Ban in response to accusations of censorship by BBC Foreign Affairs editors.<sup>47</sup> The ban was lifted temporarily during elections which had the effect of those responsible for terrorism being able to make a distinction between their association with acts of violence — since their voices were never aligned with such acts — and their shiny electoral candidacy.<sup>48</sup> Two weeks after the first ceasefire of the Provisional IRA and nine months after the Republic of Ireland repealed similar legislation, the ban was lifted on the September 16, 1994.

Doherty was concerned as to what kind of language could be used and who could have access to it. He felt there was a gap to be filled in order to avoid participating in victimhood. His work intercepts with the gathered footage of this thesis in the sense that generally there are no figures in his work. He purposively did not want the subject of the work to be a figure in order to avoid the victim verses perpetrator dichotomy. The person viewing was entering into that space and time of the footage. It is not a deferred experience. Doherty is resistant to the idea that the artist holds a power to reveal the ‘true nature’ of a person, a ‘window to their soul’. Instead he claims the person as a cipher, although Doherty did want the work to be situated but not trapped by context. He elaborated on this issue by discussing the important presence of stills in relation to the video work and how they played-off each other in the ‘Remains’ exhibition (January to March

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<sup>44</sup> nationalgalleryie, *Willie Doherty in Conversation with Declan Mc Gonagle*, February 13, 2014, <https://www.youtube.com/watch?v=--SYCz8uegU>.

<sup>45</sup> “Broadcasting and Terrorism (Hansard, 19 October 1988),” accessed October 3, 2016, <http://hansard.millbanksystems.com/commons/1988/oct/19/broadcasting-and-terrorism>.

<sup>46</sup> “BBC NEWS | UK | UK Politics | The ‘Broadcast Ban’ on Sinn Fein,” accessed October 3, 2016, <http://news.bbc.co.uk/2/hi/4409447.stm>.

<sup>47</sup> “A Gag That Chokes Freedom: Tony Hall Calls for the Lifting,” *The Independent*, September 12, 1994, <http://www.independent.co.uk/voices/a-gag-that-chokes-freedom-tony-hall-calls-for-the-lifting-of-the-broadcasting-ban-which-he-claims-1448321.html>.

<sup>48</sup> Mary P. Corcoran and Mark O’Brien, eds., *Political Censorship and the Democratic State: The Irish Broadcasting Ban* (Dublin: Four Courts, 2005).



2014) at the Kerlin Gallery. The experience of the stills was altered depending on whether their viewing took place before or after viewing the video work — beforehand the stills came across as quite mute and afterwards the stills became contaminated by the video experience. This feedback loop, or two-way process, holds relevance between the text and footage of this thesis. I also really appreciated his comment on the difficulty of the journey: ‘to make the camera move as effortlessly as that, it takes a lot of people to make that happen...laying down tracks’. Propping the camera on a boat for the water traverse was a tactic in overcoming the onerous process of achieving smoothness.



1.6 Willie Doherty, *Dead Pool II*, 2011, C-type photograph, published in *Willie Doherty Disturbance* courtesy of the artist/Kerlin Gallery, Dublin, 122x152 cm<sup>49</sup>

Each photographer or film artist comes from a different background, not necessarily from Northern Ireland. The review of the artists' work gave me a consciousness of how insider/outsider status led to various concerns in their approaches and the difference in call between the seventies and nineties, between the height of The Troubles and the beginning of the peace-process. For example, Doherty (closest to the scene) needed to avoid labelling people as victims, Graham (travelled in and out) needed to drive a stark contrast between his work and that of mainstream media, and Donagh (who worked from Britain) held a strong desire to convey empathy across the Irish Sea by commemorating or a putting on record of the violence

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<sup>49</sup> *Willie Doherty Disturbance* (Dublin: Dublin City Gallery, The Hugh Lane, in collaboration with Dublin Contemporary, 2011), 35. Published on the occasion of the eponymous exhibition, September 5, 2011 to January 15, 2012 and curated by Barbara Dawson.

perpetrated. Her reliance on mainstream media led her to further deconstruct it as a medium in her work. The primary sources of the artist's work also provides a site to ground the work of political theorists, such as Judith Butler, and to discover relations to my chosen sites which in turn will reveal definitions of common ground in a peace-process situation.

### **Burke and Haraway**

On entering Trinity College Dublin by the Front Arch, you are obliged to walk between the statues of Edmund Burke (1729-1797) and Oliver Goldsmith (1728-1774). The sculptor, John Henry Foley, positions both men on stone plinths within their own datum high above the moving crowd. It is not difficult to fictionalise an on-going conversation happening in relation to *Burke's Enquiry* being credited as an instigator of the landed estates and Goldsmith's *The Deserted Village* poem (published 1770) tempering the same, stating:

... The man of wealth and pride  
Takes up a space that many poor supplied;  
Space for his lake, his park's extended bounds,  
Space for his horses, equipage, and hounds:  
The robe that wraps his limbs in silken sloth  
Has robbed the neighbouring fields of half their growth (lines 275–300)

However, Burke's protagonists – the sublime and beautiful – are not the preserve of the landed class nor need they be a non-generative form of taking up space as in the above excerpt. Ultimately, I find a more accurate reincarnation of Burke comes not in the form of cast metal but in the rising and falling tide of the River Liffey, one minute away. While living on Arran Quay in Dublin, Burke experienced the threat of the river Liffey firsthand. Before the quay wall was built, the river's flow was not curtailed between two parallel lines but would unpredictably visit the surrounding houses, entering through the basements and rising, and rising, likely a terrifying, yet strangely exciting for a child to witness. This childhood experience was early fieldwork for the adult Burke whose way of thinking stresses the empirical — a stepping off the plinth to stand on the ground amongst the surrounding streets. At particular times in the day, through the slant of sun and a casting of sculpture shadow, his figure enacts this stance. His enquiry, deciphering between the sublime and the beautiful, offers this thesis a new object of pursuit when tackling the fact that some of the footage was called very beautiful by its audience.

Through his array of literary production, he brings one inadvertently from certain worlds into others leading to a cross referencing of realities not usually cross-referenced. Burke's ambition was to become a writer, a man of letters, what we would call a 'public intellectual', intervening on current political issues.<sup>50</sup> According to Jesse Norman, author of the most recent Edmund Burke biography, Burke holds a 'rich and distinctive world view of his own', which is

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<sup>50</sup> "Why Edmund Burke's Sublime and Beautiful Ideas Still Resonate," *Irish Times*, accessed April 20, 2015, <http://www.irishtimes.com/culture/books/why-edmund-burke-s-sublime-and-beautiful-ideas-still-resonate-1.2161266>.

'not intended to be a closed and completed body of doctrine; indeed it is anti-ideological in spirit.'<sup>51</sup> Burke's 'story is more of intellect and imagination than of political achievement'.<sup>52</sup> In Burke's time, the Catholic section of society were subjected to a whole spate of Anti-Catholic Laws or Penal Acts in which various spatial restrictions were imposed on the Catholic section of society, such as: the right to acquire freehold land other than by inheritance, the right to hold land on a lease longer than thirty-one years. The risk of travel was increased as they had no right to bear arms or to own a horse worth more than five pounds.<sup>53</sup> In a letter to his Irish politician friend, Burke described such laws as 'a machine of wise and elaborate contrivance, and as well fitted for the oppression, impoverishment, and degradation of a people, and the debasement in them of human nature itself, as ever proceeded from the ingenuity of man.'<sup>54</sup> More specifically, the resultant effect meant that one's relationship between space and time was considerably impacted on by religious beliefs, that is degrees of remoteness on the map correlated with religious denomination. The statute, specifically to the detriment of the Catholic middle classes, not only exacerbated physical remoteness but also introduced peripheries to certain intellectual circles of society due to the barring from trades, professions and education. Catholic influence was eradicated as they were banned from jury service and the right to vote. One subversive response to these debilitating laws was the 'Hedge' School: 'the law forbade these makeshift Catholic Refuges of education yet was obliged in practice to countenance large numbers of them.'<sup>55</sup> In the case of Edmund Burke the 'Hedge' School was a ruined castle, once a stronghold of his Catholic side of the family, at his mother's home place in Ballyduff, Co. Cork. The draw of fresh air for his sickly disposition was the main reason for schooling in the fresh air rather than persecution for his family's religious beliefs. Fortunately for Burke, his Protestant father and Catholic mother married nine years before the statute was enacted thereby allowing the males of the Burke family to follow careers. In 1758, Burke's treatise on aesthetics, *A Philosophical enquiry into the Origin of our Ideas of the Sublime and the Beautiful* was published.

In A.J. Grieve's introduction to 'Reflections on the French Revolution', he opposes Burke's thought to Locke's, 'that every man's thought was a sufficient authority for himself, that the individual reason is a competent and sufficient guide to truth'. By contrast, Burke argued 'that society is an organic whole in which each mind is a particular growth, conditioned by the rest, and incapable of fully living if it detaches itself from the rest.'<sup>56</sup> Burke's interpretation of society in the last quote — what he means by 'fully living' — prompts the evolutionist biologist and feminist, Donna Haraway's entry into this text. Haraway, along with another feminist philosopher and scientist, Isabelle Stengers (who appears nearer the end of this chapter) both help to anchor my traverse methodology within a feminist genealogy and to further resolve the reasoning behind my approach and methodology in terms of an ethical stance countering binary

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<sup>51</sup> Jesse Norman, *Edmund Burke: Philosopher, Politician, Prophet* (London: William Collins, 2013), 195.

<sup>52</sup> *Ibid.*, 3.

<sup>53</sup> *Ibid.*, 87.

<sup>54</sup> *Ibid.*

<sup>55</sup> Stanley Ayling, *Edmund Burke: His Life and Opinions*, (London: John Murray, 1988), 1.

<sup>56</sup> "Reflections French Revolution Other Essays - AbeBooks," Intro., accessed May 8, 2015, <http://www.abebooks.com/book-search/title/reflections-french-revolution-other-essays/>.

oppositions. In other words, they help decipher as to where the knowledge I produce can be located. In order to better understand my own position and the title I assigned to this thesis I turned to the work of Donna Haraway, specifically her concepts on: the making of meaning and bodies, subjectivity, the holding-open of space, staying with the trouble through a practice of joy and beauty, the terms physical infrastructure and the in-between, and rehabilitating vision.

What I believe to be of particular relevance to my project, in an effort to adopt an ethical stance, is Haraway's adversity to formal, deductive reasoning and in its place her visionary expression and imaginative and inventive ideas of reasoning. Burke's quest in eliciting the sources of human emotions and passions in his study on aesthetics and psychology, encapsulated in the *Enquiry*, is in my mind a distant relative of Haraway's biological and psychic re-visions of human and non-human relations of animal and human and becoming animal — or in other words the entwining of the non-human and the human.<sup>57</sup> This re-envisioning ensures an 'oblique' perspective.

My hope has been that the always oblique and sometimes perverse focusing would facilitate re-visions of fundamental, persistent western narratives about difference, especially racial and sexual difference...'<sup>58</sup>

Haraway proposes an embodied form of engaged critique, which is what I seek to do in my thesis, rather than dispassionate detachment. Philosopher, Peg Rawes, elaborates on the implications of this proposal:

This form of concern (or critical intelligence), which is a form of sympathy — so unlike the notion of critique being about absolute opposition and absolute division. It seems to me what is interesting about Haraway, and what Braidotti does, and to some extent what the biopolitical shift does, is that there is a need to move away from the idea of the absolute dialectical or more traditional forms of Marxist opposition. As such an approach does not produce a level of critique that is situated, but rather disembodied and non-ethical. There is a responsibility that comes with proximity.<sup>59</sup>

My traverse methodology seeks to embody this proximate and situated perspective. To offer due respect to scientific-method-based research, but yet to give a reason as to why it is not suitable for deciphering peace-process infrastructure in the context of Northern Ireland, I quote the author Jennifer Bloomer:

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<sup>57</sup> Donna Haraway was first introduced to me through a series of four lectures compiled by Peg Rawes and entitled 'Material Ecological Architectures'. Haraway emerged in the second week, lecture 2, March 11, 2015, entitled 'Feminist Ecopolitics'.

<sup>58</sup> Donna J. Haraway, *Primate Visions: Gender, Race, and Nature in the World of Modern Science* (New York: Routledge, 1990), 371.

<sup>59</sup> Philosopher, Peg Rawes, speaking on Donna Haraway, lecture 2, 48 mins, "Feminist Ecopolitics" in *Material Ecological Architectures*, March 11, 2015.

It is not the *recognition* of scientific-method-based research that has been forsaken (of which there is an inherent distrust of in colonised countries) but blind faith in it. Conventional method is called into question here. Thus, this is a work of critical analysis that began with a constellation of questions rather than a hypothesis. (my brackets, her emphasis)<sup>60</sup>

Bloomer then launches into a series of several questions of a relational disposition, theory and practice being one. To take up her quote in relation to this thesis I say that this is a work of critical analysis that began with wonderings while wanderings. In case of any misunderstanding, the traverse is not a meander in the wilderness but considered to be an encountering device of remnants and reminders, the real and ephemeral along a highly constructed landscape. There is a sense of hybridity between the natural and the unnatural in all the sites. Its premise is that there is no such thing as the nature / man-made binary opposition, both are intertwined and it is deemed impossible to speak of nature on one side and man-made on the other. They are bound up in the peace-process and shaped by neighbouring and sometimes very remote forces and actors. There is also no possibility of talking about these physical constructions without capturing intangible forces such as compassion. I realised at the outset that if I wanted to make sense of what is perceived to be a natural landscape, it is ineffective to curtail study within a geographical boundary.

In her paper, 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective', Haraway claims what feminists need is an 'earthwide network of connections, including the ability partially to translate knowledges among very different — and power-differentiated — communities.'<sup>61</sup> Her emphasis is on the resulting making, the constructing that comes about because of these connections between different communities. 'We need the power of modern critical theories of how meanings and bodies get made, not in order to deny meanings and bodies, but in order to build meanings and bodies that have a chance for life.'<sup>62</sup> The presence of the word 'constructing' in the title of this thesis is to work in the same spirit as Haraway's 'building' in the previous quote. She is a person of practice and therefore of iteration. Rather than small steps leading to a giant leap, she is more about taking a walk together for wo(man) kind.

To further explore the above ideas, I turned to Haraway's lecture entitled *SF: String Figures, Multispecies, Muddles, Staying with the Trouble*.<sup>63</sup> Her concern is not about creating space but rather what it means to hold space open for another?<sup>64</sup> During her talk she has one slide, her epistemological logo. This consists of a text slide with a series of possibilities of what

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<sup>60</sup> Her emphasis, the bracket elaboration is mine. Bloomer, *Architecture and the Text: The (S)cripts of Joyce and Piranesi*, 5.

<sup>61</sup> Donna Haraway, "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective," *Feminist Studies* 14, no. 3 (October 1, 1988): 580.

<sup>62</sup> *Ibid.*

<sup>63</sup> "Donna Haraway Lecture - SF: String Figures, Multispecies Muddles, Staying with the Trouble - YouTube," Lecture took place March 24, 2014 at University of Alberta, Edmonton, Canada and published June 27, 2014, and accessed via YouTube May 8, 2015, <https://www.youtube.com/watch?v=Z1uTVnhHS8>.

<sup>64</sup> *Ibid.*

SF can stand for — String Figures, Science Fact, Speculative Fabulation (that is magical realism rather than realism/romance), Science Fiction, Speculative Feminism, Soin de Ficelles (Care of the threads), So Far — under which she works. In Northern Ireland the connotations of SF lead one to *Sinn Féin*, a political party that held/holds affiliations with the paramilitary group called the Provisional Irish Republican Army (IRA). The *Sinn Féin* name which means ‘we ourselves’ holds assertions of a national sovereignty and self determination. This is not in keeping with the previous array of SF words that are superimposed over the visual of the artist, Baila Goldenthal’s, *Cat’s Cradle* series. The pattern is in one’s hands, taken-up, reconfigured, passed between people. She speaks of the importance of the negative space, the container, the shell, bottle, net, claypot, — in the case of Chapter Six *Active Archive — Sounding (On) Board*, the ‘hull’ — that which contains something to be given to another in relation to the carrier-bag theory of fiction.

In the on-going events affecting the peace-process, such as the threatened DUP (Democratic Unionist Party) pull-out of the Northern Ireland Executive in the aftermath of an organised republican killing in August 2015, the Minister for Justice during the time of decommissioning, Michael McDowell, speaks of the importance of holding open a space in one specific example.

When it came to the issue of whether the IRA should take some steps of formal disbandment, the governments had a clear political calculus. Precisely because of IRA’s “creation myth” ideology, the choice was between an IRA that became an inert, unarmed and withering husk or an open-goal opportunity for dissidents to re-form.....

Past splits and schisms in the IRA showed only too clearly that the IRA could more easily metastasise rather than wind itself up. That was seen, and I think rightly, as being the greater evil to be avoided. The governments took the view that an inert, freeze-dried husk of the IRA was preferable to passing the ideological torch to the dissidents.<sup>65</sup>

The traverse films are a particular story of the peace-process. They are not the normalised story of this subject matter, where all other stories are brought in as mere examples / alternatives / enrichments or examples of conquest. The films are demonstrations of physical paths now possible, in the language of Haraway, they are brought in as ‘fully fledged cognitive sympoetic systems for thinking / making / doing with which to re-normalise other stories.’<sup>66</sup> She defines sympoetic systems as systems that are linked — not through spatial, temporal boundaries, they simply will not sort that way — and hold potential for surprising change. Another way of putting

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<sup>65</sup> “Michael McDowell: Abolition of Provisional IRA Was Never on the Cards,” *The Irish Times*, accessed September 17, 2015, <http://www.irishtimes.com/opinion/michael-mcdowell-abolition-of-provisional-ira-was-never-on-the-cards-1.2328440>.

<sup>66</sup> “Donna Haraway - SF: String Figures, Multispecies Muddles, Staying with the Trouble - YouTube.”

this is Burke's emphasis on 'circumstances' or in Donna Haraway's terms 'situated knowledges'. Burke states:

But I cannot stand forward, and give praise or blame to any thing which relates to human actions, and human concerns, on a simple view of the object, as it stands stripped of every relation, in all the nakedness and solitude of metaphysical abstraction. Circumstances (which some gentlemen pass for nothing) give in reality to every political principle its distinguishing colour and discriminating effect. The circumstances are what render every civil and political scheme beneficial or noxious to mankind.<sup>67</sup>

The tagline of Haraway's talk, 'staying with the trouble' among us, she claims is only made possible through a practice of joy. Or as the late Edward Soja charged his audience 'to be strategically optimistic', that is, replacing a dependence on acts of faith with an optimism of the intellect.<sup>68</sup> We cannot afford to lapse into cynicism, despair, or defeatism about the level of destruction we hold in our hands, in other words to remain alive to the flourishing that is at stake. Haraway acknowledges that we, the thesis audience and I are 'excitable tissue', a fundamental process of being on the earth, which she continues to articulate in biological terminology. She uses Natasha Myers and Carla Hustak's paper, 'Involutionary Momentum', for its biological example of the orchid wasp/bee, for compiling the term 'loquacious partnering', or 'garrulous carry-on.'<sup>69</sup> Both useful sonic expressions for Chapter Six *Active Archive — Sounding (On) Board* rather than the site and I existing in a side-by-side acquiescence, there is a loquacious partnering between the site and I. I splash. My body rocks in the rhythm of the passing boat's wake. Joy is not necessarily found in all lightness, Haraway, also likes to explore the depths, the abyssal, mud of the earth. She is a friend of mud. Meanings are not plucked from the air, she does not wait in pantheonian stance. Her figures are abyssal and more interested in the destructive and generative powers of Medusa. She is concerned as to what stories are held still in order to hold others in their frame.<sup>70</sup>

In an example of the great Greek and Roman stories being normalised, I speak of Perseus in Chapter Five *Enquiring into the Sublime and the Beautiful* and how angling his shield counters a mise-en-abyme effect, providing a clear image of approach to slay Medusa. Rather than be rid of her, he simply atomises her so that she is no longer specifically locatable. The dripping blood from her decapitated head petrifies into the corals of the western seas upon which the great explorers crash, not to mention from which Pegasus springs. Haraway revels in both the destructive and generative nature of the Medusa figure. She jokingly contrasts Medusa to that 'sell-out' of a virgin Goddess, born of the head of man, Athena. I appreciate what she is doing in the context of this thesis, re-configuring the normalised stories, as in her words, 'it

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<sup>67</sup> Edmund Burke, *Burke, Select Works* (New Jersey: The Lawbook Exchange, 2005), 8.

<sup>68</sup> Edward W. Soja, political geographer and urban theorist speaking at his book launch, November 23, 2010 at UCL, of *Seeking Spatial Justice* (Minneapolis: University Of Minnesota Press, 2010).

<sup>69</sup> Carla Hustak and Natasha Myers, "Involutionary Momentum: Affective Ecologies and the Sciences of Plant/Insect Encounters," *Differences* 23, no. 3 (January 1, 2012): 79.

<sup>70</sup> *Ibid.*

matters what stories tell stories. It matters what worlds world worlds. It matters what thoughts think thoughts. It matters what relations relate relations. It matters what knowledges know knowledges.’ This, she states, is the struggle of survival. To illustrate further, she proffers the particular story of democracy, which in turn normalised all stories of trade and power, which ultimately were translated by force if necessary to a real world. The consideration of reconfiguring a given pattern, whether it be a story, world, thought, relation, knowledge is Haraway’s way of living a life that is ‘thought’. She refers to Arendt’s point of how living, a life that is not thought, wounds the earth.

While in one breath Haraway admits that she is a ‘cheap date for beauty’, in the next breath she justifies the absurdity of restraining herself. Beauty, in Haraway’s words, is ‘no longer forbidden, beauty has been regarded for so long as a luxury matter, as something you can have after you’ve done the hard work of real thinking’. She claims even artists during 1980’s movements in feminist theory, the fear of narrative pleasure drove an abstemious, ascetic practice of stripping pleasure because it was always in the service to the hero moving through matrix space. She says the stupidity of that way of thinking is only realizable after we get access again to the fundamental quality of pleasure in thinking. In following Burke’s ‘anti-ideological spirit’, and as previously discussed, the traverse methodology is consciously not intended for the ideal perceiver of architecture, where precedence can be given to the stationary, frontal viewpoint — the mistrusted viewpoint in this landscape. The traverse viewpoint is derived from whoever is undertaking the now possible physical route.

The presence of what is *not* seen by the eye, becomes the most present and relieves the relentless situatedness of the question — the answer to where is everywhere — rather than two distinct parts, organism and environment, there is a ‘co-becoming’. Haraway’s final charge is, ‘locate me in a world, rather than show me an example.’ I hope the films have the potential to do this. ‘Whose labour keeps whom alive’.<sup>71</sup> In one sense those ‘disappeared’ by the IRA have not disappeared, they are very much present and are very powerful figures, once their space is held open by others. The films work to prevent what is disappeared from folding in on itself. Rather than accusing the beautiful — an attribute noted in the films by audiences — of eclipsing conflict, they work to hold open a space for remembering.

In terms of connection, physical infrastructure may not hold the same ranking today as in previous times — as Haraway illuminates, ‘facts run on light beams these days.’<sup>72</sup> However, Haraway recognises that physical infrastructure is of a much greater indexical quality to our world and how experiencing such infrastructure can offer bearings in terms of inequalities. In her words, accessible physical infrastructures can ‘offer a more adequate, richer, better account of a world, in order to live in it well and in critical, reflexive relation to our own as well as others’ practices of domination and the unequal parts of privilege and oppression that make up all

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<sup>71</sup> “Donna Haraway - SF: String Figures, Multispecies Muddles, Staying with the Trouble - YouTube.”

<sup>72</sup> Haraway, “Situated Knowledges,” 597.



positions'.<sup>73</sup> So instead of physical infrastructure being the discarded insect hull, it maintains its framework capacity — a laboratory for future layers of connection to emerge. Tucked away in a footnote (but it is the first footnote), Haraway claims Latour as a feminist theorist within his discussion on laboratory. Latour's laboratory is 'that great machine for making significant mistakes faster than anyone else can, and so gaining world-changing power. The laboratory for Latour is the railroad industry of epistemology, where facts can only be made to run on the tracks laid down from the laboratory out. Those who control the railroads control the surrounding territory.'<sup>74</sup> Unlike the hermetically sealed laboratory, these infrastructures now have porous boundaries, and tracks are laid at the discretion of whomever undertakes a traverse. The traverse creates a public consciousness about these spaces, without which an alternative, perhaps more sinister, hijacking could occur if these places were simply discarded — such as the usurpation of the ground for the resumption of a hard border, or smuggling routes.

In the same article, and under a subheading, 'the persistence of vision', Haraway writes how vision is the 'much maligned sensory system in feminist discourse.' In this chapter, I began by undermining binary oppositions and Haraway claims vision can be good for avoiding binary oppositions. My methodology sets out to rehabilitate the sensory system of vision in relation to the peace process. As Haraway states, and which I discuss specifically in the Northern Ireland context under the Chapter Four *Contouring Outlooks* : 'The eyes have been used to signify a perverse capacity — honed to perfection in the history of science tied to militarism, capitalism, colonialism, and male supremacy — to distance the knowing subject from everybody and everything in the interests of unfettered power.' Her following sentence could be said of the traverse footage in this thesis: 'I would like to insist on the embodied nature of all vision and so reclaim the sensory system that has been used to signify a leap out of the marked body and into a conquering gaze from nowhere.'<sup>75</sup> The films are not about enhancing the naked eye, operating at a higher resolution or maximizing the mechanical capacity of the eye. Haraway names vision in this sense as 'unregulated gluttony'.<sup>76</sup>

Haraway interchanges the terms 'feminist objectivity' with 'situated knowledges'. 'Objectivity turns out to be about particular and specific embodiment and definitely not about false vision promising transcendence of all limits and responsibility. The moral is simple: only partial perspective promises objective vision. Feminist objectivity is about limited location and situated knowledge, not about transcendence and splitting of subject and object. It allows us to become answerable for what we learn how to see.'<sup>77</sup> Within the traverse methodology, it was never an intention of mine to adopt the viewpoint of the person that lived through the height of The Troubles or any of the subjugated parties. In Haraway's words, 'A commitment to mobile positioning and to passionate detachment is dependent on the *impossibility* (my emphasis) of

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<sup>73</sup> Ibid., 579.

<sup>74</sup> Ibid., 596.

<sup>75</sup> Ibid., 581.

<sup>76</sup> Ibid., 581.

<sup>77</sup> Ibid., 583.

entertaining innocent “identity” politics and epistemologies as strategies for seeing from the standpoints of the subjugated in order to see well.<sup>78</sup> If the intention is to see critically from these positions, you cannot simply be in such a position as Haraway states “‘Being’ is much more problematic and contingent.’

Each film is a demonstration of one possible route along the now possible traverse, post-Good Friday/Belfast Agreement, a representation of how, like vision, ‘Subjectivity is multidimensional’. On a different day, and in a different mood the films are different. On a different day, and in a different mood, I read the films differently. This is an acknowledgement of the ‘split and contradictory self’, and who in Haraway’s world ‘is the one who can interrogate positionings and be accountable, the one who can construct and join rational conversations and fantastic imaginings that change history. Splitting, not being, is the privileged image for feminist epistemologies of scientific knowledge’.<sup>79</sup> The films have been shown during different events, five to date, therefore along with being propositional, the films constitute publics that were not there before the films were made.<sup>80</sup>

Being cognisant of the assertion that ‘Vision is always a question of the power to see — and perhaps of the violence implicit in our visualizing practices,’ the filming intention was to contrast how vision was utilized in a militarized way during The Troubles — that is vision from the ‘vantage point of the cyclopean, self-satiated eye of the master subject.’<sup>81</sup> Also in the back of my mind, rather than falling in line with certain aspects of human sciences that equate doubt about self-presence with the death of the subject, I became even more aware of my subjectivity as somebody from outside where not only vision, but optics, the ‘politics of positioning’ that revolves about timing and perception, was going to need a particular stance. These thoughts keep company with Isabelle Stengers’ notion of ‘lure’, that to which one is drawn, the affective pressure of desire and her interest in the social construction of scientific facts.

I’m interpreting beauty or pleasure in a not dissimilar way to how Stengers in her article ‘Another Look: Relearning to Laugh’ interprets humour.<sup>82</sup> Learning to laugh is not ‘learning systematic derision’ but can also work as a subversive medium to disrupt existing power hierarchies and clichéd narratives.<sup>83</sup>

The laughter of someone supposed to be impressed always complicates the life of power. And power is always lurking behind objectivity or rationality when these are arguments used by authority.<sup>84</sup>

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<sup>78</sup> Ibid., 585.

<sup>79</sup> Ibid., 586.

<sup>80</sup> Screenings: *Up-Grade Presentation*, Bartlett School of Architecture, UCL, October 11, 2011; *PhD Research Projects 2014 Conference and Exhibition*, Bartlett School of Architecture, UCL, February 25, 2014; *Elemental Exhibition*, Shop-Front Venue, Fumbally Exchange, 5 Dame Lane, Dublin, January 19-30, 2015; *Film and Architecture* event organised by doctoral candidates, Bartlett School of Architecture, UCL, 25 February 2015; Individual Screenings.

<sup>81</sup> Haraway, “Situated Knowledges,” 585.

<sup>82</sup> Isabelle Stengers, “Another Look: Relearning to Laugh,” *Hypatia* 15, no. 4 (November 1, 2000): 41.

<sup>83</sup> Ibid., 42.

<sup>84</sup> Ibid., 44.

Through not accepting an existing epistemological identity in a social sciences/scientific way, I complicate the boundaries between expert/thesis writer, and public/audience. In fact, they are intertwined because of the so-called 'fieldwork' where the traverse became a frame that can hold other people's stories. I can explain this through Stengers' definition of 'Field' from within her scientific realm — she defines 'field' through its boundary, by excluding or including around the difference between two groups of people. Those who hold the right to discuss scientific priorities are recognized and those whose ability to intervene are not recognized by a "public" to whom an image of science as "authoritative" is presented: 'they only need to be informed and persuaded' — nothing to necessarily do with competence.<sup>85</sup> The intention of the traverse methodology is to make the boundary of the field a porous one where the paths of communication are not controlled by me. Like the singularity of the scientific fiction, the vocation of the traverse is 'not to discover but to "create" truth.'<sup>86</sup>

Stengers speaks of the scientific process and its conversion of human fictions to validated truths, and how these moments where we touch the 'real' world through the development of science and technology are not neutral but are under 'capitalist constraints and lures'.<sup>87</sup> Infrastructure is a physical manifestation of this, literally commanding the points of contact of where connections between us and the world occur. The canal path of SEW is in one way askew or "oblique" in how its path controls our touching with the real world, since it was not initially intended for recreational craft. I enjoy this unintentional, unguarded engagement that was never envisaged at the outset. The somewhat 'out of kilter' (tilted/unbalanced/crooked) experience is conducive to the creative process and freeing in the sense of scope for possibilities.

Stengers, in describing the scientific process of investigation, interrogates what the question 'Is this scientific?' really means in relation to an innovative hypothesis, a question that is not about bifurcating into what is true and what is opinion. Firstly, she enquires as to who is asking the question, 'very interested people who wonder what they may take into account in their own investigation.'<sup>88</sup> And why? They are asking to see if this preceding work has become a fulcrum, a constraint, 'an insurmountable obstacle to other possible interpretations.' In other words, do they need to travel through this newly coined location to arrive or is there an option to deviate? Stengers then swaps the question 'Is this scientific?' with 'Is this interesting?' because of the etymology of 'interest' — 'to be situated between'. Does this proposed connection between 'words and things' have the 'power to situate itself between us?'<sup>89</sup> In this thesis, 'Is this interesting?' has become a check for content, as a way of counteracting remoteness, to become situated between us rather than remain on the outskirts.

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<sup>85</sup> Ibid., 50.

<sup>86</sup> Ibid., 47.

<sup>87</sup> Ibid., 44.

<sup>88</sup> Ibid., 48.

<sup>89</sup> Ibid., 50.

I take three questions that Stengers asks in relation to a 'scientifically well-established phenomenon' and relate them to the films. To what do they bear witness? What is the scope of their testimony? Whose history or possibilities should be compelled through them?<sup>90</sup> In a landscape where truths have been contested for so long, I felt that the only choice of methodology was not one dependent on the usually unquestioned 'great referents such as Science, Reason, Objectivity', in other words her fascination with 'how human fictions become validated truths' was an important one.<sup>91</sup>

Although the films were initialized in very specific terrain, they began to develop a broader remit, funnelling a greater audience and challenging more general ideas about Northern Ireland. 'Between' occupies one of the eight words in the title of this thesis, with the prefix 'in' intimating greater intimacy — that is intimacy without interference — between, in-between, perhaps also interchangeable with 'interesting'. Colm Tóibín, while introducing the author Hisham Matar, formally trained as an architect, stated: 'individual lives can be shaped and mauled by public events and in a time of revolutionary fervour or under a dictator, there is no such thing as 'private life'. Public life too requires constant examination and study, nothing is simple, not even the pattern a novelist might wish to create in the making of a story set in turbulent times.' The provocative landscapes of the films were created to draw interest, to invert previous characteristics of the sites — remote, peripheral, a blind spot — to jump through the retinal hoop of a different view. 'Constructing Landscapes In-Between Irelands', could just as well be, 'Creating landscapes interesting Irelands'. 'In-between' also denotes how the constructing of landscapes is never fixed but incessantly moving from one Ireland to another Ireland.

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<sup>90</sup> Ibid.

<sup>91</sup> Ibid.



<sup>1</sup> Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. Colin Smith, first published 1945 (London: Routledge and Kegan Paul, 1962).

### Practice Interlude (Dec 10, 2011)

I perched the tripod on the summit of Black Mountain overlooking where I knew Belfast to be. The coldness affected the battery by giving a shortness of breath to the length of the footage: the nippy temperature clipping the clips. My intention of demonstrating the proximity of the city to the mountain was in vain. Hints of the city's presence came and went with the movement of the surrounding grey cloud. The 'formlessness' of the emerging, then gorging of the city by the clouds, created a feeling of 'magnitude' in the sense that the actual, mapped distance was overridden by the 'energies' in the sky.<sup>1</sup> The wind then joined with the uneven ground and unbalanced the camera, wafting lens first into a cushioning of snow. Picking up the burning metal of the tripod, I blew off the snow before my breath melted the flakes, turning them to globules of water. To compensate for the limited battery power, I took a series of freeze frames with another camera incorporating the diminishing size of my body in each capture to denote my movement across the expanse. The first image crops my frame, the last image frames my disappearing self into the landscape.

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<sup>1</sup> Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. Colin Smith, first published 1945 (London: Routledge and Kegan Paul, 1962).



## Chapter Two

### Re-casting the Limelight: Three Appearances of Divis Mountain in search of a peace-process landscape.

This chapter navigates through three appearances of Divis mountain, or in the Irish language, Dubhais — pronounced Duv-ash and means Black Back. In light of analyzing and refuting binaries, as set out in Chapter One, these appearances focus on two specific times in history and the present day as a way of demonstrating the construction of a peace-process landscape.

The word *appearance* is key to the transformative aspect of these landscapes as a sense of becoming is built into its meaning. The philosopher, Rosi Braidotti, phrases it as ‘replacing the metaphysics of being with a process ontology bent on becoming’ that provides for ‘subversive moves of detachment from the dominant system of representation.’<sup>2</sup> In the context of Northern Ireland, the word ‘appearance’ acknowledges that the peace-process resides along the continuum between conflict and peace. Appearance is not a static state but refers to ‘the action of coming forward into view’ (mind) ‘or becoming visible’ (sight).<sup>3</sup> Conversely, the expression ‘appears to be’ holds the receptivity of outward impressions or indications. In other words, appearance implicates the subjectivity of the viewer, the reader of landscapes, and also pays attention to what brings about his or her particular reading — the grooming or construction of these landscapes. The action of appearing pivots right next to disappearing; both words pass each other on the same spot. It is a matter of projecting into the future to distinguish whether appearing or disappearing is called for. Something that is appearing cannot yet be grasped in its entirety; it can easily turn on its heels and begin disappearing.

This thesis is a positive, hopeful work on the peace-process; it is about the appearance of a peace-process landscape breaking through previous appearances of the same place. There is an inherent fragility and need to coax, encourage continuity of these landscapes towards what Arendt calls the ‘bright light’ of the public realm. Under Part 7 of *The Human Condition*, entitled ‘The Public Realm: The Common’; Arendt declares that appearance relies on this ‘bright light’:

Since our feeling for reality depends utterly upon appearance and therefore upon the existence of a public realm into which things can appear out of the darkness of sheltered existence, even the twilight which illuminates our private and intimate lives is ultimately derived from the much harsher light of the public realm.<sup>4</sup>

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<sup>2</sup> Braidotti, *Nomadic Theory*, 7.

<sup>3</sup> “Appearance, N.,” *OED Online* (Oxford University Press), accessed October 4, 2016, <http://www.oed.com.libproxy.ucl.ac.uk/view/Entry/9555;jsessionid=82A0131168ACCB4D08515F20C3782EC5>.

<sup>4</sup> Arendt, *The Human Condition*, 51.

While automatically equating ‘bright light’ with the public realm, Arendt deploys the entire spectrum of light — darkness, twilight, harsher light — in describing the dialogical relationship between the private and the public realm. However, relevance — defined as ‘worthy of being seen and heard’<sup>5</sup> — does not necessarily coincide with the public realm, as such a realm can be an intolerant place due to the ‘implacable, bright light of the constant presence of others on the public scene’.<sup>6</sup> For example, love can become ‘false and perverted when used for political purposes’.<sup>7</sup> In providing a spectrum of light, Arendt opens up a space between the polarised binaries — light and dark, public and private — and indicates that gauging a kind of light goes hand in hand with the sought-after appearance. The essence of Arendt’s bright light denotes the ‘presence of others’, a marker for the condition of the socio-political milieu.<sup>8</sup> The separation between the public and private realm is a leaky one — a refuted binary. Without a public realm, our private and intimate lives stop ‘illuminating’<sup>9</sup> — to use Arendt’s words. Illumination is a defiance of outline and boundary, it means to give or to cast light beyond the object itself, which in turn projects back into the public realm. I argue that with an impoverished public realm, the category of irrelevance casts a wider, less particular net that leads to stagnant, frustrated private worlds.



2.1 Alberto Giacometti, *Piazza* 1947-48, Peggy Guggenheim Collection, Venice, (21 x 62.5 x 42.8 cm), bronze sculpture, there are five casts.<sup>10</sup>

Also relevant to peace-process landscape construction is Arendt’s idea of ‘The Common’; it is not one of merging and assimilation, as people are not required to shed their belief systems on crossing the threshold; instead ‘the reality of the public realm relies on the simultaneous presence of innumerable perspectives.’<sup>11</sup> Giacometti’s 1948 sculpture entitled *Piazza* — created ten years before the writing of *The Human Condition* — captures Arendt’s notion of the common world as the ‘meeting ground of all, those that are present have different locations in it, and the

<sup>5</sup> Ibid., 51.

<sup>6</sup> Ibid.

<sup>7</sup> Ibid., 52.

<sup>8</sup> Ibid., 50.

<sup>9</sup> Ibid., 51.

<sup>10</sup> “Piazza,” *Guggenheim*, January 1, 1947, <https://www.guggenheim.org/artwork/1426>.

<sup>11</sup> Arendt, *The Human Condition*, 57.



location of one can no more coincide with the location of another than the location of two objects'.<sup>12</sup> For Arendt this is the essence of public life as it constructs a way of being heard and seen by others from different positions. The sculpted figures are empowered to hold their ground because of the tangible ground beneath them. They do not collapse in on each other. To illustrate the tangible, Arendt uses the image of the table, as I assume it was what she touched everyday while writing *The Human Condition*.

To live together in the world means essentially that a world of things is between those who have it in common, as a table is located between those who sit around it; the world, like every in-between, relates and separates men at the same time.<sup>13</sup>

If this in-between disappears, people sitting around the table are 'no longer separated and also would be entirely unrelated to each other by anything tangible'.<sup>14</sup>



2.2 Satellite Image of Divis Mountain next to Belfast City c 2016

In this chapter, Divis Mountain offers the possibility of a tangible, in-between space, a topographic, peaty version of Giacometti's Piazza or Arendt's table. Under a peace-process appearance, the mountain can provide the tension to stop people collapsing in-on-themselves. The physical matter of Divis and Black Mountain are the result of a tectonic event called North Atlantic Rifting from about 55 million years ago when vast amounts of basalt lava flow spouted

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<sup>12</sup> Ibid., 57.

<sup>13</sup> Ibid., 52.

<sup>14</sup> Ibid., 53.

from volcanoes and flooded North East Ireland.<sup>15</sup> This so called Tertiary Period is characterised by the proliferation of mammals. The Giant's Causeway lies at the north end of Antrim Plateau while at the south end, the Belfast Hills form the escarpment to the Lagan Valley (Lagan is the river of Belfast), on which the city of Belfast spills over the yet older sandstone. The altitude of the hills gives identity to the Lagan Valley. The geologist, Ian Mitchell, finishes a 2010 article, 'Under Belfast', by saying that despite the political and social framework of Northern Ireland, the continental crust on which it rests is 'remarkably tranquil'.<sup>16</sup> I am looking at the mountains as 'on the ground' instigators of this tranquillity. Why do I talk of legendary giants and the beginning of mammals when contextualising the Belfast Hills? The vast temporal scale of these formations can be deployed as a positive constituent in a peace-process landscape which will be further elaborated on within the chapter. In the meantime, considering the geological temporal attributes of Divis demonstrates a characteristic of Arendt's common world, 'If the world is to contain a public space, it cannot be erected for the one generation and planned for the living only; it must transcend the life-span of mortal men'.<sup>17</sup> Followed shortly by, 'But such a common world can survive the coming and goings of generations only to the extent that it appears in public'.<sup>18</sup> Despite the mountain coming into existence pre-history and extending into a human's understanding of forever, there were times when the mountain's appearance in public was disrupted, in Arendt's terms, it stopped existing. 'The term "public" signifies the world itself, in so far as it is common to all of us and distinguished from our privately owned place in it.'<sup>19</sup> Arendt continues by refining her use of the term 'world' — that she has just equated to public — to that of 'human artifact, the fabrication of human hands'; thus pushing what she calls 'earth and nature' outside of the defined ring of what is deemed to be 'public'.<sup>20</sup> This thesis does not occlude 'earth and nature' from the public sphere, but yet the appearances of natural phenomena — such as the 'outside of history' volcanic earth that is Divis Mountain — in its various guises *are* subject to fabrications of human hands, which, I argue, at times obfuscate its existence and at other times work the mountain as a peace-process landscape.

This chapter works to re-engage Divis Mountain within a broader discourse of the public realm and the common ground rather than solely under the umbrella of conflict studies. Assigning terminology specific to 'post-conflict' situations results in a type of pigeon-holing and leads to an inevitably futile position; When exactly are these landscapes worthy enough to be placed on an equal footing with those from so-called normal cities? The term 'shared' is an example of terminology that has emerged in discussion of divided cities generally and in relation to Northern Ireland specifically. The 2012 Irish OSCE (Organisation for Security and Co-Operation in Europe) Chairmanship hosted the first international conference on the subject of the Northern Ireland peace process on April 27, 2012, entitled 'Shared Future: Building and Sustaining Peace, the Northern Ireland case study'. Another example of the term's use — shared space — is the 2008

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<sup>15</sup> Hannah Arendt, *The Human Condition*, 1st ed. (Chicago: University Of Chicago Press, 1998), 52.

<sup>16</sup> "The Vacuum: Under Belfast by Ian Mitchell," accessed July 18, 2016, <http://www.thevacuum.org.uk/issues/issues0120/issue11/is11artundbel.html>.

<sup>17</sup> Arendt, *The Human Condition*, 55.

<sup>18</sup> *Ibid.*

<sup>19</sup> *Ibid.*, 52.

<sup>20</sup> *Ibid.*

research report for the Community Relations Council entitled 'Planning Shared Space for a Shared Future' published in connection with Queens University Belfast (QUB). Interestingly, the city's surrounding topography never appears despite the thirty-eight maps of Belfast published in the document, thereby creating a further aim for this work.

Yair Wallach, established in Israeli Studies, further criticizes this re-imposition of territorial thinking by using 'conflict city' terminology in a paper entitled "Shared Space" in Divided cities — Does it Exist? What does it mean? He looks at the origin of the term 'shared space' within an urban design context, which he pinpoints to 1980's Netherlands where traffic segregation was removed as a way to create greater civility on the streets.<sup>21</sup> Cars, cyclists and pedestrians were allowed mix within the street. He talks of the resulting problems such as asymmetrical power relations between motorist and cyclist. He claims that in the word 'street', the condition of sharing is inherent. What is interesting is where sharing sits on the spectrum between voluntary at one end and imposition on the other end. 'Shared Space' is a problematic term when it comes to divided cities as 'sharing' involves an innate duality. Framing a discussion under a symptom of territorial thinking, shared space merely underlines the problems within divided cities. Wallach is suspicious of the concept of 'shared space' as so called 'normal cities' do not use the term; instead the words used are civic or public space.

The spectrum of light gives me a mechanism to embed a methodology within the writing by exploring the nuances of what constitutes the shades of public space — spectrums in place of binaries. With Divis Mountain I am looking at the aperture of this 'bright light of the constant presence of others' in the third appearance, versus two times in history when it was more a 'dim light without the constant presence of others'.<sup>22</sup> The chapter is composed under the following three appearances of Divis Mountain; the first two are polarised, the third a spectrum:

Appearance One — Incandescence and the Act of Mapping, Colonial Era 1820s.

Appearance Two — Blind-Spot and the Act of Aerial Photography, Troubles 1950s-2004.

Appearance Three — Illumination and the Act of Re-Imagining, 2004-Present Day.

As was seen in the preceding fold, the Divis trek sets up another appearance — the filmic traverse — that contributes to creating a 'multitude of spectators'. The footage stimulates Divis Mountain's transformed present position as part of the public realm, part of 'worldly reality'.

Only where things can be seen by many in a variety of aspects without changing their identity, so that those who are gathered around them know they see sameness in utter diversity, can worldly reality truly and reliably appear.<sup>23</sup>

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<sup>21</sup> "Urban Conflicts Conference | Welcome to the Urban Conflicts Conference Website," accessed July 18, 2016, <http://www.qub.ac.uk/sites/UrbanConflictsConference/>. ('Urban Conflicts — Ethno-National Divisions, States and Cities' conference, May 19-20, 2011, Queen's University Belfast, QUB)

<sup>22</sup> Arendt, *The Human Condition*, 51.

<sup>23</sup> *Ibid.*, 57.

As previously mentioned in the introduction, I begin each of the three site chapters by looking at what I call the formative instrument of topographic collusion for the sake of physically grounding the work and to focus on human agency within nature. In the case of Chapter Two, it is 'Limelight'. These instruments — limelight, lock, and lens — plotted with existing topography to form representations of the landscape; using such devices situates the discussion of peace-process landscapes. I say 'collusion' as the word instils a criticality into the agents and purpose behind these interventions. I will show how integral these devices are to the site's mapping, occupation from the experiential point of view, and their redefinition. In creating the traverse appearance of the mountain, I demonstrate a re-casting of these formative instruments of topographic collusion to formative instruments of 'discursive conjuring'<sup>24</sup> — re-casting a limelight towards Divis Mountain.

### **Appearance One: INCANDESCENCE — Divis Mountain in Section.**

In June 1824, The House of Commons communicated that a new survey of Ireland should immediately be undertaken. Divis Mountain stood at 478m (1568 ft) above sea level, making it the tallest of the Belfast Hills and therefore a useful point in establishing trigonometric baselines in connecting the Irish to the English Ordnance Survey in 1825, a date that coincides with the advent of the Ordnance Survey Office. For the sake of mapping, a member of the Corps of Royal Engineers, Thomas Drummond's challenge in the 1820s was to make the process of triangulation more expedient. The desire was to curtail the amount of time spent traipsing around mountains in hostile conditions while depending on atmospheres between the sun and the eye for visibility in order to extract measurements. Until now methods of reflection from the sun were the order of the day. For instance to overcome the 'dense smoke of London', and the thick mist 'frequently overhanging the bed of the Thames' obscuring the connection between the meridians of Paris and Greenwich, a method, albeit 'rude of execution', of tin plates attached to a single post and turning on a pivot was deployed.<sup>25</sup> Such an instrument was still not very satisfactory. To overcome dependence on the sun, Drummond invented a source of light that could be controlled, 'to substitute (the sun with) an instrument that might be used on all occasions'<sup>26</sup> — he essentially invented a way of getting around the Irish weather by short-circuiting the relationship between the sun and the mountain. Drummond realised that a form of focal light could not be garnered if combustion was the source.

It was chiefly this consideration which led me to attempt applying [...] the brilliant light emanating from several of the earths when exposed to a high temperature; and at length I had the satisfaction of having an apparatus completed, by which a light so intense was produced, that when placed in the focus of a reflector the eye could with

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<sup>24</sup> Herscher, *Violence Taking Place*. The term "discursive conjuring" was first heard by me during his talk at the conference entitled 'Cities in Conflict', organised by the Centre for Urban and Community Research and Unit for Global Justice held at the Institute of Contemporary Arts, June 20, 2011.

<sup>25</sup> Thomas Drummond, "On the Means of Facilitating the Observation of Distant Stations in Geodaetical Operations," *Philosophical Transactions of the Royal Society of London* 116, no. 1/3 (January 1, 1826): 325–26.

<sup>26</sup> *Ibid.*, 326.

difficulty support its splendour, even at a distance of forty feet, the contour of the reflector being lost in the brilliancy of the radiation.<sup>27</sup>

The answer was incandescence, that is the emission of visible light from a body as a result of heating it to a high temperature. The type of earth, which was most brilliant when exposed to a high temperature, was lime.

Drummond's entry to the 'Philosophical Transactions of the Royal Society of London, entitled 'On the Means of Facilitating the Observation of Distant Stations in Geodaetical Operations', was published just short of two years after this command and one year after the survey commenced (1825-1846). The article extensively covers the 'How' aspect of this appearance but does not mention what the application of 'limelight' means in this scenario or why it was applied in the first place or what the resulting mapping does. Instead, he offers an extensive discussion of 'instruments contrived to facilitate the observation of the distant stations of the survey', Drummond continues with an account of a successful application at Divis Mountain, which he describes as 'a case of considerable importance and difficulty'. Divis Mountain was the point in the triangle from where to observe the limelight emitted from the summit of Slieve Snaght at 615m (Sliabh Sneachta / Mountain of Snow in County Donegal on the peninsula of Inishowen, ROI, 15 miles north of Derry and 67 miles away from Divis, where the northern most point of Ireland Malin Head is situated, Malin's a consistent player in the BBC Shipping Forecast.) This application of limelight rendered the 'appearance' of the mountain, even though the mountain itself was not visible, a point in the same location was exactly positioned and the mountain's relationship to the whole — at the time considered to be the western islands of Scotland and thus the British Empire — was determined on a map. The purpose of this mapping was to interlock the governance of Ireland with that of Britain. The order was given twenty-four years after the Act of Union (1800), where the Dublin Parliament was closed and integrated with that of Westminster. Dublin was now the site of a colonial government. The reason behind the survey, making the Divis Mountain 'appear', was of an economic nature, 'the politicians sought to assess equitably the taxable value of Irish land'.<sup>28</sup>

Although having acknowledged the primary reason behind the mapping exercise at this time as one of colonial dominance, the purpose of analysing this appearance is not to focus on how such mapping supported regimes of control but how I can take an element from this time — the limelight — to lead towards the emancipation of potentials in today's mapping. Haraway would describe such practice as 'staying with the trouble through a practice of joy'. In his chapter, 'The Agency of Mapping: Speculation, Critique and Invention', landscape architect, James Corner, calls this process 'optimistic revisions of mapping practices':<sup>29</sup> 'in describing the agency of mapping, I do not mean to invoke agendas of imperialist technocracy and control but rather to

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<sup>27</sup> Ibid., 330.

<sup>28</sup> Thomas E. Jordan, "An Enlightened Utilitarian: Thomas Drummond (1797-1840)," *New Hibernia Review / Iris Éireannach Nua* 7, no. 3 (October 1, 2003): 129.

<sup>29</sup> James Corner, "The Agency of Mapping: Speculation, Critique and Intervention," in *Mappings*, ed. Denis Cosgrove (London: Reaktion Books, 1999), 213.

suggest ways in which mapping acts may emancipate potentials, enrich experiences and diversify worlds.<sup>30</sup> The word Sapper, meaning member of the Corps of Royal Engineers, originates from the method deployed by the besieging side to move forward towards a fortification — a zigzagging of trenches cutting into the ground to avoid the onslaught of fire. Drummond's work was not about physically building bridges or disarming landmines but it was about improving movement across the landscape through the bridging of mappings between the UK and Northern Ireland. The process of which required what Lieutenant Nelson called on the Sappers to be, 'indefatigable and systematic observers' of the world around them.<sup>31</sup> Despite Drummond's career moving into politics by becoming undersecretary for Ireland at Dublin Castle in 1835, he continued with mapping projects, completing the survey of county boundaries a year later and later again a railway report which stated how the railway is engaged in 'rendering this country prosperous, and diffusing the blessings of peace and industry, with the attendant fruits of knowledge and moral culture'. From Drummond's beginnings through close observation of the lay of the land, he ended his life by perceiving the railway as an infrastructure that could engender peace through greater economic success for Ulster. To my mind, his statement places the railway at the extreme beginning of the evolution of a peace-time infrastructure but the railway falters as it is an imposition from outside that at the time did not accommodate symmetrical power relations within a common ground.

In a letter to his mother, addressed and dated, 'Slieve Snaght, Friday night, Nov. 11, 1825' (Slieve Snaght translates to Snow Mountain in the Irish language), Drummond revels in the local's curiosity and delight over the bright white light on the black mountain,

And one of our officers tells me that the country people, whom curiosity had attracted to the spot on hearing the distance at which it (light source) was placed, actually raised a shout of exultation at its brilliant appearance.<sup>32</sup>

In the same letter, he speaks of the drudgery and hardship involved because of the tempestuous weather and the snow cover due to the lateness of the season.

For the first week our life was a struggle with tempest — our tents blown down, our instruments narrowly escaping, and ourselves nearly exhausted.<sup>33</sup>

These temporal conditions do not appear on the final drawing; instead they are mapped out in the private realm, a letter to his mother. Perhaps, the process of mapping, walking the landscape with his instruments of visibility, fostered an awareness of the people that lived in these places that to him were no longer considered remote. To borrow, art and film theorist, and perceptual psychologist, Rudolf Arnheim's quote, 'All perceiving is also thinking, all reasoning is also

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<sup>30</sup> Ibid.

<sup>31</sup> Jordan, "An Enlightened Utilitarian," 134.

<sup>32</sup> John Ferguson McLennan and Thomas Drummond, *Memoir of Thomas Drummond* (Scotland: Edmonston and Douglas, 1867).

<sup>33</sup> Ibid., 77.

intuition, all observation is also invention,' working from the landscape to a role in politics seems like a helpful path.<sup>34</sup> Drummond's experience of working with the landscape seemed to positively effect his role in politics when it came to considering all people in the context of his decisions. He was very aware of the 'improvidence of the ruling class of landowners' and was quoted as saying 'property has its duties as well as its rights.'<sup>35</sup>

The legacy of this Divis mountain appearance is the resulting Ordnance Survey Map — a 'plane of consistency'.<sup>36</sup> Corner distils this 'Deleuze and Guattari' principle in relation to mapping, calling it a rhizomatic activity that is both 'inclusive' of things that normally do not fit and '*structuring* of new and open-ended series of relationships' (original emphasis).<sup>37</sup> There is not a singular, directional narrative attached to the map. Corner claims that the OS map contains endless surfaces of engagement. I held this in mind when using the traverse of 1825 during the present day traverse. Another attribute that Corner assigns to mapping is that of being 'doubly projective', in that it both captures the projected elements off the ground and projects back a variety of effects through use — something else to bear in mind in relation to my own work, the feedback loop between footage and writing.<sup>38</sup> The Belfast Hills are directly side-by-side with the City of Belfast. Inevitably, to think of Divis Mountain as a defined parcel of land, of which inside the line is under the stewardship of the National Trust and outside is city, is a pointless endeavour. Fitting into my terminology of common ground, Corner discusses *milieu*, a French term meaning 'surroundings', 'medium' and 'middle': 'Milieu has neither beginning or end, but is surrounded by other middles, in a field of connections, relationships, extensions and potentials.'<sup>39</sup> Centring Divis Mountain alters relations between what is considered relevant and irrelevant, remote and central, thereby creating a middle-ground in the peace-process landscape.

### **Appearance Two: BLIND-SPOT — Divis Mountain in Plan.**

In chapter one I discussed how the artist Rita Donagh became infatuated with a 'found image' of the Talbot Street bombings because of the conflation of medium and message within the printed photograph. This image caught the aftermath of an atrocity where the body of an innocent bystander was covered with that evening's newspapers and was then printed in the *Sunday Times*. She incorporated this 'found image' from the public realm into her work over a period of four years. The following found photographs illustrating the close proximity of Divis Mountain to Belfast City were not within the public realm at their time of shooting in 1952. The medium of the aerial photograph was not a medium to relay a message but instead to capture facts. In light of happenings between 1952 and the present day, I am extrapolating the message — which had no outlet at the time but nevertheless was intertwined with the medium — by analysing the commissioning of these photographs.

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<sup>34</sup> Rudolf Arnheim, *Art and Visual Perception: A Psychology of the Creative Eye* (California: University of California Press, 1974), viii.

<sup>35</sup> Jordan, "An Enlightened Utilitarian," 131. Scottish Clans - All About Your Clan," *ScotClans* | *Scottish Clans*, accessed January 12, 2012, [http://www.scotclans.com/scottish\\_clans/clans/drummond/people.html](http://www.scotclans.com/scottish_clans/clans/drummond/people.html).

<sup>36</sup> Cosgrove, *Mappings*, 246.

<sup>37</sup> *Ibid.*, 245.

<sup>38</sup> *Ibid.*, 215.

<sup>39</sup> *Ibid.*, 224.





2.3 Royal Air Force (RAF) Aerial Photographs of Belfast City towards Divis Mountain, 1952. A sequence of seventeen photographs with enough overlap to ensure a comprehensive run from city to mountain, Sortie 735.

I found these aerial photographs in 2010, thanks to the Cartographer and Map Curator, Maura Pringle, in the School of Geography, Archaeology and Palaeoecology at Queens University Belfast. At the time the photographs were situated amongst the 'collection' of fossil plants and animals that are now studied in order to deduce their ecology and the environmental conditions in which they lived. I am treating the photographs in not too dissimilar a fashion. They are a sequence of seventeen aerial photographs taken by the Royal Air Force (RAF), May 17, 1952, the year before the Ministry of Defence (MOD) bought the summit land of Divis mountain. Each print, approximately A4 in size is tagged with the following configuration of numbers and letters; 4128 540/735: 17 May 52: F20"// RESTRICTED. The first number is the frame number of the photograph; 540 is the Squadron Number of the Flight; 735 is the Sortie number referring to the runs or paths of a particular flight; then the temporal setting of the date; followed by the focal length of the camera used. The focal length determines the magnification at which the camera images distant objects. Similarly to Drummond, it was important that the RAF avoid or overcome the average cloudy, misty day. For the sake of clarity the date of the sortie was dependent on good weather, not one outline of shadow from a cloud is evident on the ground within any of the frames. The purpose of the flight was to capture the ground surface as comprehensively as possible. This particular sortie numbered 735 covers a sweep of movement from the urban centre of Belfast beginning with a meander of train tracks elbowing their way into the first frame, then on to the black summit of Divis. Despite the clarity of the day, Frame 4128 of the summit is obscured. The orthogonal shapes of subdivision give way to an



abyss, the dark contents melding with the dark frame. The photograph does not register the existing townland subdivision of Divis where each name denotes separate narratives of identity that comprise the mountain. There is significant overlap between each frame as a way of ensuring a trail to interlock this dark presence with the city. Although, Divis qualified as part of the 'rural estate' of the MOD, establishing its close proximity with the city is of clear importance in this sequence of images. Each frame is followed by the capitalised word 'RESTRICTED', meaning that the image is classified information, which means that in its own time it was only authorised to be seen or used by a particular group of people. This point of view, the aerial viewpoint photographs, were not to enter the public realm at their time of shooting. At that point in time, they were available only to those authorised by the MOD. In a world before satellite images became a free-for-all on the internet the aerial view was a privileged viewpoint.

However, within the photographs the mountain shrugs off an accurate capture because of the aerial viewpoint. Without knowing the area, it would be impossible to tell whether the blackness denotes a convex or a concave curvature. This hollowed-out aesthetic is a foreshadowing of the MOD compulsory purchase order the following year. In 1953, the MOD bought 1,500 acres of ground around the summit of Divis from a local farmer, immediately curtailing the citizen's physical distance from the city — no longer could the ascent be made with the reward of a city panorama waiting at the summit. The MOD is one of the largest landowners in the UK with an estate of some 230,000 hectares, which equates to approximately 1% of the UK.<sup>40</sup> Compared to previous ownership, the new landlord was not neighbourly. The mountain became a no-go area.

We well recall in the days of long ago making many ascents of this nearby friendly mountain top and we can still picture the far-flung landscape panorama.

We commanded a full perspective of Belfast Lough and the terrain of Co. Antrim, and away to the north-west and west we could see the Donegal mountains and those of dark Tyrone — yes, our northern Geography lay out unrolled like a map.<sup>41</sup>

The above panorama, the unfurling of the many perspectives for citizens was distilled to one aspect under the ownership of the MOD — the one aspect of surveillance. 'The end of the common world has come when it is seen only under one aspect and is permitted to present itself in only one perspective.'<sup>42</sup>

The change of hands and the programming of the site, lead to a quick inversion of the local to global. The initial closing of the mountain coincided with the erection of the first site of

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<sup>40</sup> D. I. O. Disposals, "Defence Infrastructure Interim Land and Property Disposal Strategy," 5, accessed February 3, 2012, <http://www.mod.uk/DefenceInternet/MicroSite/DIO/OurPublications/CorporateInformation/DefenceInfrastructureInterimLandAndPropertyDisposalStrategy.htm>.

<sup>41</sup> Sentimental view of how the mountain was interacted with before 1953, Newspaper Article — Irish News and Belfast Morning News, Thursday, March 18, 1965, *Divis Mountain by Historia*, perceived as being Irish Nationalist in outlook. The subdivision between 'them and us' is very present in the article."

<sup>42</sup> Arendt, *The Human Condition*, 58.

transmission on the mountain, that of the BBC television mast which coincided with the coronation of Queen Elizabeth. On the one hand the physicality of distance was undermined through the provision of world-wide events being transmitted into your home, irrespective of the remoteness of your dwelling in an outlying region of the UK, while on the other hand, at a local level, the perspective was that of a closing-in of physical frontiers. The barricading of access to Divis was highly contentious for the West Belfast local population for whom the mountain was denigrated — blackened — to mere visual backdrop overnight rather than somewhere which you could occupy. In contrast to filling it, the zenithal gaze flies above the topography. The scale and plan view of the aerial photographs sanctions the centralising manner in which Northern Ireland was discussed. Such an attempt at omniscience captures the military's attempts to hold 'still' and frame the physical truth in order to strategically control the ground. The bird's eye view is an attempt to hold something as complex as a city and its surrounding topography in a singular glance.

However, landscapes have a propensity to absorb and make things disappear, colluding with the perpetrators of violence to hide evidence, and conjure a fear of place — topophobia. Including civilians and people from the various organisations (British Security, Republican Paramilitary, Loyalist Paramilitary, Irish Security), 3529 people were killed in the conflict between 1969 and 2001, and more than half of the total body count were civilians.<sup>43</sup> The protracted time span of the Northern Ireland conflict and the geographical spread of the violence affected multiple generations of families and also became synonymous with Northern Ireland. The CAIN (Conflict Archive on the Internet), covering 'Conflict and Politics in Northern Ireland' and hosted by the University of Ulster, released a new page on January 20, 2012, called 'Visualising the Conflict'. This consists of a series of mappings, using GIS and Google maps, to locate killings and memorial sites relating to the conflict in Northern Ireland. Despite the temporal disconnect, present day Google 'Street Views' are also correlated to locations of killings from the 1970's. A victim is represented by a square icon, which is then divided by a diagonal line, therefore making two triangles of different colours. These colours differentiate between who was killed, their 'status', and the group responsible for their killing, 'Organisation'. You need to click on a 'status' and an 'organisation' for the death to even appear on the map, then panning across the land, victims' statistics pop up, some with a photograph in 'memorial card' / mug-shot format and some without. To begin, I found it stomach churning, meandering my finger across the x-rayed landscape, the movement revealing victim after victim from the backlit screen. Then the eye's ability to read patterns takes over. By clicking on; Status: British Security and Organisation: Republican Paramilitary, the political boundary between North and South emerges by joining the deaths, each death represented by a twinning of the victim's and perpetrator's allegiances. The interface collapses the time between the various locations of the killings and proffers a cartography of violence — boundaries literally denoted by killing, compared to this thesis which tracks boundaries in relation to the peace process.

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<sup>43</sup> "CAIN: Northern Ireland Conflict, Politics, & Society. Information on 'the troubles,'" accessed March 15, 2012, <http://cain.ulst.ac.uk/>.

A category that cannot be so neatly mapped is that of the 'Disappeared', those victims where there is a time lapse between the date of disappearance and when or if the remains are found. As part of what is called transitional justice in the peace process, an Independent Commission for the Location of Victims' Remains (ICLVR) was established in 1999. An amendment to the Freedom of Information Act (1997) was agreed upon by both governments and codified into acts on both sides of the border; Northern Ireland (Location of Victims' Remains) Act 1999<sup>44</sup> and Criminal Justice (Location of Victims' Remains Act) 1999.<sup>45</sup> The acts contain sections entitled 'Restrictions on Forensic Testing' and 'Confidentiality' respectively, which work to produce a hierarchy of questions. In order to discover 'where' the remains of victims are, 'who the murderers were?', 'when, how and why they murdered?', are sacrificed.

. . . information provided to the Commission in relation to the process shall not be disclosed to any person except for the purpose of facilitating the location of the remains to which the information relates.<sup>46</sup>

A crime scene is defined as the space of the forensic eye whereas the transitional justice instruments just mentioned work to block the forensic eye. The crime scene within transitional justice remains out of focus. Even labelling the perpetrator as a criminal as opposed to a political prisoner is extremely contentious. In his essay, *Vectors of Melancholy*, the political journalist and film theorist, Peter Wollen, describes interacting with a crime scene in the following way;

... crime scenes should never be disturbed. They should never be contaminated, they should never be entered by unauthorized people, nothing should ever be moved until it has been photographed. Nothing should be touched except with gloves or other protective materials. Nobody should tamper or interfere with anything in any way. The Crime Scene should be controlled, guarded, and protected; it should be preserved in its integrity, untainted.<sup>47</sup>

My fellow PhD candidate, Henri Praeger [MPhil/PhD Bartlett Architectural Design Candidate, Thesis: "Is Architecture a Forensic Process in the Interactive Age?"] states that a crime scene lasts twenty-four hours — corresponding to the 'working shift of the forensic experts' — and manifests as a 'cut out of the everyday'.<sup>48</sup> What happens when years, decades later, secret burials are confessed to?

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<sup>44</sup> "Northern Ireland (Location of Victims' Remains) Act 1999," accessed March 16, 2012, <http://www.legislation.gov.uk/ukpga/1999/7/section/4>.

<sup>45</sup> Irish Statute Book, "Irish Statute Book," accessed March 16, 2012, <http://www.irishstatutebook.ie/1999/en/act/pub/0009/print.html#sec6>.

<sup>46</sup> Ibid.

<sup>47</sup> Ralph Rugoff, Peter Wollen, and Anthony Vidler, *Scene of the Crime* (Cambridge, Massachusetts: MIT Press, 1997), 26.

<sup>48</sup> Henri Praeger, "Is Architecture a Forensic Process in the Interactive Age?". / Henri Praeger." Accessed October 2016, <http://praegerichter.de/filter/research/FORENSIC-CASE-STUDIE-1-ARZTPRAXIS>.

The landscape is organised through the crime, bracketed between the committing of the crime, the search and the finding of remains — all pointing to the initial violent action. The confessions of where bodies are located are approximations, meaning that along with the legal stipulation of not following through on forensic detail, mechanical methods of precision also necessarily give way to blunter instruments. Tracts of ground are dug up by machines — each shovel a possible exhumation. Compared to an urban setting that is hemmed in by street elevations, time's anarchic effect on nature makes pin-pointing where a body was buried difficult. The ground begins to collude with the perpetrator's original intention — that of 'disappearing'. The landscape is not gridded at night when the concern of the perpetrator is to separate themselves from the victim, in other words dispose of the evidence. Specific sites for all of the 'Disappeared' remain unfocussed, the black and yellow tape of the crime scenes remain permeable, even the definition of crime is blurred. At the foothills of Divis Mountain, lies West Belfast, which suffered the greatest number of killings during the Troubles — 623 people. Danny McIlhone and Jean McConville are two people from the 'Disappeared' category that were abducted from their homes in West Belfast — McConville from a housing block called 'Divis Flats'. Twenty-seven years later McIlhone's remains were found in the Wicklow Hills and thirty-one years later McConville's remains were found on a beach in Co. Louth. Remote landscapes are where remains from secret burials are found. The resulting danger is that the Northern Irish landscape could be viewed as an unmarked grave in its entirety from a psychological point of view. As of today, nobody has been found on Divis Mountain.

Sontag talks of the 'imaginary proximity' that photographs grant between the remote sufferer and the privileged viewer and how a reaction of 'sympathy' spells out distance — proclaiming 'our innocence as well as our impotence'. Instead she calls for a spatialised understanding for which 'stirring images supply only an initial spark'.

To set aside the sympathy we extend to others beset by war and murderous politics for a reflection on how our privileges are located on the same map as the suffering, and may — in ways we might prefer not to imagine — be linked to their suffering.<sup>49</sup>

If we cannot imagine ourselves on the 'same map', the notion of 'remoteness' or the 'peripheral' can simplistically end up assigning a 'belief in the inevitability of tragedy in the benighted or backward'.<sup>50</sup> Images end up merely confirming that this is the sort of thing that happens in that place. Alan Feldman, anthropologist and author of *Formations of Violence*, talks of "gradations" that detach the agent of violence from 'public' identities'.<sup>51</sup> By 'gradations', he means degrees of separation to counteract traceability, a way of removing the perpetrator from the space and time of the attack. He illustrates how the 'fog of war' descends quickly upon the situational

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<sup>49</sup> Susan Sontag, *Regarding the Pain of Others* (London: Penguin, 2004), 102.

<sup>50</sup> *Ibid.*, 71.

<sup>51</sup> Feldman, *Formations of Violence*, 42-44.

awareness of those being targeted when the urban setting is the battlefield.<sup>52</sup> Using a plan diagram of an urban setting he constructs a 'run-back map', the route from the attack to the sanctuary of the wash-house or the terminus of the escape route. The perpetrators of violence use the city's fabric as part of their artillery, in turn activating factors such as land use, density and footprint. In contrast to a city being used as a mere back-drop, each step is a relational construct within the city, the distances and time taken to get from one place to the next matter greatly. I am drawing in the surrounding natural topography as a key element in the 'run-back' formula, a blind spot during The Troubles. Although the official take of the mountain was one of mere back-drop, it was deployed as a no-where place where certain acts were shrouded and anonymity granted if you belonged to the correct denomination. The 'fog of war' was sometimes actual fog due to high altitude of the Belfast Hills. The weather was a contributing factor to counteracting traceability. However, obscurity was not always the haunt of the perpetrator. There is a history of movement to or from the surrounding topography of Belfast during times of conflict. Since the first air-raid during the second World War on April 15, 1941, where numerous buildings were destroyed and 745 people were killed, night time refugees would evacuate the near-by city, leaving the lights of the city behind, to shelter from the blitz in the dark foothills of Divis.<sup>53</sup>

Although the British Military were initially welcomed back on August 14, 1969, after a summer of violent clashes, with a view to dissipating tensions between the Protestant and Catholic communities, the entire force were soon marred by a rogue element of the military who participated in murdering, weapon smuggling and bombings.<sup>54</sup> In 1972, 27,000 soldiers were stationed in Northern Ireland; 300,000 in total were deployed in the province throughout the thirty-eight years. This military saturation changed the nature of MOD ownership of the mountain. Divis became a physical metaphor for 'turning a blind eye'. A blind spot where, in the psyche of one half of the community, the mountain was a place of disposal of evidence, a burial ground of repercussions, a veritable black abyss. The found sequence of images from the 735 sortie/flight path speaks to this impression. The frames vacillate through gradations or degrees of light to dark, from the city to the mountain.

During The Troubles Divis was considered a 'KP' or key point according to the present day National Trust Warden. The army held a communications compound on the summit of Divis as there was a need to overcome the mountain's altitude as an obstacle in communications from Derry and on to London and further afield. Also, the height made the summit a dangerous presence for planes trying to land in the RAF Aldergrove Airport (1918-2009) to the western side of the mountain. MOD radar now guided planes toward safe landings. Two buildings on

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<sup>52</sup> Carl Von Clausewitz, *On War*, eds. and trans., Michael Howard and Peter Paret (New Jersey: Princeton University Press, 1976). The term is ascribed to the Prussian military analyst Carl von Clausewitz, who wrote: "The great uncertainty of all data in war is a peculiar difficulty, because all action must, to a certain extent, be planned in a mere twilight, which in addition not infrequently — like the effect of a fog or moonshine — gives to things exaggerated dimensions and unnatural appearance." [http://en.wikipedia.org/wiki/Fog\\_of\\_war](http://en.wikipedia.org/wiki/Fog_of_war)

<sup>53</sup> "National Trust Belfast: Divis and the Black Mountain, Local History and Memories," 31, accessed July 19, 2016, <http://nationaltrustbelfastproperties.blogspot.com/2011/05/divis-and-black-mountain-local-history.html>.

<sup>54</sup> Ralf Sotscheck, "British Military Leaves Northern Ireland," *Spiegel Online*, July 31, 2007, sec. Europe, <http://www.spiegel.de/international/europe/0,1518,497440,00.html>.

either side of the hills emitted a sonic corridor for the planes to stay between in order to avoid direct impact with the hills on days of poor visibility. The topography colluded with the military, getting messages and planes in and out of Northern Ireland. Contrary to local belief, the aim of acquiring the land was not to function as a look-out over the city but instead to cocoon two sites of transmission, that of the BBC TV tower and the military communications site, and also to work as a training ground and rifle range. Despite not functioning as a surveillance post, the effect was similar to that of the light arrangement in Bentham's panopticon. The military occupied the highest point, the darkest point where others could not see or be, which in turn, psychologically, flung Belfast citizens into silhouette.

A palimpsestic reading of history through redundant military sites is not an MOD desire. 'The current (MOD) estate is widely dispersed across the UK in a manner which owes more to history than to its efficient use and this dispersal creates costs and reduces stability for Service personnel.'<sup>55</sup> The protocol is to eradicate all traces of occupation, partly due to risk of contamination of the ground but also due to the local desire, particularly in the case of Divis Mountain, to occlude any referents to this 'dark time' in history. Unlike the eighteenth century picturesque idea of ruins in the landscape, residual MOD buildings are considered to hamper imagination by linking one's thoughts directly to a troubled time. This destruction is part of the process of the site changing from one collection to another, to achieve what a National Trust publication calls a 'truly "away-from-it-all" experience'.<sup>56</sup> Tellingly, no section in the publication — *Divis and the Black Mountain: Local Histories and Memories* (2010) — is devoted to the recent Troubles, despite 'Wartime: 1939-1945' taking up a section. It is an objective of the MOD to only hold land and property that is in support of operational defence capability, as is elegantly phrased in the Defence Infrastructure Organisation report on property disposal strategy; 'Land identified as being surplus to requirements is released for disposal.'<sup>57</sup> Divis was 'disposed of' in November 2004. Susan Stewart reiterates this process by saying that it is the impulse of the collector to remove objects from their contexts of origin and production and to replace those contexts with the context of the collection, 'objects are naturalized into the collection itself'.<sup>58</sup> The mountain becomes classified and constricted by a boundary of purpose determined by the Ministry of Defence, that land exists 'in support of operational defence capability'.<sup>59</sup> The mountain's identity is warped into shape by its neighbouring referents within the collected set of MOD properties; barracks, depots, airfields, naval bases, bunkers and the like. The MOD cultivates a distance between the previous context for the site, which in turn distances citizens and smoothes the way for their purposing of the site.

There are two views on why the MOD disposed of Divis Mountain. One is that it was surplus to Defence requirements and the security situation in Northern Ireland was sufficiently

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<sup>55</sup> Disposals, "Defence Infrastructure Interim Land and Property Disposal Strategy," 6.

<sup>56</sup> *Divis and the Black Mountain: Local Histories and Memories* (Belfast: National Trust Belfast, 2010).

<sup>57</sup> Disposals, "Defence Infrastructure Interim Land and Property Disposal Strategy," 3.

<sup>58</sup> Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (North Carolina: Duke University Press Books, 1993), 156.

<sup>59</sup> Disposals, "Defence Infrastructure Interim Land and Property Disposal Strategy," 3.

stable not to require Divis on the property books of the MOD. This was played out in the public sphere in the form of an exaggerated gesture, an explicit but not necessarily heart-felt show of confidence in the peace process. At midnight on July 31, 2007, the longest deployment of British troops — thirty-eight years — ended in Northern Ireland. It was unique in the sense that it was 'one of the very few waged on British soil'.<sup>60</sup> Soil, as a result, was gradually freed-up. Although, on May 31, 2011, MOD landholdings in Northern Ireland remain at 3,029 hectares (five times that of Divis Site),<sup>61</sup> it was back in 2004 that the MOD declared that they wanted to 'dispose of' the Divis property. This came on the back of the 2003 white paper entitled *Delivering Security in a Changing World*, which was responding to the 2002 New Chapter, a response in itself to the September 11 attacks in New York. This change of hands in 2004 came to have symbolic significance, even though it is unclear whether it was a purposeful event or a repercussion from what could really be termed an international British economic policy. The opportunity of a high profile site such as Divis came at a time of the necessity for the MOD to downsize as parallel operations in Afghanistan and Iraq were over-stretching resources.

### **Appearance Three: ILLUMINATIONS**

The National Trust sent out their surveyors, archaeologists, environmental specialists to analyse the ground and to assess whether it was worth the purchase. 'We call it an acquisition, worthy of the National Trust taking it on', says the Divis Warden. This process happens within the National Trust; surveys are not carried out at local level. Then the various categories are collated with regard to the significance of the acquisition and a yes/no decision is made. Meanwhile, in the background, the logistics of the sale were researched such as the asking price, who is selling, the legal work etc. The National Trust provides quite different referents to the MOD: 'historic houses, mills, coastline, forests, farmland, moorland, islands, castles, nature reserves, villages.... and pubs'. Divis is now in the category of 'countryside highlights' on The National Trust website. The National Trust was founded in 1895 'with the aim of saving our nation's heritage and open spaces'. It has 3.8 million members, offering a global splintering of the site — a global stewardship that calls for the all-encompassing 'our' of the previous sentence.

A telecommunication company called Arqiva, a consortium of global investors, now owns the sites of transmission. Fencing encloses the smallest possible area of no-man's land around the masts, so the Arqiva sites float within the much larger accessible area. The communication's military compound now consists of what is called a 'Blue Light Mast', which alludes to the blue siren of emergency services such as the Coastguard, the PSNI (Police Services Northern Ireland), the Fire Brigade, Mountain Rescue Teams. Political stability lead to this possibility of overlapping between both local and global which created a volume that the citizen could now fill. The phenomenological philosopher, Maurice Merleau-Ponty, describes such overlapping as a 'global locality'. In *The Primacy of Perception* (1945) he expresses the

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<sup>60</sup> Sotscheck, "British Military Leaves Northern Ireland."

<sup>61</sup> Disposals, "Defence Infrastructure Interim Land and Property Disposal Strategy," 6.

ontology of 'a thing'. He claims that depth should be understood as 'the experience of the reversibility of dimensions, a "global locality" — everything in the same place at the same time, a locality from which height, width, and depth are abstracted'.<sup>62</sup> He uses Cezanne's cubist landscape painting to shatter the 'shell' of space where blocks of colour radiate and vibrate from the inside, undermining the outline. This phenomenological take, where significance is placed on 'voluminosity' becomes a more relevant way of picturing the Divis Mountain site as a peacetime infrastructure. It is unclear if 'global localities' offer stabilising forces or a more stable environment allows 'global localities' to appear. I would argue that they work in parallel by strengthening each other.

Of course this was not an out-of-the-blue swap. The profile of the Belfast Hills as a natural resource to be protected has gradually been building since the late 1970's. The 'Save the Black Mountain' campaign was concerned about how the mountain skyline was under threat because of the quarrying for stone and gravel. In 1990, the Belfast Hills Walk was launched.<sup>63</sup> This was an annual event to highlight the potential environmental threats, a perambulatory rallying tool, bringing the citizen from the domain of spectator to that of actor. The embodied form of protest is a suitable one if viewed against Butler's discussion on the phenomenological structure of bodily life that reiterates the reliance of bodies on their surrounding environment.

Bodies come into being and cease to be: as physically persistent organisms, they are subject to incursions and to illnesses that jeopardize the possibility of persisting at all. These are necessary features of bodies — they cannot 'be' thought of without their finitude, and they depend on what is 'outside themselves' to be sustained —<sup>64</sup>

The National Trust acquires properties, therefore it inherits the property boundary lines of previous owners. The boundary line of the MOD was decided on by accumulating enough land to create a buffer of protection around the sites of transmission. The outline emanated from the pinpoints of the masts. Although the property portfolio of the MOD is physically shrinking, I argue that its release of Divis allows the mountain to begin to re-enter the world of the gigantic, which as I shall explain does not necessarily require a physical change in scale.

These acts in the landscape — mapping, photographing, collecting — in turn alternates one's reading of the landscape: where it lies between inside and outside, container and contained, surface and depth. These listed binaries are markers through which Stewart discusses the miniature and the gigantic.

To draw out this discussion, I am using another image of the Belfast Hills, this time of a mountain to the north of Divis but of the same range, called Cave Hill. The image is from a

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<sup>62</sup> Maurice Merleau-Ponty, "Eye and Mind," in *The primacy of perception, and other essays on phenomenological psychology, the philosophy of art, history and politics*, ed. Maurice Merleau-Ponty, trans. William Cobb (Evanston: Northwestern University Press, 1964), 159-190.

<sup>63</sup> "National Trust Belfast," 41.

<sup>64</sup> Butler, *Frames of War*, 30.



photograph dated 1927 and a postcard made of the same image. In comparison to the aerial photographs, the purpose of taking these images was to broaden consciousness of the scenic qualities within the surrounding hills of Belfast to far-flung places. Proof of the broad reach of the scenic qualities of the hills became evident through photographs and postcards. Constellated globally through EBay, I made a non-contested bid and the images arrived in the post from the US and Europe. At this point in time, Cave Hill was very much a tourist destination. WB Yeats and Maud Gonne had visited twenty-eight years earlier than when this photograph was taken, in September 1899.



2.4 Photograph and Postcard of *Belfast Hills, Cave Hill north of Divis, 1927*

Among the date and various numbers, stamped on the back of the photograph are three purple stamps, 'REP.' meaning that it is a reproduction, 'Copyright, W & G Baird Ltd, Belfast', stating who owns the rights, '5302' a number showing where it exists in a series, and lastly a stamp saying — Bromsilber. On investigation, this is a German word meaning 'Silver Bromide', AgBr, (Argentum Bromide) a binary compound used in photographic films. It is a pale yellow substance that turns black when exposed to light. The 'Bromsilber' stamp declares the method of how the surface of the photograph manifests the impression when I turn over the photograph. In terms from the periodic table, light's role in conjunction with the light sensitive compound is acknowledged in creating the contrast to make the surface image — the light makes the dark and the dark makes the light. The purpose of AgBr in photographic film is also to inhibit the formation of blur or fog, phrased also as the undesired reduction of silver. This mechanical compound, combined with the weather from that particular day in February 1927, provides for a delineated profile of the mountain, strangely accessible to the eye. In *The History of the Modern Taste in Gardening* (1780), Walpole describes such sunlight, as that dappling the leaves in the postcard, as an example of one of 'the few picturesque days that we enjoy'.<sup>65</sup> In fact, the composition of the postcard is very reminiscent of the comparative illustrations that Richard Payne Knight uses to distinguish the 'picturesque' in *The Landscape, A Didactic Poem* (1794). However, my inclination is that Knight would argue that this image does not deserve to be called picturesque. The composition of the image appears very stylised with the meandering path, within the broad open lawn area, leading the eye from the foreground to the hill beyond, flanked by almost symmetrical trees that give a threshold between here and there. If you get tired on route there are benches along the path, one in the long shadow of the sheltering trees. The point of view of the photographer is elevated compared to the middle ground of the image and the chosen frame crops a leafy tree in the foreground — making it higher than the mountain. In *Weather Architecture* (2012), architect and writer, Jonathan Hill lists words to describe Knight's positive control of the picturesque such as: irregular, numerous, overgrown, intermingling, partially obscuring — qualities that encourage the associations of ideas.<sup>66</sup> For Knight, such associations of ideas are the source of all pleasure for the intellect. Instead, the postcard results in a manicured approach that is static and ordered in its composition, but what is beyond it? As Sontag notes: 'The ultimate wisdom of the photographic image is to say: "There is the surface. Now think — or rather feel, intuit — what is beyond it, what the reality must be like if it looks this way."<sup>67</sup> A series of absentee landlords owned the neighbouring estate to Cave Hill, whose developments wished to order the unknown and threatening — the landscape underwent a process of miniaturisation, a place to establish a 'referential field' and demonstrate microcosm.<sup>68</sup> This phenomenon is best described through its opposite by Stewart:

Our most fundamental relation to the gigantic is articulated in our relation to landscape, our immediate and lived relation to nature as it "surrounds" us. Our

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<sup>65</sup> Horace Walpole, *The History of the Modern Taste in Gardening* (New York: Ursus Press, 1995), 50.

<sup>66</sup> Jonathan Hill, *Weather Architecture* (Abingdon: Routledge, 2012), 114.

<sup>67</sup> Susan Sontag, *On Photography* (London: Penguin, 1979), 23.

<sup>68</sup> Ben Simon, *Voices from Cave Hill* (Belfast: The Forest of Belfast, 2010), 30.

position here is the antithesis of our position in relation to the miniature; we are enveloped by the gigantic, surrounded by it, enclosed within its shadow. Whereas we know the miniature as a spatial whole or as temporal parts, we know the gigantic only partially. We move through the landscape; it does not move through us. This relation to the landscape is expressed most often through an abstract projection of the body upon the natural world. Consequently, both the miniature and the gigantic may be described through metaphors of containment — the miniature as contained, the gigantic as container.<sup>69</sup>

The following is one example of how this miniaturising of the landscape is currently being inverted. Cave Hill, and Divis for that matter, were taken under the wing of the Belfast Hills Partnership (BHP) in 2004, which operates as an independent charity and is an overarching network organisation which brings together four councils bordering the hills, the Northern Ireland Environment Agency, representatives of the farming community, commercial and environmental interests and local communities. They do not own any land. One of their aims is to ‘create more opportunities for physical, intellectual and sensory access to the hills, its recreation potential and local heritage.’<sup>70</sup> There was no overlap with the BHP and the MOD, however the overall vision of this Landscape Partnership Scheme does acknowledge the troubled past of the city:

we will restore — physically and **in the minds of our people** — the Belfast Hills as a vital, living asset for Belfast and beyond; an asset to actively enjoy, gain inspiration from and protect as a living part of our Belfast and Lagan Valley region. It is time to reconnect our people to this great landscape after many years of political strife, which left many feeling afraid to visit our surrounding hills.<sup>71</sup>  
(my emphasis)

The Belfast Hills Partnership Study Area outline (4,400 hectares) is not dependent on property outlines, as the founder says, “We don’t own anything” and “we are constantly reminded by other stakeholders that we don’t own anything”. In a sense, this leaves BHP with a freedom to outline under a different remit. The area of operation is considered in an environmental, ecological manner. Unlike the MOD capturing the summit of Divis and the National Trust re-tracing its steps (except for one more addition of a neighbouring 500 acres site), the BHP outline drops its skirt right down to the encroaching housing estates’ backyards, therefore necessarily taking on urban fringe issues.

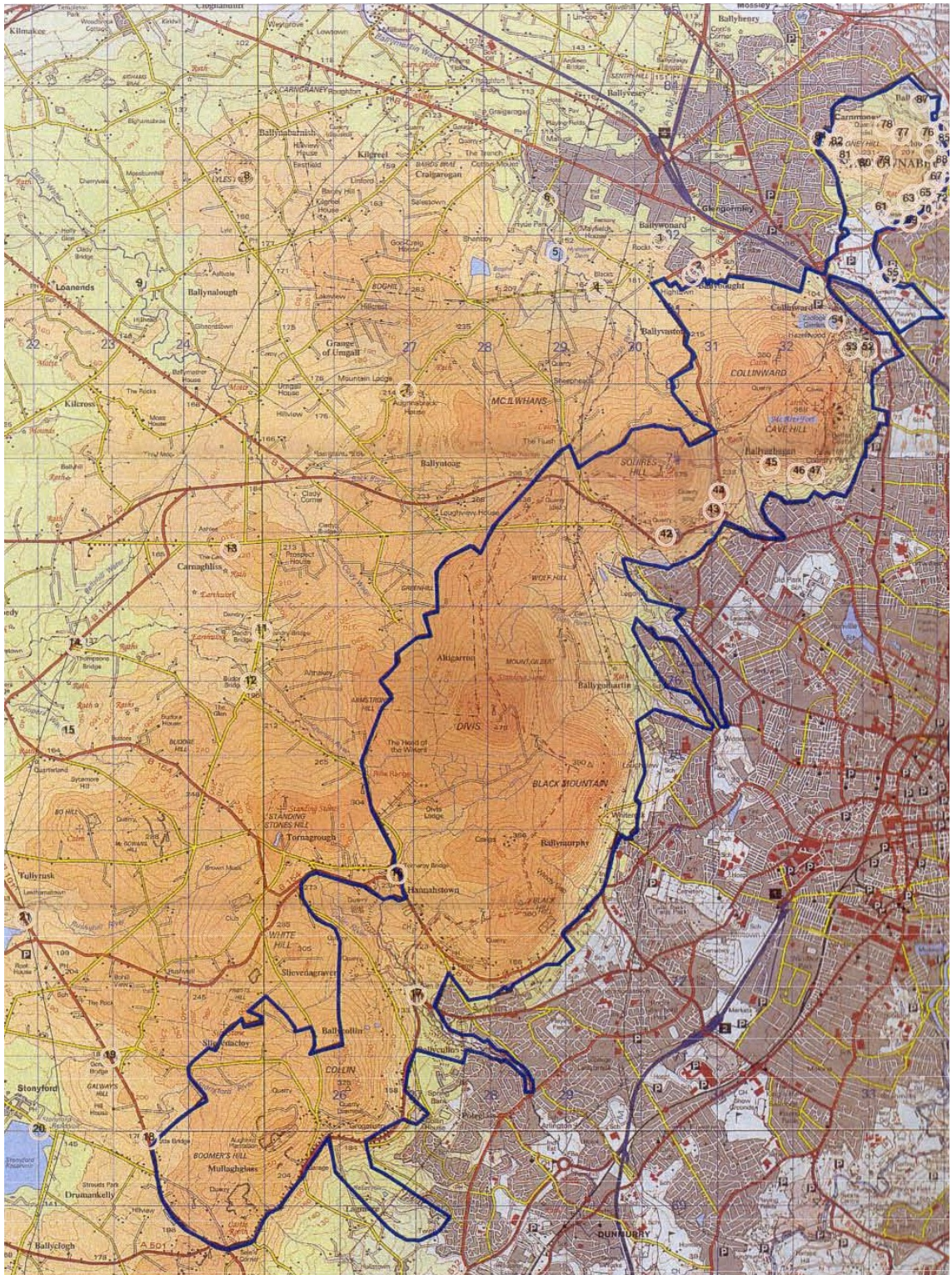
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<sup>69</sup> Stewart, *On Longing*, 71.

<sup>70</sup> Objective 2.3 listed under document "Microsoft Word - Section Four.doc - 4.-Aims-and-Objectives to Deliver the LP (Landscape Partnership) Programme Outcome .pdf," 116, accessed October 5, 2016, <http://belfasthills.org/wp-content/uploads/2014/07/4.-Aims-and-Objectives.pdf>.

<sup>71</sup> This vision statement was also included in an Heritage Lottery Fund application report for £1.8 million, of which the BHP were successful. "About the Landscape Partnership Scheme," *Belfasthills.org*, accessed October 5, 2016, <http://belfasthills.org/about-the-lps/>.





2.4 Map showing blue outline of BHP Operational Area covering Carrmoney Hill and Cave Hill to the north and Colin Glen, Divis and Black Mountain and Slievenacloy to the west of Belfast City.

The outline is not superimposed in an abstract way of containment; for example in a drawing which denotes their operational area, what can be read as gnarled fingers pushing back towards Belfast in plan form is the outlining of river valleys. The Colin River Valley which rises on Divis before becoming part of the Lagan river and entering the Titanic port of Belfast is one of these connectors between city and topography. The BHP map, in how it considers the



hills, unlocks the rivers vectorial potential — in other words, ‘where is the river going?’, ‘where did the river come from?’ — to re-awaken citizens’ consciousness of the hills and to reignite the hills involvement in family traditions once again. Rather than showpiece entities, BHP is preoccupied with the workings of the hills, its productive nature, that which undermines the contentious property outline in a peace-process situation. Provocative, blue-sky proposals were made by the developer led, West Belfast Economic Forum, to physically manifest access routes in the form of steps towards the summit, emulating those of the Bellevue Steps of the 1920’s. However, the river valleys exist as natural versions of these. This inclusive blue outline or boundary denoting the ‘Belfast Hills Study Area’ is to be thought of in the Greek sense of the word boundary, *peras*, similar to the horizon, the line between earth and sky, the boundary is where something ‘begins its presencing.’<sup>72</sup> According to Heideggerian etymological divining, a space, *Raum*, ‘means a place that has been cleared or freed for settlement and lodging’, namely within a boundary. The boundary is not about restricting access but enabling a different programming to take place within the site, a positive pressure to push against the city.

The philosopher, Judith Butler, in her most recent book *Frames of War*, (2009), discusses how norms of recognition depend on circumscribed fields of recognition and how crucial it is to re-iterate kinds of framing to grasp an apprehension of the spectral. By spectral, she means that which remains unnamed, yet controlled by the relevant authorities to stay outside the frame of media coverage. The example she offers of the rupturing of this frame, where the spectral is exposed and captured, is the leaking of the Abu Ghraib torture and prisoner abuse photographs, where US army personnel were eventually charged with the crimes. Through analysing appearances of Divis and its various contours of exclusion and inclusion, I am conveying a gradual move towards, ‘Frames of Peace’. I argue how the framing of architecture, the built landscape in its broadest definition, can create a ‘new trajectory of affect and facilitate the breaking out of the quotidian acceptance of war.’<sup>73</sup> By undermining boundaries of property as back-to-back division through overlapping ecological zones a language is learned to offer an alternative to that of the ubiquitous confrontational interface. Interestingly, the founder of BHP, Dr. Jim Bradley, read insect ecology for his PhD several years ago. Iconic Northern Ireland species of Irish Hare, skylarks and Marsh Fritillary / Butterflies, which also feature in the UK Biodiversity Action Plan, are dependent on specific intersections of latitudes and altitudes which over-ride property outlines. Both the National Trust and the Belfast Hills Partnership work as instruments in illuminating Divis Mountain and the Belfast Hills by surmounting obstacles — physically and in people’s minds — which prevent Divis re-entering people’s consciousness.

In *Weather Architecture* — where he recasts the picturesque and romanticism as something other than retreat — Jonathan Hill makes the distinction in one phrase, ‘Turnerian

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<sup>72</sup> Martin Heidegger, “Building Dwelling Thinking” in *Rethinking Architecture: A Reader In Cultural Theory*, ed. Neil Leach (London: Routledge, 1997), 105.

<sup>73</sup> Judith Butler, *Frames of War, When Is Life Grievable?* (London: Verso, 2009). Lecture accessed on July 14, 2010, <http://backdoorbroadcasting.net/2009/02/harc-frames-of-war-the-politics-of-ungrievable-life/>

Topography'.<sup>74</sup> Turner's aim was to understand a landscape temporally, capturing impressions of a place at different times and weather. The films are a depiction of the impression that each traverse leaves in my mind, not as an observer from outside the landscape but as somebody taking part in a landscape — the main transformation of the peace-time infrastructure. To use Susan Stewart's image in her discussions of the miniature and the gigantic, I am within the snow globe of the Divis traverse, rather than holding it in my hand. The manifestation of a peace-time infrastructure is the discrepancy between the actual landscape and the impression of being in the physical landscape — this 'discrepancy' is portrayed as weather in the footage. It is the depiction of weather, which on Irish terms is specific to the minute — or while on a mountain, specific to the second — helps draw a mental vision of being there in contrast to the physical statistics. The Divis footage places greater emphasis on the elemental rather than precision. The movement upwards, towards higher altitude, is denoted by greater snow coverage and the presence of fog captures the atmosphere between the sun and the eye. Rather than an authoritative view, a look-out over the city, an ambiance is captured where edges are blurred by the experience of weather. As in the picturesque, the seasons represented an awareness of mortality. The seasons of life are not experienced by victims of political violence. Their lives are cut short. All seasons are present in the traverse footage, at least bracketed between summer and winter.

Although such outlines of disciplines in the below quote are now less distinct, making the uselessness described in Ruskin's description questionable and perhaps more a provocation for today, the following description does explain another purpose behind documenting the traverses, that of incorporating the 'remote viewer' or in Ruskin's words the 'far-away beholder'. It holds a true meaning of 'to incorporate'. The heart-beat dislocates from its present position and beats to the rhythm of a distant scene through emotive impact.

....to reach a representation which, though it may be totally useless to engineers and geographers, and, when tried by rule and measure, totally unlike the place, shall yet be capable of producing on the far-away beholder's mind precisely the impression which the reality would have produced, and putting his heart into the same state in which it would have been, had he verily descended into the valley from the gorges of Airolo.<sup>75</sup>

Environmentally, the short-circuiting of the viewer to these places is important as the illuminative-liveliness of the films creates a multitude of spectators without impact on the environment. The films work to provide what Sontag calls 'imaginary proximity' for the distant viewer and also removes me from the 'passivity' category, which she claims dulls feeling rather than the quantity of images.<sup>76</sup> The following is an example of how the use of metaphor creates a space for true history to emerge — an 'imaginary proximity'.

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<sup>74</sup> Jonathan Hill, *Weather Architecture* (Abingdon: Routledge, 2012), 157.

<sup>75</sup> "Modern Painters: Ruskin, John, 1819-1900, Internet Archive, vols. 4, NaN-36," accessed February 23, 2012, <http://www.archive.org/details/worksruskin04ruskuoft>.

<sup>76</sup> Sontag, *Regarding the Pain of Others*, 102.

'And God said, "Let the waters under the heavens be gathered together into one place, and let the dry land appear". And it was so. God called the dry land earth, and the waters that were gathered together he called Seas.'<sup>77</sup> According to the 'Seven Day Creation Theory', mountains were created on the third day. This flat portrayal of mountains' history — the consolidation of all kinds of everything being brought upon the earth in one wet week — denied a space for the true history of mountains to emerge. Macfarlane, in his book *Mountains of the Mind – A History of Fascination* (2008) credits a French natural historian, Georges Buffon (1707-88), with creating a space for the discipline of geology. Buffon avoided accusations of blasphemy by confronting scriptural ideology with metaphor. He simply equated the seven biblical days with seven epochs of indefinite length.<sup>78</sup> Macfarlane asks, how did this new space for geological revolution affect the way mountains were imagined?

Suddenly, these effigies of permanence had acquired an exciting, baffling mutability. Mountains, which seemed so durable, so eternal, had in actuality been formed, deformed and reformed over countless millennia: **their current appearance** was merely a phase in the perpetual cycles of erosion and uplift which determined the configuration of the **earth**.<sup>79</sup> (my emphasis)

Arendt's clarification between world — 'human artefact, the fabrication of human hands' — and earth — nature outside of the defined ring of what 'public' consists of — becomes a useful distinction in differentiating the aim of this chapter from Macfarlane's question. Instead of focussing on a timeframe that 'crushes the human instant; flattens it to a wafer', my focus is on time that emanates from the person — the political time frame — superimposed onto the geological, the interlacing of 'world' and 'earth'.<sup>80</sup> This chapter is analysing how political changes affect the way mountains are imagined. Or how the imagining of a mountain can effect the political peace process.

Echoing the power of metaphor to open up a transformative space from the example above, limelight begins the first appearance as a tool for surveying however ends the traverse appearance in its metaphoric guise — 'in the limelight' or 'the centre of attention'. The word metaphor means 'to carry over', 'to transfer' from Latin and Greek respectively.

I am interested in how the use of metaphor, for example, 'in the limelight' or 'at the centre of attention', can be controlled to effect the human ability for visualisation, that is the recall-effect for the 'mind's eye' which, although it has physical distance built into the term, creates a relationship between place and the person. Limelight's recasting tracks a vital transition in peace-process infrastructure — from 'formative instrument of topographic collusion' to metaphor within the current 'theatre of operations', through which topographies are constructed that hold the potential to move from their remote terrestrial bounding to an international consciousness of peace-process infrastructure. It was not long after Drummond's application of limelight to the surveying of landscape that the brilliancy of the white light was adopted into the world of theatre.

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<sup>77</sup> "Bible Gateway Passage: Genesis 1:9-10 - English Standard Version," *Bible Gateway*, accessed July 5, 2012, <http://www.biblegateway.com/passage/?search=Genesis+1%3A9-10&version=ESV>.

<sup>78</sup> Robert Macfarlane, *Mountains of the Mind: A History of a Fascination* (London: Granta Books, 2008), 31.

<sup>79</sup> *Ibid.*, 35.

<sup>80</sup> *Ibid.*, 43.

'It was the application of the limelight that really threw open the realms of glittering fairyland to the scenic artist'.<sup>81</sup> The Irish novelist, Bram Stoker, and assistant to Henry Irving of the Lyceum Theatre in London, states that one of the main innovations of their day was that both gas and limelight were 'now wholly under the control of the prompter'.<sup>82</sup> Along with the quenching of the chandeliers to place the audience into darkness, these innovations recognised the importance of control of the lights, as this control led to the control of appearance as a whole. The balancing of light and shade, chiaroscuro, was used to define the desired centre of attention. The previously mentioned Declan McGonagle in an interview with Willie Doherty credited Caravaggio as the first exponent of theatrical lighting — therefore, although helpful, the control of attention was never a slave to complex technology. Quoting Stoker, 'It became an easy matter to throw any special part of the stage into greater prominence.'<sup>83</sup> Due to lighting innovations, the difference between the desired 'centre of attention' and what actually appeared was getting smaller. Especially, with the introduction of a lens, the limelight moved from being an indiscriminate flood light to a focussed light, the first follow-spot.<sup>84</sup> The effect of the new light was cast over the entire mise-en-scène — the brighter light tempered the style of acting, scenes, make-up and costumes. There was a 'speaking out' by all elements that make up a performance.

This following quote from the philosopher, Gilles Deleuze, defines my meaning of ekphrasis — literally meaning to 'speak out' — where neither the visual (gathered footage) nor the verbal (text) is privileged, but both work towards a relationship that is symbiotic rather than illustrative which in turn creates a way of thinking.

We will never ask what a book means, as a signifier or signified; we will not look for anything to understand it. We will ask what it functions with, in connection with what other things it does or does not transmit intensities, in which other multiplicities its own are inserted and metamorphosed, and with what other bodies it makes its own converge.<sup>85</sup>

The films work as a synthesis, rather than as an analysis or documentary of the traverses. Sontag uses the word 'synthesis' in describing Goya's *Disaster's of War* — a series of etched plates made between 1810-20 that make a claim that things 'like' this happened, as opposed to a photograph that is supposed not to evoke but to show.<sup>86</sup> I combine the footage — the 'constituent elements'/abstract entities from the three sites — into a unified entity of practice, an evocation of a synoptic experience. The films create a reconciliatory role in relation to the text, not only providing a space for structuring and ordering the thesis, but also a way of integrating contradictions without reducing either polarised narrative of Northern Ireland to the other. Part of

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<sup>81</sup> Phyllis Hartnell, ed., *The Oxford Companion to the Theatre* (Oxford: Oxford University Press, 1957), 468.

<sup>82</sup> *Ibid.*, 468.

<sup>83</sup> Martin Banham, ed., *The Cambridge Guide to Theatre* (Cambridge: Cambridge University Press, 1995), 1027.

<sup>84</sup> Terence Rees, *Theatre Lighting in the Age of Gas* (Cambridge: Entertainment Technology Press, 2004), 52.

<sup>85</sup> Gilles Deleuze, Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi, first published 1980 (New York: Continuum, 2004), 4.

<sup>86</sup> Sontag, *Regarding the Pain of Others*, 47.



the objective of each site chapter is to recast each landscape, through a creative view of mapping by being in participation with the landscape: 'The resultant relational structure is not something already 'out there', but rather something constructed, bodied forth through the act of mapping.'<sup>87</sup> Corner says, 'mapping precedes the map', actions precede conceptions; prioritising actions ensures the active presence of the landscapes in the chapters. This process of mapping is a way of liberating places through methods that first captured them. James Corner speaks of this efficacy in relation to Waltercio Caldas's *Japao 1972*.<sup>88</sup> Caldas used certain conventions from mapping such as the surrounding 'cage-like power of the imperializing frame', sporadic numbers that recall altitude points, shards of black lines that are reminiscent of contour lines however the overwhelming effect is that of blankness, terra incognita over inventory and quantitative measurement.<sup>89</sup> As Corner puts it: 'The autonomous, abstract structure suggests how mystery and desire might be returned to a world of places and things that have been otherwise excessively classified and structured.'<sup>90</sup> And in his conclusion, Corner states: 'The notion that mapping should be restricted to empirical data-sorting and array diminishes the profound social and orienting sway of the cartographic enterprise.'<sup>91</sup> I believe that the recorded cartography from traversing these landscapes — the filmed 'footage' — holds potential for 'social and orientating sway.' The short films work as an antidote to the ubiquitous, static impressions of Belfast as a plan carved up in coded colours.

The films can be categorized more in the Deleuze and Guattari category of maps rather than tracings. The medium of film is 'open and connectable', contains 'experimentations with the real', where as tracings hold repetitive redundancies, that 'always come back to "the same".'<sup>92</sup> 'The rhizomatic nature of mapping affords many diverse entryways, exits and 'lines of flight', each of which allows for a plurality of readings, uses and effects.'<sup>93</sup> Sontag labels W.G. Sebald as a 'militant elegist'. In *The Rings of Saturn* (1995), Sebald uses a complex intermeshing of images and text as a way of addressing atrocity in the only way he knew how, to use his own words, tangentially and obliquely.<sup>94</sup> Sontag uses the word 'militant' because his use of images ensures that the reader will remember too, as 'to remember is, more and more, not to recall a story but to be able to call up a picture.'<sup>95</sup> A space is made for your own reading of the landscape through a rhythmic combination of explanatory narrative and haunting photographs. It does not work to literally retrace his steps.<sup>96</sup>

As one example of this transition of emphasis from actual territory to the imaginary: a greater flexibility to the notion of citizenship was written into the Constitution of Ireland in 1999.

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<sup>87</sup> Cosgrove, *Mappings*, 229.

<sup>88</sup> "Waltercio Caldas. Japan (Japão) (1972)," *MoMA.org*, accessed January 11, 2012, [http://www.moma.org/collection/browse\\_results.php?criteria=O%3AAD%3AE%3A7615&page\\_number=2&template\\_id=1&sort\\_order=1](http://www.moma.org/collection/browse_results.php?criteria=O%3AAD%3AE%3A7615&page_number=2&template_id=1&sort_order=1).

<sup>89</sup> Cosgrove, *Mappings*, 220.

<sup>90</sup> *Ibid.*

<sup>91</sup> *Ibid.*, 250.

<sup>92</sup> Deleuze, Guattari, *A Thousand Plateaus*, 6.

<sup>93</sup> Cosgrove, *Mappings*, 244.

<sup>94</sup> W G Sebald, *Rings Of Saturn*, trans. Michael Hulse (New York: Vintage Classics, 2002).

<sup>95</sup> Sontag, *Regarding the Pain of Others*, 89.

<sup>96</sup> *Patience (After Sebald) [DVD]* (SODA, 2012).

Article 2 of the Constitution of Ireland which was in operation from 1937 to 1999, read as the following; 'The national territory consists of the whole island of Ireland, its islands and the territorial seas.' Unionists in Northern Ireland considered the above declaration a threat. Due to the terms of the Belfast/Good Friday Agreement (1998), an amendment to the constitution was voted on and carried through by the people, Article 2 was replaced by: 'It is the entitlement and birthright of every person born in the island of Ireland, which includes its islands and seas, to be part of the Irish Nation. That is also the entitlement of all persons otherwise qualified in accordance with law to be citizens of Ireland. Furthermore, the Irish nation cherishes its special affinity with people of Irish ancestry living abroad who share its cultural identity and heritage.'<sup>97</sup>

Acknowledging the constant evolution of the Irish Diaspora in the United States, while attempting to solidify its existence because of its valuable contribution to the peace process, loose words such as 'special affinity' become a repository for various definitions of Diaspora. 'Affinity' pits itself against 'consanguinity' — the dangerous Heideggerian coupling of blood and soil — to instead link into the imaginary. At the 2012 Irish OSCE (Organisation for Security and Co-Operation in Europe) international conference on the subject of the Northern Ireland peace process, Sean O'Huiginn, Consul-General in New York in the early eighties and Ambassador in Washington from 1997-2002, gave a paper entitled; 'The International Dimension; The Role of the Irish Diaspora'. He proffered the genealogical statistic that 'in 2006 some 42 million Americans, about 12% of the population self-reported Irish ancestry'. Promptly followed by, 'Of course, this is . . .not an indicator of attitude or commitment, but obviously even a small fragment of that number could be a significant constituency, especially within an immensely powerful nation.'<sup>98</sup> O'Huiginn attempts to define how he sees this 'special affinity' by tracking the evolution of 'Diaspora'.

Diaspora networks begin as family and interpersonal networks. These become weakened and disappear with the passage of time. The residual common ground, which then remains between Diaspora and home country, is essentially cultural, using that word in its widest sense, so culture becomes the factor, which maintains interest, as well as being the springboard for new interactions.<sup>99</sup> (p. 5 in talk)

This thesis proactively constructs three sites — considered physically remote even from within the Irish viewpoint — enlisting them to enthrall a far-flung imaginary by presencing them as positive common ground to further feed into the repository of 'special affinity' — or as stated above, 'maintain interest', thereby appealing to an elective Diaspora. O'Huiginn continues by listing the positive attributes to the peace process leveraged by the Irish Diaspora (otherwise know as 'special affinity' in the constitution) in the United States. These were: Influence on British policy-makers to move from disengagement to a 'more proactive search for progress' in

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<sup>97</sup> "The All-Party Oireachtas Committee On The Constitution," accessed July 6, 2012, <http://www.constitution.ie/constitution-of-ireland/default.asp?UserLang=EN>.

<sup>98</sup> "THE INTERNATIONAL DIMENSION;THE IRISH DIASPORA - 90146," accessed October 5, 2016, <http://www.osce.org/cio/90146?download=true>.

<sup>99</sup> Ibid., 5.

order not to jeopardise their ‘cherished international relationship’ with America, active interest by influential Americans motivating their British counterparts to prioritise the North, the Americans relayed fears that abandoning violence would lead to the threat of ‘formidable resources of British Statecraft again marginalising nationalist interests’, political mentoring from US civil society, US financial contribution to the Ireland Funds helping to ‘orientate communities towards cooperation’ and ‘thus promoting the attitudinal change which is always the final frontier of peace-making, once institutions have been reformed’.<sup>100</sup> The Irish Diaspora in America only had leverage in the peace process because of the time-lapse between the surge of post-famine emigrations in the 1800’s and the present day that enabled the figuration of the immigrant to gain power within American politics and also to recognise the figuration of the tourist in a non-benign manner but strategic in the feed-back loop of Diaspora. The capturing of these landscapes offers a ‘creative alternative space of becoming that would fall not between the mobile/immobile, the resident/foreigner, but within these categories’.<sup>101</sup> The purpose of this identification is a point of ‘nomadic subjectivity’, that is making room for the de-coupling of citizenship with territory. Braidotti paraphrases Cohen, challenging the ‘hegemony of nation-states and their claim to exclusive citizenship’ with deterritorialisation of social identity as a consequence of globalisation.<sup>102</sup>

Diaspora is a scattering, a dispersion, a ‘dis’placement, firstly attributed to the Jewish experience. Arendt, a refugee, was made fully aware through her own experience that the concept of human rights is linked with place and territory, however, this is not necessarily a bounded physical space. She equates the ‘right to have rights’ to only exist if it is possible to ‘live in a framework where one is judged by one’s actions and opinions and a right to belong to some kind of organized community’.<sup>103</sup> The ‘some kind of’ offers leeway in what one interprets as an organised community, she also refers to this as a ‘framework of a people’ in *The Jew as Pariah*.<sup>104</sup> The human construction of a framework is vital, in the true meaning of the word — essential for life — the loss of which is ‘identical with expulsion from humanity altogether’.<sup>105</sup> As Bernstein points out, she is in agreement with Edmund Burke in rejecting the “arbitrariness” of appealing to universal rights which presumably belong to us in our “abstract nakedness of being human.”<sup>106</sup> This vital ‘framework’ is not always visible to the unaided eye and can require presencing through a social imaginary. Edmund Burke — in his *A Philosophical Enquiry into the Sublime and the Beautiful, [SECTION XIV, LIGHT]* — creates a space for perception beyond that of the visual and into the psychological by demonstrating the limited window of the human eye. Burke collapses the polarised spectrum from dark to light by acknowledging the limited window that the human eye is actually capable of deciphering in the world.

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<sup>100</sup> Ibid., 3–4.

<sup>101</sup> Braidotti, *Nomadic Theory*, 2012, 247.

<sup>102</sup> Ibid., 246.

<sup>103</sup> Hannah Arendt, *The Origins of Totalitarianism* (New York: Schocken Books, 2004), 296.

<sup>104</sup> Hannah Arendt, *The Jew as Pariah: Jewish Identity and Politics in the Modern Age* (New York: Grove Press, 1978), 90.

<sup>105</sup> Arendt, *The Origins of Totalitarianism*, 297.

<sup>106</sup> Bernstein, *Hannah Arendt and the Jewish Question*, 84.

All colours depend on light. Light therefore ought previously to be examined, and with it, its opposite, darkness.

Mere light is too common a thing to make a strong impression on the mind, and without a strong impression nothing can be sublime. But such a light as that of the sun, immediately exerted on the eye, as it overpowers the sense, is a very great idea.

A quick transition from light to darkness, or from darkness to light, has yet a greater effect.

Extreme light, by overcoming the organs of sight, obliterates all objects, so as to resemble darkness. After looking for some time at the sun, two black spots, the impression which it leaves, seem to dance before our eyes. Thus are two ideas as opposite as can be imagined reconciled in the extremes of both; and both in their opposite nature brought to concur in producing the sublime.<sup>107</sup>

In these extremes that are beyond human vision, he locates the presence of the other extreme. He illustrates a common ground of their opposite nature and ascribes a source for the sublime. However, built into Burke's description of the sublime, like Sontag's description of sight, is a spatial distance.<sup>108</sup> You can remove yourself from the same map. Otherwise it is simply terrible rather than sublime. Sight and the sublime can both be turned off. Sublime's pleasure derives from initial terror and subsequent reassurance at a safe distance.<sup>109</sup> *A Philosophical Enquiry into the Sublime and the Beautiful* is proving useful in how it tries to pin down a kind of appearance, the sublime and the beautiful, in such an elemental way. Using a text from the time of Enlightenment, when maps were regarded as 'quantitative surveys and inventories', is a subversive approach for considering a text in connection with mappings. Burke's text, which has achieved longevity not because of factual accuracy but because of the poetic nature of the prose, offers a vehicle in accessing the three landscapes, a way of drifting across them in a different light. Corner discusses 'Drift' as one of his four listed techniques in practices of mapping; drift, layering, game-board and rhizome. He refers to De Certeau's *The Practice of Everyday Life* (1980) in saying, '... drift discloses hidden topographies within ruling, dominant structures in an attempt to re-territorialize seemingly repressed or spent ground.'<sup>110</sup> Burke, as does Arendt, also uses the 'objective correlative' of the light/dark spectrum in his analysis of appearances. The first mention of this device is attributed to the romantic painter, Washington Allston and also used by TS Eliot. The 'objective correlative' is a literary device that uses external surroundings, originally landscapes, to express emotion. In this case, the constructed appearance of the Divis landscape works as a place that people can enter into — whether physically or through imagination — to calibrate their own emotions rather than ascribing the unwritable.

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<sup>107</sup> Edmund Burke, *A Philosophical Enquiry into the Sublime and Beautiful*, first published 1757 (London: Routledge Classics, 2008), 79-80.

<sup>108</sup> Sontag, *Regarding the Pain of Others*, 118.

<sup>109</sup> Hill, *Weather Architecture*, 124.

<sup>110</sup> Cosgrove, *Mappings*, 235.

As a child, our world was bombarded with images being transmitted from Northern Ireland. As Sontag states, 'a photograph has only one language and is destined potentially for all'.<sup>111</sup> The extent of the trouble was all pervasive, you grew up with the transmission of images that in our minds encapsulated the entirety of Northern Ireland. Sontag speaks of this misconception using the example of the first president of the International Committee of the Red Cross, Gustave Moynier. In 1899, he stated that one knew what was happening everyday throughout the whole world because of the emergence of war photography. Sontag uses this obvious exaggeration from history to illustrate a present day, less obvious exaggeration. She talks of the slippage between that of what is called 'the world' in news parlance — 'both geographically and thematically' a very small place — compared to the actual world. Also, what is worth knowing about the 'world' from within news parlance, 'is expected to be transmitted tersely and emphatically.'<sup>112</sup> The traverse footage is not presented with captions, despite Sontag saying that one day everything will eventually need captions, when the particular gives way to the general because of the passage of time. Even though these films are about bolstering a peace-process for the future, they record an everyday, a credit to where the peace-process currently is, not a news flash, but experiences that do not lend themselves to captions. The work captures new possible movements on the workings of newly configured boundaries, that gives added witness to the existence of a peace-process, proof of its presence. Instead the traverse footage is about imaging the space of a peace-process. To borrow from the stage-set designer Adolphe Appia, 'Light is to space what sounds are to time'.<sup>113</sup> Braidotti speaks positively of the propelling nature of such 'affirmative visions';

A prophetic or visionary dimension is necessary in order to secure an affirmative hold over the present as the launching pad for sustainable becoming or qualitative transformations. The future is the virtual unfolding of the affirmative aspect of the present, which honors our obligations to the generations to come.<sup>114</sup>

On a first screening, the lack of people in the films was queried as conveying a lack of recognition for the very present local activism.<sup>115</sup> Perhaps an illegibility was felt because of an audience's innate scepticism in how beauty is often paralleled with obfuscation, or perhaps they wrongly expected me to incite the usual 'evidentiary punch' of image-making during conflict, which according to Sontag does have certain expectations: 'For the photography of atrocity, people want the weight of witnessing without the taint of artistry, which is equated with insincerity or mere contrivance.'<sup>116</sup> The thesis is not about imagining how it must have been for those whose everyday was caught in the middle of the conflict's atrocities. That is impossible and not the point of the thesis. The body was very much a site of protest during The Troubles

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<sup>111</sup> Sontag, *Regarding the Pain of Others*, 18.

<sup>112</sup> *Ibid.*, 20.

<sup>113</sup> Banham, *The Cambridge Guide to Theatre*, 1028.

<sup>114</sup> Braidotti, *Nomadic Theory*, 237.

<sup>115</sup> Screenings: *Up-Grade Presentation*, Bartlett School of Architecture, UCL, October 11, 2011; *PhD Research Projects 2014 Conference and Exhibition*, Bartlett School of Architecture, UCL, February 25, 2014; *Elemental Exhibition*, Shop-Front Venue, Fumbally Exchange, 5 Dame Lane, Dublin, January 19-30, 2015; *Film and Architecture* event organised by doctoral candidates, Bartlett School of Architecture, UCL, 25 February 2015; Individual Screenings.

<sup>116</sup> Sontag, *Regarding the Pain of Others*, 26.

where prisoners, during the hunger strikes availed of the emaciated human body as a far-reaching exhibit. The practice holds traces from Colonial Times, when there was a demand by the 'colonising' audience for that of the exotic or 'colonised' human being. However, hunger is a common understanding among all human beings and the exposure had limited effectiveness for the prisoners. The hunger strike of March 1, 1981, began on the fifth anniversary of the ending of the special category status — sometimes referred to 'criminalisation', when prisoners no longer held political status. Just over a month later the leader of the hunger strike, Bobby Sands, was elected to Westminster as a Member of Parliament for the constituency. Margaret Thatcher, then British Prime Minister, stated: 'We are not prepared to consider special category status for certain groups of people serving sentences for crime. Crime is crime is crime, it is not political..' and refused to meet with Members of the Irish Parliament.<sup>117</sup> The fear of blurring distinctions — a trait of transitional justice — on both parts had catastrophic effects on communities leading to a surge in rioting and a tenth hunger striker dying before the strike officially ended on October 3, 1981. Roy Hattersley, on humanitarian grounds, did want Thatcher to define 'strength' in a different way than not backing down on any of the conditions sought by the hunger strikers such as 'prisoner of war' status.<sup>118</sup> Instead, Bobby Sands did die and did become icon material for IRA violence. This example conveys the exhaustion wrought on the human body during The Troubles. Arendt claims that this is inevitable if there is no 'framework of a people';

For only within the framework of a people can a man live as a man among men, without exhausting himself. And only when a people lives and functions in consort with other peoples can it contribute to the establishment upon earth of a commonly conditioned and commonly controlled humanity.<sup>119</sup>

This is one of the reasons why the films of the peace-process infrastructure are devoid of individuals. Instead the emphasis is placed on the stability of frameworks. Although possibly at first perceived as natural — devoid of people — the experience of these chosen landscapes emanate from man-made frameworks, rather than populating sites within their terrestrial boundary, the purpose is to draw affinities from an international catchment.

Once mentioned in the constitution, the Diaspora community is at once acknowledged and empowered to affect those involved in the peace-process. The dispersion of those with a 'special affinity' create a 'system of centreless but constant surveillance and manipulation, which pitches the centre against the many peripheries in a complex logic that operates not only between the geopolitical blocks but also within them.'<sup>120</sup> Both the US and the EU worked from vantage points offering influential leverage — such as expert US mediators who gave their time or the European environmental regulations which had the effect of 'softening the contours of

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<sup>117</sup> "CAIN."

<sup>118</sup> "Podcasts – Page 2 – The Dublin Festival of History."

<sup>119</sup> Arendt, *The Jew as Pariah*, 90.

<sup>120</sup> Braidotti, *Nomadic Theory*, 247.

contested sovereignty' (O'Huiginn) — to move the Northern Ireland peace-process from a stalemate position. However, these actions garnered from such 'Archimedean Points' — places to cast a critical eye from — were put in place not as though they were outside of the problem but instead sharing the same map, connected to the landscape, thereby avoiding one of the Arendtian causes of world-alienation;

Without actually standing where Archimedes wished to stand (*dos moi pou sto*), still bound to the earth through the human condition, we have found a way to act on the earth and within terrestrial nature as though **we dispose of it from outside**, from the Archimedean point. And even at the risk of endangering the natural life process we expose the earth to universal, cosmic forces alien to nature's household.<sup>121</sup>

(my emphasis)

In this work on peace-process infrastructure, 'special affinity' requires a re-grouping, to be affective. The chosen sites work as cultural vectors contributing to the repository of 'special affinity', whether it is the dream-like ancestral connection to the landscape from across the Atlantic Ocean or through the regulatory environmental bodies' connection to the landscape of the EU, both worked together at 'scrambling the old metaphysical master code and loosening its power over the constitution of subjectivity'.<sup>122</sup>

In this chapter, I have analysed various appearances of Divis Mountain within the Belfast Hills. By constructing another appearance — by way of the Divis traverse — I subverted my position as voyeur to eventual participant by locating myself within the same map. This practice of occupation was only made possible because of a change in point of view — what was once a former dark/blind spot was restored to public use. The intention of the new representation is to interrupt what people have become accustomed to imagining when they hear of Northern Ireland. The peace-process is propelled towards a stronger trajectory by way of showing the utility of images that do not shock and repel the viewer but instead work to create a broader audience. As Braidotti states: 'Established mental habits, images, and terminology railroad us back toward established ways of thinking about ourselves.'<sup>123</sup> Replacing the straight-jacketing of divisive ideologies with what Braidotti calls, 'stimulating the social imaginary of global cultures' creates a transformative space that fosters a 'flexible citizenship' of global responsibility.<sup>124</sup> This process present in the landscape of Divis demonstrates that 'the classical model that links citizenship to belonging to a territory, an ethnicity, and a nation-state and opposes it to a condition of statelessness is no longer adequate'.<sup>125</sup> The films do not displace these images of The Troubles — the interface walls, the coded gable ends of houses, the bomb shattered streets, the hunger strikers, carrying of the injured and the dead — but instead work by coruscating this barrage of images that were transmitted from Northern Ireland

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<sup>121</sup> Arendt, *The Human Condition*, 262.

<sup>122</sup> Braidotti, *Nomadic Theory*, 221.

<sup>123</sup> *Ibid.*, 263.

<sup>124</sup> *Ibid.*, 261.

<sup>125</sup> *Ibid.*, 254.

during the protracted conflict and in turn strengthen a cultural 'special affinity'. The practice element of my work investigates the aesthetic of a peace-process landscape. If the films are described as beautiful, what register of beautiful can they be located in? And while taking account of that beyond the frame of the human eye's capability, where do they occupy? What can beauty offer a peace-process landscape? I would like to answer the resilient register of the beautiful, a beautiful with an activist sensibility that creates its own audience. After the three traverse chapters, chapter five, *Enquiring into the Sublime and Beautiful*, further explores this evocation of the picturesque and also works as a strategy for precision since there is now an obligation to situate the work within such an architectural canon.





### **Practice Interlude (July 30 – August 6, 2011)**

It takes approximately twelve minutes to cover two kilometres on the SEW — a new pace is set. I propped the camera on the prow of the hull. The actual meander of the waterway — the water's path of least physical resistance — became the panning mechanism, which in turn constituted the frame of my gaze. The navigation of the waterway is broken into three movements amongst the drumlin landscape of Northern Ireland — up (where water is flooding into the canal chamber), down (where water is draining out of canal chamber), and the meander (reaches between chambers). The green flash within the meander movement, happens because of remedial kit not being able to cope with the differences in light or perhaps to illustrate Plato's cave allegory on the dialectical relationship between light and sight: you need light to see, but there is also blinding light. To belong within the spectrum of visibility, this peace-process landscape depends on a discourse between light and sight. The tripod accidentally toppled into the water. Quickly, I pulled on my wetsuit and jumped overboard, releasing me from the strictures of the man-made route. The visibility underwater was extremely poor because of the dissolved peat tannins from the surrounding boglands, however the water in this stretch of canal was shallow enough, and the tripod large enough, to feel for the lost device. Although the camera was destroyed on day-five of the SEW traverse, August 4, 2011, the footage was recovered — the 'black-out' is captured on film in real-time.

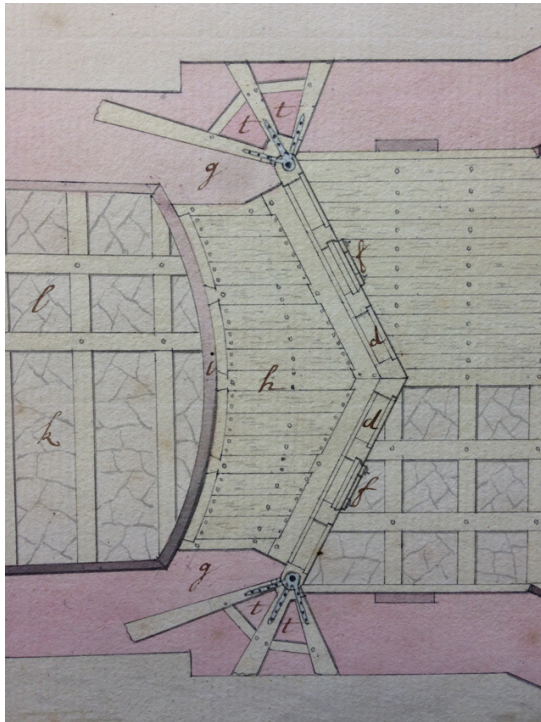


## Chapter Three

### Splicing the Natural and the Unnatural: Shannon-Erne Waterway Reappears

#### Prelude: Play of the everyday<sup>1</sup>

On my daily journey from Rathmines into the city centre of Dublin I cross over the Grand Canal at Portobello, a place sharing the same namesake as Portobello Road in London. Both 'portobellos' were named to commemorate the 1739 British victory over the Spanish when it came to a strategic outpost — Portobelo — along the Caribbean coast of Panama and near that other well-known human edifice, the Panama Canal. On reaching the Grand Canal in Dublin, I have the choice to cross the hump-backed bridge named after the Director of the Grand Canal Company, La Touche, along with the hoards of cyclists, buses, cars, vans, trucks or to hop over the low wall from where I can then cross the waterway over the chevron-shaped foot bridge balancing from the mitred oak gates — an angle associated with the tip of Leonardo Da Vinci's quill because of his pioneering 1497 sketch of the significantly improved lock gate for San Marco Lock in Milan.<sup>2</sup> The double-leaf, mitred gates work with the pressure of the water to create a better seal against the flow of water and unlike earlier 'portcullis gates', on opening one is not pitted against gravity.



3.1 Richard Castle, Architect, *Lock Gate Detail* c 1730

<sup>1</sup> The 'prelude' beginning this chapter holds a commonality with the preface in the sense that it serves to set forth the meaning of something. In contrast to the preface, however, and in keeping with the thesis methodology, the present tense of the prelude encapsulates the play of the everyday, an 'out and about' aspect from where associations are drawn and offers up a 'tuning-in' or a 'warming-up' for the topics covered within this chapter.

<sup>2</sup> I visited the *Leonardo da Vinci — Ten Drawings from the Royal Collection* exhibition at the National Gallery of Ireland, May 21, 2016. The drawing described here (Codex atlanticus, f.656a-r. Milan, Biblioteca Ambrosiana) is full of details for the mitred gate. "Leonardo's Canal Gate," accessed October 6, 2016, <http://civil.lindahall.org/mitergate.shtml>.

The enduring nature of the invention and its universal deployment — from Panama Canal, to Grand Canal, to Shannon-erne Waterway — is surely linked to its taking account of nature's existing forces. The particular lock I cross on a daily basis is Lock Seven on the Grand Canal, that is seven locks before the final lock to the Irish Sea. That moment while balanced over the lock chamber of cut stone, where the city's din is somewhat shrouded out by the gushing water below, is an Edmund Burke moment, when direct emotional engagement is forged and my mind returns to the Shannon-erne Waterway traverse that I undertook as part of this thesis.

The Shannon-erne Waterway was one chink in connecting Belfast to the Atlantic Ocean, while the Grand Canal connected Dublin to the Atlantic Ocean. Both waterways were conceived of as through-ways stemming back to the 1715 Act.<sup>3</sup> On hopping off the double-plank, the building directly in front of you is the company hotel built in the early 1800's, now trading in another by-product of colonialism in the form of an English language school. Ten minutes later I am sitting at my desk writing this thesis in the current premises of the 'Fumbally Exchange', occupying what was Hely Printworks on Dame Lane, in fiction the workplace of Leopold Bloom. Where I sit in this 1906 building rests on the volume-creating capacity of the Hennebique reinforced concrete frame, 'used reputedly for the first time in Dublin.'<sup>4</sup>

The term 'Splicing' used in the title of this chapter stems from nautical terminology as in the following 1627 quote: 'splicing is so to let one ropes end into another they shall be as firme as if they were but one rope.'<sup>5</sup> In architectural practice, I come across the verb 'to splice' as a conservationist term in the context of window restoration. Where a bottom-rail of a sash window has rotted beyond repair, best practice is to 'splice' in a new section of timber in similar grain rather than replacing the window in full which effects the character of the entire building or terrace and is often made of inferior quality timber making for more regular restoration requirements. The action of splicing allows for minimal obsolescence, an intentionally invisible crutch to extend the life-span and working of the original window.

The initial life-span of the Shannon-erne Waterway Navigation was short-lived, coming to a halt soon after its initial construction. In 1882, an appointed commission whose purpose was to investigate the state of the link navigation between the North and South waterway system, was told that maintenance of the canal had ceased in 1865 as there was no traffic, hence no tolls to pay for works.<sup>6</sup> This was due to a combination of ill-thought out short-cuts taken in its construction, for instance, scrimping on the dimensions of the locks resulted in the obstruction of certain traffic, and the summit level was insufficient for navigation. Ultimately, however, it was the railways that obliterated the canal's original purpose, (or liberated the canals from their original purpose.) From the outset, it was a folly of anachronism — literally a mistake in chronology. In its short life span of nine years as a working waterway, only eight

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<sup>3</sup> The 1715 Act concerning waterways — Draining and Improving the Bogs — 2 Geo. 1 c. 12 (Twelfth Act passed during the session that started and finished in the second year of the reign of George I. Mentioned in Ruth Delany, *Ireland's Inland Waterways: Celebrating 300 Years* (Belfast: Appletree Press, 2005), 74.

<sup>4</sup> Christine Casey, *Dublin: The City Within the Grand and Royal Canals and the Circular Road with the Phoenix Park* (Connecticut: Yale University Press, 2005), 415.

<sup>5</sup> "Splice, N.," *OED Online* (Oxford: Oxford University Press), accessed January 29, 2016, <http://www.oed.com.libproxy.ucl.ac.uk/view/Entry/187176>.

<sup>6</sup> Ruth Delany, *The Canals of the South of Ireland* (Exeter: David & Charles, 1966), 161.

boats were officially recorded, and as a kind of foreshadowing of its reconstruction all except one were privately-owned pleasure boats.<sup>7</sup> In spite of this it was the durability of the cut-stone structures such as the locks, quays, bridges and harbours from its first existence (1860-1870) that warranted the waterway's reconstruction in 1994 — or as is often said, a new waterway but in the same place as the original.

This chapter examines the dynamic between the natural and the unnatural, one of 'the polarities through which our cosmology is arranged', in connection with the Shannon-Erne Waterway.<sup>8</sup> It asks how this relationship — which is often considered binary — begins to blur or shift depending on the waterway's political standing from an infrastructure of extraction to one of peace-process. In looking at the traverse footage of the SEW (taken between July 31 and August 06, 2011), there was an untouched, suspiciously serene quality that led me to investigate this tension between the natural and the unnatural. This exploration considers the finances, medium of building, social and environmental backdrop, and the representation of construction both during the initial building of the waterway in 1842-59 and its 1994 reincarnation. The chapter also explores what is ultimately, a world-sanctioned means of cultivating the picturesque — the justification of a global funding effort to return 'beautiful' scenery.

Unusually, the canal requires two takes of time, approximately 145 years apart in very different political circumstances, to contextualise the construction of an almost identical creation. Infrastructure — and in the case of this thesis, the physical infrastructure of the traverse — commands the point of contact of where connections between us and the world occur. Watercourses exist in 'relative space' that is space which exists to overcome the friction of distance for the movement of people, goods, services and information, therefore they meander through neighbourhoods interacting on an individual level.<sup>9</sup> On the other hand, the construction of these watercourses require coordination from an urban and landscape vantage point that can enable the gleaning of ground through ROWs (rights of way), and CPOs (compulsory purchase orders). The inland waterways span a comprehensive timeline for analyzing the signs and cadences of citizenship, from the concretization of the colonial nation-building days, to their degradation under nationalism, to the present day's political harnessing. To ensure that default definitions of a word such as 'infrastructure' do not delimit investigation of this comprehensive timeline, I momentarily switch to what I feel is a more all-encompassing neologism for this chapter, that is a 'Peace-Process Picturesque' rather than a 'Peace-Process Infrastructure'. I am using the term 'picturesque' in order to bring on board concepts that have arisen out of experiencing the physical infrastructure of the traverse methodology, such as 'utility of the beautiful' and to further a conversation with a protagonist of this thesis — Edmund Burke.

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<sup>7</sup> Ibid., 160.

<sup>8</sup> Adrian Forty, *Concrete and Culture: A Material History* (London: Reaktion Books, 2012), 11.

<sup>9</sup> David Harvey et al., *Social Justice and the City* (Athens: University of Georgia Press, 2009), 13.

At the time of structuring this chapter, I also read Victoria Perry's 2009 PhD thesis entitled *Slavery, Sugar and the Sublime*, which served as a constant reminder to ask: what does the picturesque eclipse in its wake?<sup>10</sup> Although, from the outset Perry offers an explanation as to why she leaves out Ireland, the below quote gives me reason to hold her work close to this text. The brackets are hers:

(I have, however, excluded Ireland, even though there are strong connections with the Caribbean, because of the complexities of eighteenth century Ireland also being a British colony itself.)<sup>11</sup>

Perry's work centres on the period of time around the first building of the canal, thereby offering up a context of empire. Finally in this chapter, I further develop a discussion, touched upon in the introductory chapter, on dialogical thinking in relation to Hannah Arendt and Judith Butler in exploring the social and environmental background of both builds.

The geographical context of the waterways discussed in this chapter is established by the political partition line of 1921 which is weighted on either end by two large bodies of water, Lough Foyle and Carlingford Lough. This chapter centres on the Shannon-Erne as that is where the traverse was taken. I begin in the 1700's — the beginning of canal building in Ireland — with a short discussion on the Newry Canal, that enters into Carlingford Lough at the east end of the border, and end with a brief discussion covering a recent dilemma centring on Lough Foyle at the north end of the border.

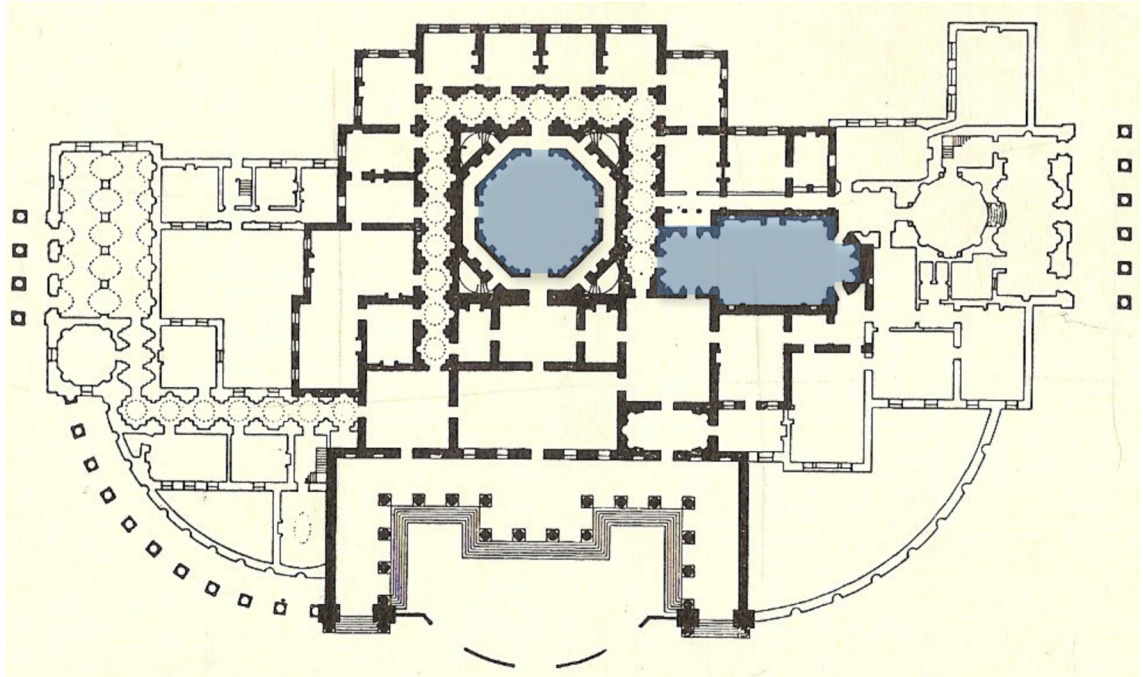
### **A Room for Delay — Canal Beginnings:**

Edward Lovett Pearce (1699-1733) held the role of Surveyor General of Ireland 1730-33, a role that made one responsible for realising civic works. During this time he was also the architect appointed to design the first purpose-built, bicameral (two-chamber) parliament sited on College Green opposite the Front Arch of Trinity (building commenced in February 1729). The physical two-chamber building, with a House of Commons and House of Lords, manifested a basic political theory of representation and deciding on legislation — **the double take, or a thinking again**. During the late 1700's a number of significant events happened — the American War of Independence in 1775-1784 (the first time Britain lost a colony), the French Revolution (1789-1799), and the bloody Irish Rebellion of 1798, aided by the French — giving the impetus for Westminster to retract parliamentary power from the Island of Ireland for security reasons.

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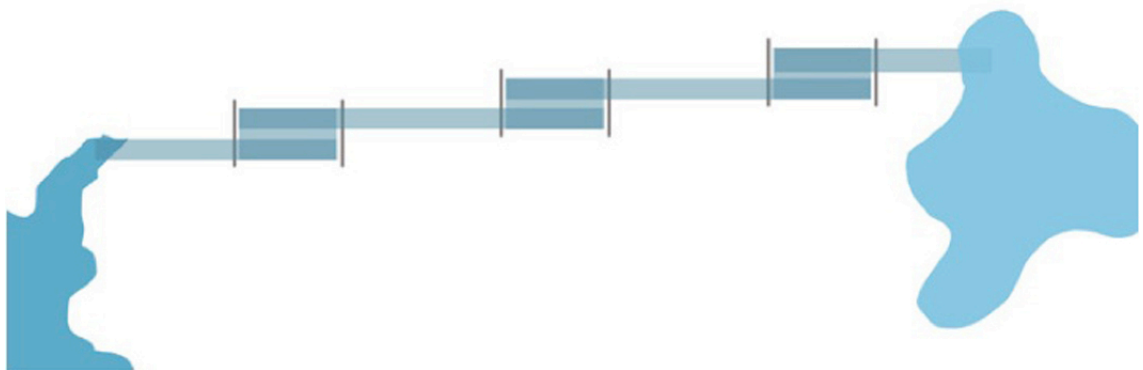
<sup>10</sup> Victoria Jane. Perry, "Slavery, Sugar and the Sublime. / Victoria Jane Perry."

<sup>11</sup> Ibid., 22.



3.2 Bernard Scale, *Plan of the Parliament House*. Pearce's work in black, c 1767, colour shading of the Octagonal House of Commons and House of Lords is the author's

After the 1800 Act of Union, the 'bicameral edifice' was sold with the stipulation that any physical evidence of parliament in either chamber had to be removed in fear that the physical manifestation of the parliament could become a contributory factor in striking up a revolt for the return of a free parliament. The viewing balcony — centrally located in the building within the originally domed and octagonal House of Commons, that could reportedly carry up to 800 people — was removed. Today it is only possible to visit the House of Lords as the House of Commons has been completely destroyed by fire and reconfiguring of space. In the present-day Irish legislature, the second chamber / upper house / or senate can only delay laws rather than veto them. Despite a substantial financial saving being advertised, and being heavily backed by the government, the Irish people unexpectedly voted **not** to abolish the Senate (Seanad Éireann) Chamber in October 2013. As it turned out, rather than viewing the Senate as an antiquated limb of the legislature with unsuitable aristocratic connotations for a Republic, the people of Ireland placed a value on this space for delay and discussion.



3.3 Author, *Canal Chamber — A Room for Delay, Double Take, Thinking Again* 2016

The lock chamber is another space of delay that ultimately helps one along a more direct route. While navigating the Shannon-Erne Waterway I was pleased to see a boat coming towards us when nearing a lock, meaning the gates were in our favour and we could enter the chamber on approach, rather than be delayed for water levels to recalibrate themselves to suit our desired route. The physical purpose of a lock chamber is to enable ascending and descending, negotiating levels between reaches, overcoming topography to connect one water catchment with another. As a sectional drawing a canal reads as giant steps, simple rectangles of varying stretches in the landscape. However a canal's complexity, success and failure depended on multiple factors: existing ground conditions, the chosen route, funding mechanisms, political machinations, labour force, canal design and construction, connections to the sea, competition with road and railway, draught capacity, technology and size of the fleet, maintenance plans. And even if all of these factors are considered at certain points along the canal journey, the canal is only as strong as the weakest link between source and destination. In turn, unreliability of journey-time effected the tonnage of cargo carried and ultimately reduced the tolls collected, meaning maintenance was unviable which in turn exacerbated the issue of unreliability. Needless to say, canal construction was fraught with difficulties. Ruth Delany, who has made the waterways of Ireland her particular study, covers such calamities in detail in her book entitled *Ireland's Inland Waterways, Celebrating 300 Years* (1993).

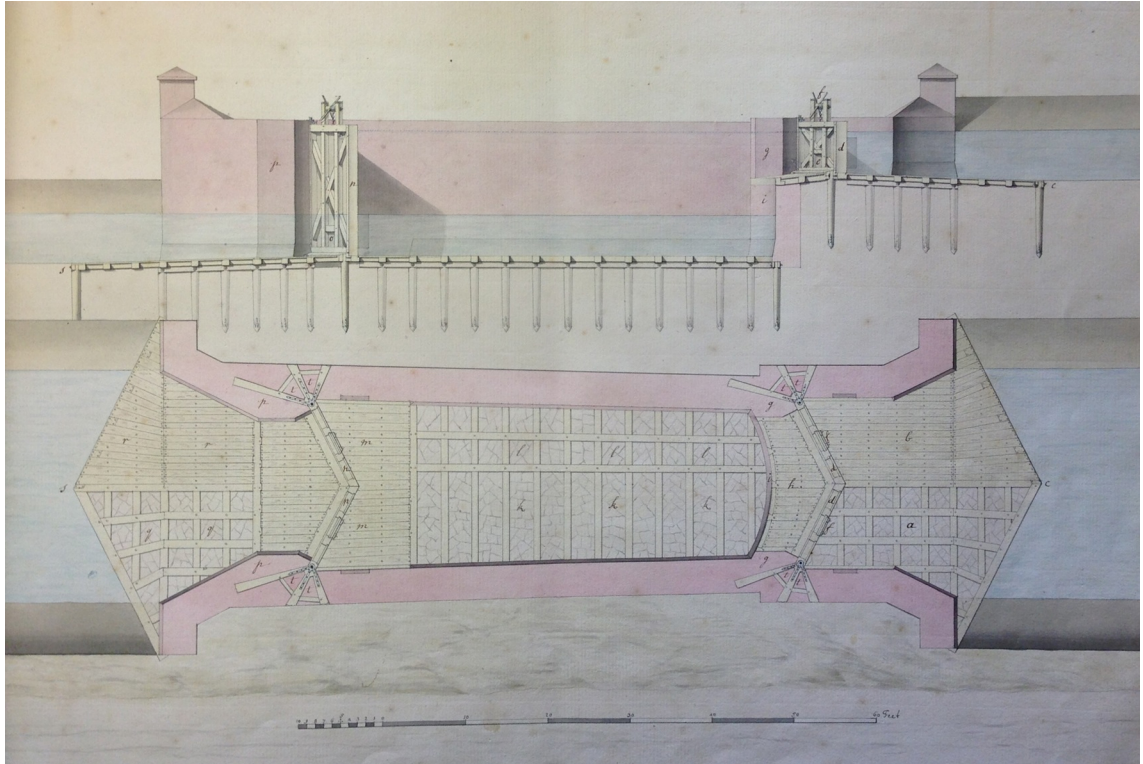
Since Edward Lovett Pearce was otherwise occupied with his bicameral (double-chamber) edifice, it was his assistant, Richard Castle/Cassels, that was put to work designing the fourteen-chamber route of the Newry Canal which enters the sea at Carlingford Lough.<sup>12</sup> As it turned out, it was also Richard Castle that designed Leinster House, the seat of our present day parliament, although originally designed as a town house. In *'An essay on artificial navigation by Richard Castle written in connection with the construction of the Newry canal, illustrated c. 1730'* there is a plan and section drawing of the lock chamber.<sup>13</sup>

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<sup>12</sup> Delany, *Ireland's Inland Waterways*, 21.

<sup>13</sup> Richard Castle, "An Essay on Artificial Navigation by Richard Castle Written in Connection with the Construction of the Newry Canal. Illustrated, C. 1730.," National Library of Ireland Archive.





3.4 Richard Castle (Architect), *The Plan and Profile of a lock*. c.1730

The locks were constructed with brick and deal plank floors, designed like rooms for air rather than water where tolls from tonnage of linen, butter, grain, coal, mattered. The first cargo to be carried by a canal in Ireland happened in 1742 along the Newry Canal but by 1800 the lock chambers of Richard Castle began to give way to the volumes of water. Although these were subsequently fully restored, it was a constant battle to keep nature at bay and to cater for technological advancement in order for Newry to remain a ‘first port of call’. The gathering of mud below the sea lock effected the viable draft of vessels, which were becoming bigger with the development of steam ships, and the inadequate size of the ship canal to the sea began to restrict its flow, meaning that Belfast began to absorb trade.<sup>14</sup> After yet another iteration of the Newry Canal was mired with delays, ownership was controversially transferred to the Marquis of Downshire in 1829. In spite of a guaranteed investment over time by the Marquis, the Directors General thought it wholly incorrect ‘that works which had been constructed entirely at public expense should be handed over to a private company’.<sup>15</sup>

The canals were conceived as a public project. Adam Smith published *An Inquiry Into the Nature and Causes of the Wealth of Nations* in 1776, about thirty years after the maiden cargo of the Newry Canal. In his opus he writes that ‘publick works’ were ‘the third and last duty of the sovereign or commonwealth’ coming after ‘defence and justice’. The obligation comprises of;

erecting and **maintaining** those publick institutions and those public works, which, though they may be in the highest degree advantageous to a great society, are,

<sup>14</sup> Delany, *Ireland's Inland Waterways*, 26.

<sup>15</sup> *Ibid.*

however, of such a nature, that the profit could never repay the expense to any individual or small number of individuals, and which it, therefore, cannot be expected that an individual or small number of individuals should erect or maintain.<sup>16</sup> (my emphasis)

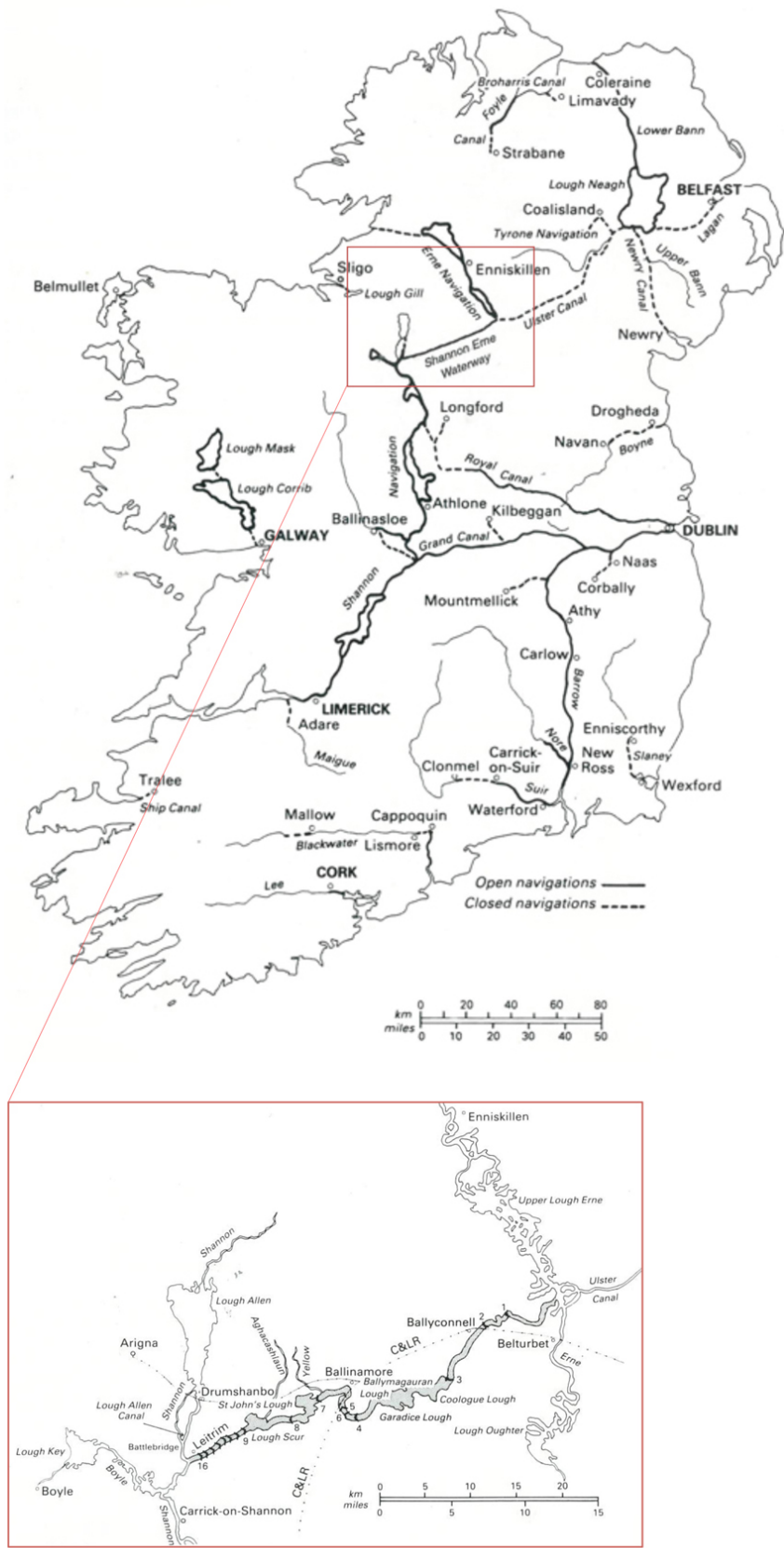
In his book, *Public Works, Infrastructure, Irish Modernism, and the Postcolonial* (2010), English professor Michael Rubenstein takes this quote to further explain Smith's positioning of public works. He writes that Smith 'assumes a domain within the system of capitalism that is at once outside of capitalism, (public works are in his conception beyond the profit motive because they cannot, strictly speaking, realize a profit, except perhaps a profit on so grand a social scale, and in so unquantifiable a way, that it could no longer be called a profit in any capitalist sense).'<sup>17</sup>

As Smith anticipated, canal maintenance in the hands of a private company was not sustained and with great competition from the railways the Newry Canal gradually closed in 1949. In the present day, the canal is portrayed as a hesitant dotted line on the waterways map, however it should not be perceived as obsolete. Cycling and walk ways abound with undisturbed wildlife. As will be later discussed, the canal's present day reincarnation was made possible by financial instruments that are neither inside or completely outside the domain of capitalism. Strikingly, the funding pitch that accompanied the SEW for the 1994 build deployed rhetoric that intermingles Adam Smith's categories of 'defence, justice and publick work' and suggests the word 'profit' is insufficient to describe social benefit or the 'unquantifiable' in Rubenstein's words. The films are an exploration of this 'unquantifiable'.

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<sup>16</sup> Adam Smith, R. H. Campbell, and A. S. Skinner, *An Inquiry Into the Nature and Causes of the Wealth of Nations* (Chicago: Liberty Fund, 1981), 723.

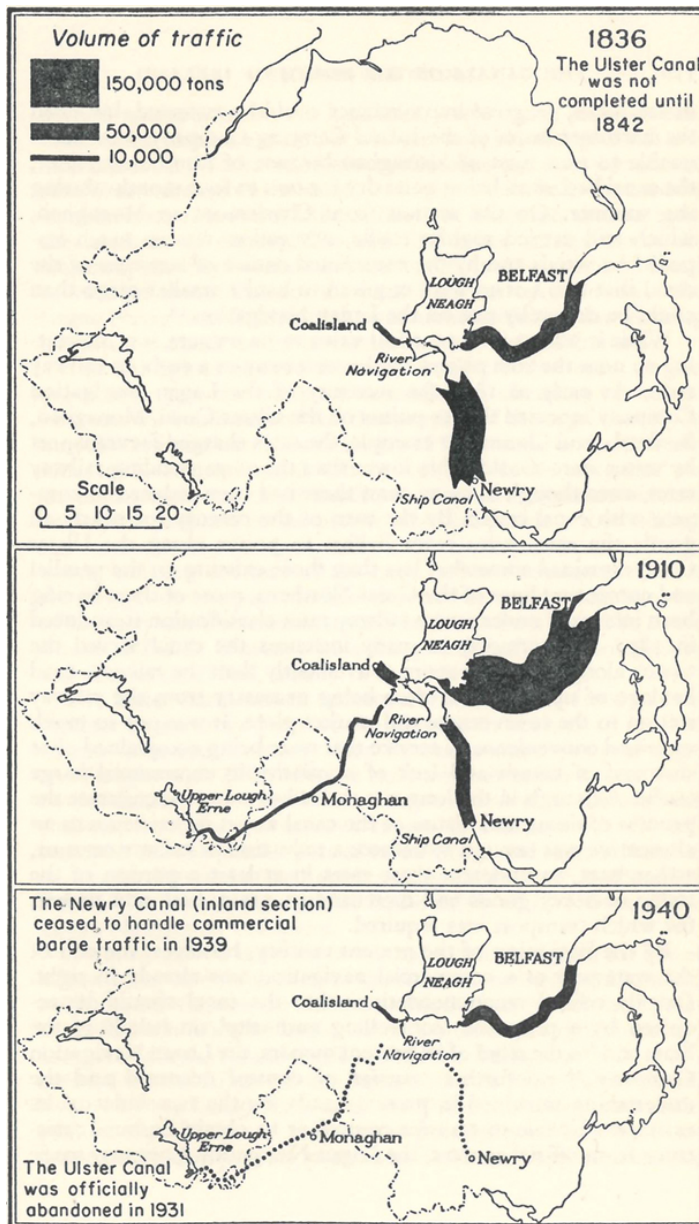
<sup>17</sup> Michael Rubenstein, *Public Works: Infrastructure, Irish Modernism, and the Postcolonial* (Notre Dame, Indiana: University of Notre Dame Press, 2010), 4.



3.5 Ireland's Inland Waterways, compiled by author to locate Shannon Erne Waterway. Drawings are from Ruth Delany's 2004 edition of *Ireland's Inland Waterways, Celebrating 300 Years*.

### Join by Picturesque Stitches: Shannon-Erne Waterway (SEW) Reappears

In 1843 the Ulster Canal Company, which ran the neighbouring canal stretch, having completed their arm of navigation the previous year, approached the Board of Public Works asking them to extend the remit of their survey of the Ballinamore to Ballyconnell Canal beyond that of drainage to include navigation, therefore providing a route through from Belfast to Limerick at the mouth of the Shannon.<sup>18</sup> This request was the first step of the inevitable domino effect, as it enlarged the catchment for the cities by improving the original purpose of waterways — a directional vector carrying resources from their excavation to their end-use, which means bringing the greatest amount of materials into contact with the biggest population possible whereby increasing profits made by the trustees of the Ulster Canal Company.

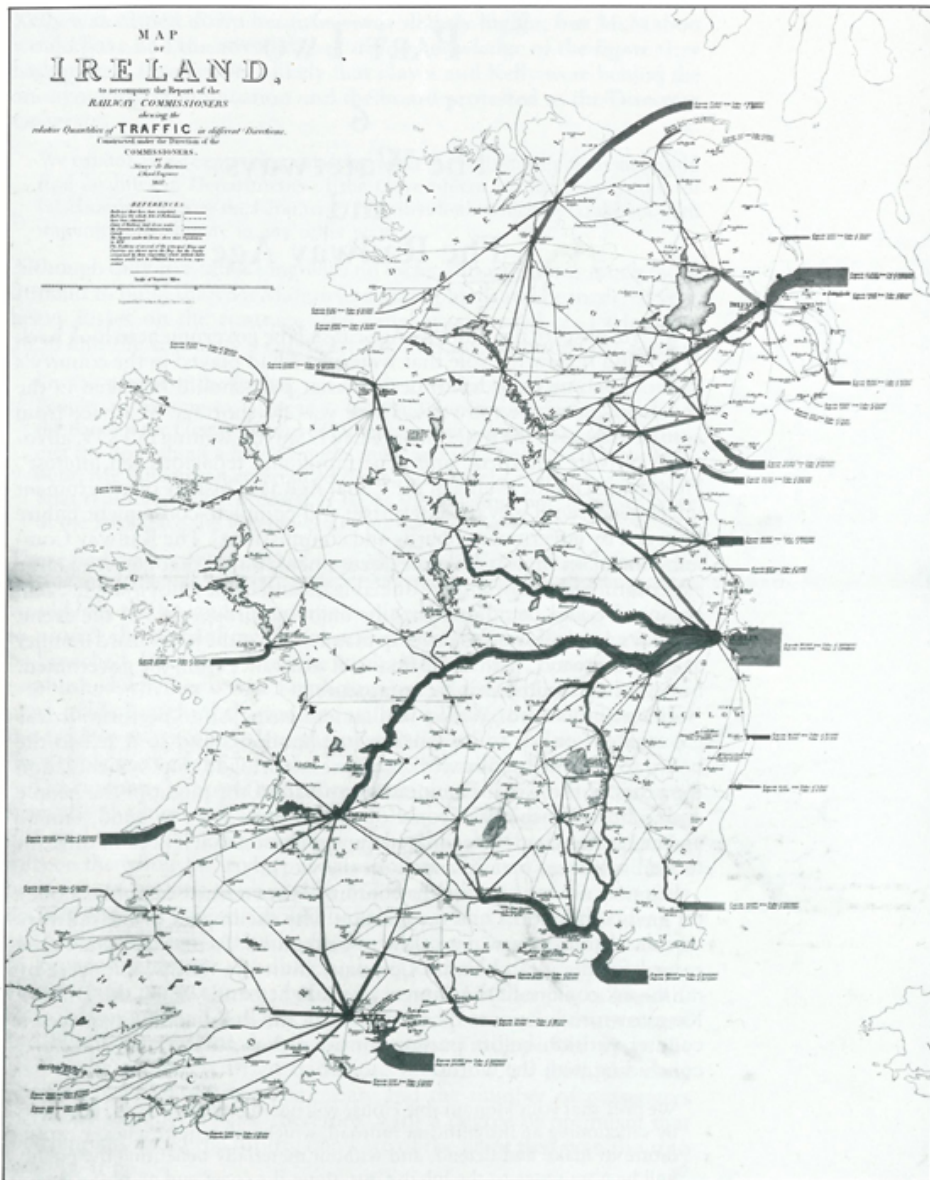


3.6 Flow-line diagram illustrating traffic on four of Ulster's principal canals. (W.A. McCutcheon, *The Canals of the North of Ireland*, 1965)

<sup>18</sup> Delany, *The Canals of the South of Ireland*, 160.



This flow-Line diagram illustrating traffic on four of Ulster's principle canals is indicative of this mid-nineteenth century purpose — the key equating volume with tonnage.<sup>19</sup> Growth of these physical connections in the form of canals and railways emanated from, and then in time, receded back towards the cities.



3.7 A flowline map of Ireland prepared for the Railway Commissioners in 1837 to illustrate inland transport density at that time. Source: *Ireland's Inland Waterways, Celebrating 300 Years*.

Rather than global flows as is evident in this drawing showing the capacity and density of vessel traffic in tonnage, heaviest around the perimeter of the Island, this 1994 SEW public work was to generate activity within the Island, and was thus conceived differently to the through ways of the 1700s and 1800s. It is currently the more remote stretch of waterway completely detached from the city of Belfast, the SEW, which is spurring on the reconstruction

<sup>19</sup> W. A. McCutcheon, *The Canals of the North of Ireland* (Exeter: David & Charles, 1965), 115.

of the Ulster Canal (stretch between Upper Lough Erne and Lough Neagh). In fact, rather than demonstrating interconnectivity with populated areas, it is precisely this illusion of remoteness with the SEW that is promoted to the European market. Despite the diagram's 'Flow-line' name (3.6), it is definitely a product of its time (1965), in how the chosen six-county cropping edits out the SEW completely despite being a connector into Upper Lough Erne, Northern Ireland, from the River Shannon.

The sixty-three kilometre or thirty-nine miles of the SEW passes through three states or three reaches;

- Leitrim Reach: (Locks 16-8) This consists of the conversion of the Leitrim River, which adjoins the Shannon, into a still water canal. This is the steepest section of the waterway, as within the space of 5.6 km, a vessel climbs 24m.
- Summit Reach: A channel excavates 7.6 km of the amoebic outline of Lough Scur to Lough Marrave. This is the pivotal altitude, the highest point of the arch between two watersheds, the Shannon in the South and the Erne in the North.
- Woodford Reach: (Locks 8-1, interestingly the lock numbers begin from the North and work towards the Shannon/ Atlantic ocean) The Woodford Reach consists of a gentle descent of 21 metres to Upper Lough Erne over a distance of 49.3 km. The last ten kilometres, or the first ten depending on your direction, conflate with the 1921 international boundary between the North and South. (This is only true for the second incarnation, since the Act of Union 1800 united all of Ireland under the crown during the first construction.)

The SEW was earmarked as a politically expedient 'Flagship' project — yet another nautical term, as the main vessel within the fleet was marked by flying the admiral's flag. The SEW was the tangible artefact of the peace-process taking heed of the 'circum-negotiation' neologism, coined by Harold H. Saunders, American Assistant Secretary of State for Near East Affairs 1978-81 and he was a Director of International affairs at the Kettering Foundation.<sup>20</sup> 'Circum-negotiation' is defined as 'the tasks apart from negotiation that have the purpose of beginning, sustaining, and nourishing a process by changing relationships and paving the way for negotiation or other peaceful steps to resolve conflict.'<sup>21</sup>

The SEW's crossing of the border and remoteness became an attribute when it came to securing funding for the project. Rather than a placing or ordering that puts the responsibility of a public work in third place, after defence and justice, the argument for the funding of the Shannon-Erne Waterway straddled all three for the sake of creating a border region between the Republic of Ireland and United Kingdom. This peace-process infrastructure was conceived

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<sup>20</sup> "Kettering Foundation," *Kettering Foundation*, accessed February 18, 2016, <https://www.kettering.org/> - researching what it takes for democracy to work as it should.

<sup>21</sup> Chester Crocker et al., "Herding cats: multiparty mediation in a complex world," *Journal of Third World Studies* 21, no. 1 (2004): 339–343 or originally found at Chester A. Crocker, Fen Osler Hampson, Pamela Aall, eds., *Herding Cats – Multiparty Mediation in a Complex World* (Washington DC: United States Institute of Peace, 1999), 8. Saunders went on to become a founding member of the 'Sustained Dialogue Institute', 'which helps people to transform conflictual relationships and design change processes around the world,' of which he remained a Board Chair until his death in March, 2016.

to generate growth within a peripheral area, creating employment and livelihoods in an area previously blighted by unemployment which was seen as a contributing factor to The Troubles. Before now, the 'undone' aspect of the ruined 'undone' canal not only represented what Amartya Sen calls 'The most immediate failure of the market mechanism' but the dormant canal worked as a reminder of remoteness and irrelevance.<sup>22</sup> It was evidence of being forgotten and showed disrespect for the hard graft of penalised ancestry that worked on the original construction. Before rebuilding, the SEW was an example of the negative impact of an abstract political border upon a harnessed natural resource.

The Shannon-Erne Waterway falls under the remit of the cross-border body Waterways Ireland — one of the six Implementation Bodies set up under the British Irish Agreement in 1999 — whose main focus is to 'manage and maintain the 1,000 km of navigation in our care to provide safe, open and accessible public recreational space.' Their vision is to 'provide compelling reasons for people to visit, live, work and play'.<sup>23</sup> For example in their 2014 Annual Report, one of the 'outputs' listed is the installation of 160m of floating moorings at Crom Castle on the Erne System. It is the building of such moorings that enabled my presence in the landscape. Waterways Ireland hold an all-Ireland remit.

The 1000 km reach and geographic spread of the navigational network and associated linear land corridors, make them the largest outdoor public recreational space in Ireland. It is an **unspoilt natural environment** with over €670 million of heritage assets including 160 locks, 360 bridges, 13,790 metres of moorings and over 1200 heritage structures. (page 12, Annual Report 2014, with my emphasis)

The Troubles are obliterated in the representation of the Northern Ireland Waterways. What does this allusion to an unspoilt, natural, deliberately apolitical environment cover up? What does the Picturesque eclipse in its wake? How is this 'Productive Redundancy' or 'candid wasteful display' justified?<sup>24</sup> What or who is paying for it? And where did the money come from?

Why involve such a heavily laden, imbricated '-esque' as the picturesque? Since the beginning of the peace-process, there has been a concerted effort to re-ignite tourism in Northern Ireland for both a domestic and an international market. The picturesque is of relevance because of its very close connection to tourism. John MacArthur, in *The Picturesque, Architecture, Disgust and Other Irregularities* (2007) claims that:

tourism itself was a phenomenon of the picturesque, made popular by the literary mode of writing descriptions of tours, but also by the shift that was involved in turning the so-called 'grand tour' to Italy and the scenery of classical literature, into domestic tourism; the literary tourist describing not so much the marvellous and distant, but providing a fresh appropriation of the close at hand.<sup>25</sup>

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<sup>22</sup> Amartya Sen, "Capitalism Beyond the Crisis," *The New York Review of Books*, accessed February 3, 2016, <http://www.nybooks.com/articles/2009/03/26/capitalism-beyond-the-crisis/>. Section II

<sup>23</sup> "Waterways Ireland," accessed January 22, 2016, <http://www.waterwaysireland.org>.

<sup>24</sup> Victoria Jane Perry, "Slavery, Sugar and the Sublime," 87.

<sup>25</sup> John F MacArthur, *The Picturesque: Architecture, Disgust and Other Irregularities* (Abingdon: Routledge, 2007), 7.

Tourism and the picturesque in the above quote worked in conjunction with each other as a medium ensuring the 'aeration' of possible tourist sites through a learned delight or simply a delight in the proximate or the close at hand.

Finola O'Kane, in her book *Ireland and the Picturesque – Design, Landscape Painting and Tourism 1700-1840* (2013), credits Edmund Burke for encouraging tourism within Ireland and the British Isles by asking the visitor whether they hold the capability and intellect to distinguish between the beautiful and the sublime. Another proponent of the picturesque, William Gilpin puts this similar charge to the visitor in *Observations of the River Wye* (1782), by 'opening up the sources of pleasure which are derived from the comparison', a 'new object of pursuit; that of examining the face of a country by the rules of picturesque beauty'.<sup>26</sup> These methods of engaging with landscapes are historical examples of Haraway's previously discussed 'practice of joy' as a mode for 'staying with the trouble'. Similarly to Gilpin's handbook, can these films provide for a new object of pursuit? Or as MacArthur wrote, 'a fresh appropriation of the close at hand'? I suggest that the films 'structure the experience of landscape, bringing a prescribed pattern to a way of seeing the world and its creation'.<sup>27</sup> Rather than slicing physical space into foregrounds, distances, perspectives and prominences, the films aim to challenge the viewer to be in the space with a focus on the possibility of moving through. The foreground can become background, the distance or ground covered is up to you, sub aqua perspectives can be quite unrevealing, no guaranteed prominences. Monotony exists.

As O'Kane discusses in terms of the rise of tourism in Kerry, 'tourism was a job of work. The country or region had to be established as worth visiting, worth looking at, worth writing about, worth living in and worth painting'.<sup>28</sup> The films' 'job of work' is to draw attention under a 'practice of joy'. This effort stems from an attempt in making the audience complicit in the responsibility of protecting these now possible traverses from the vagaries of a fragile peace-process. In the introductory chapter, I have previously quoted Haraway stressing the importance of the oblique: 'my hope has been that the always oblique and sometimes perverse focusing would facilitate revisionings of fundamental, persistent western narratives about difference...'.<sup>29</sup> O'Kane illustrates the capacity of the picturesque in developing 'viewpoints that were oblique in more ways than one', for example on a micro level: 'The landscape behind a great house could be as significant as the formal garden in its foreground, and what was situated at the end of a vista could help to reposition the family at its origin'.<sup>30</sup> Here, O'Kane points out the centripetal effect, next to the more obvious centrifugal, which means a feedback loop was constructed in terms of positioning in the landscape. In one way the picturesque could be considered as a very important mediator in this context, negotiating a family's position 'in relation to past events and

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<sup>26</sup> William Gilpin and Richard Humphreys, *Observations on the River Wye* (1820; reis., London: Pallas Athene, 2005), 1.

<sup>27</sup> Finola O'Kane, *Ireland and the Picturesque: Design, Landscape Painting, and Tourism, 1700–1840* (London: Paul Mellon Centre British Art, 2013), 9.

<sup>28</sup> *Ibid.*, 78.

<sup>29</sup> Haraway, *Primate Visions*, 371.

<sup>30</sup> O'Kane, *Ireland and the Picturesque*, 185.



future prospects'. And on a macro level O'Kane locates Ireland within the picturesque movement from the perspective of its geographical location;

Positioned off-axis from the greater force field, and off-shore from mainland Europe and America, where better to cultivate the oblique perspective? In an environment where the overt delineation of power was all too legible, the subversion of that clarity became most attractive.<sup>31</sup>

Through various images in *Ireland and the Picturesque*, O'Kane highlights the 'strange, slippery and frustrating character of the picturesque'.<sup>32</sup> This accusation rings true also for the critique that was levied on the language of the Good Friday Agreement, words that owed their very presence to ambiguity, equivocation and to some their 'strange slippery and frustrating character'. Rather than this 'subversion of clarity' being deployed to re-package or 'pull the wool over eyes', (apparently to witness 'A flock of sheep in their most picturesque form, we should see them reposing after their meal is over; and in the sunshine...'<sup>33</sup>), the peace-process picturesque deploys a 'subversion of clarity' in favour of workability, or the 'art of the possible' in constructing common ground both metaphorically and literally. In terms of language in the Good Friday Agreement, ambiguity became a workable option where certain words became containers for both sides.

Books of pleasing images accomplished by stealth a seductive reconfiguration of Ireland's visual identity, and latterly of the British Isles, by recasting complex sites and their histories as pleasant vistas framed for the tourist.<sup>34</sup>

This oblique view was emulated in one screening of the traverse films where I was reading text at the same time. On reception of both films and text, one viewer labelled this move as a strange inversion, making him search for a legible index in the scenery for signs of conflict. He questioned the separation of sound and text, wondering if they should be superimposed as a collective hypnosis to reiterate this context of conflict.<sup>35</sup> This lack of direct correlation between the traverse imagery and the thesis text is a tactical choice in terms of a peace process.

;but where the surface is even, the eye glides easily along it, and that ideal motion of the sight, is in some degree transferred to the object itself: all easy transitions, therefore, from one object, or from one part of an object to another, which constitute so principle a cause of beauty, are equally a cause of lightness; and it maybe observed, that many of the such occasions, are borrowed from those of motion.<sup>36</sup>

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<sup>31</sup> Ibid., 7.

<sup>32</sup> Ibid., 188.

<sup>33</sup> William Gilpin, "Observations on the Western Parts of England, Relative Chiefly to Picturesque Beauty," accessed February, 2016, <http://name.umd.umich.edu/004809011.0001.000>.

<sup>34</sup> O'Kane, *Ireland and the Picturesque*, 186.

<sup>35</sup> Film and Architecture event organised by doctoral candidates, February 25, 2015, at The Bartlett School of Architecture. The aim of the day was to open up a dialogue between students and practitioners using film in their architectural enquiry/research. The response was made by James O'Leary, architect of [www.kreider-oleary.net](http://www.kreider-oleary.net) "HOME PAGE," *Kreider + O'Leary*, accessed March 21, 2016, <http://www.kreider-oleary.net/>.

<sup>36</sup> Uvedale Price, *Essays on the Picturesque, as Compared with the Sublime and the Beautiful; And, on the Use of Studying Pictures, for the Purpose of Improving Real Landscape* (London: J. Mawman, 1810), accessed February 2016, <http://archive.org/details/essaysonpictures01priciala>.

Macarthur extracts the above quote as a singular point where Uvedale Price relates human movement to the picturesque — a ‘startlingly modern and laconic’ passage according to Maccarthur.<sup>37</sup> Since we are looking at a moving image in the traverse films and not a framed picture, it is not the movement of our eyes that we become aware of but in imagination we transfer our bodies into this movement. Turning around without turning around. In separating the sound and staying within the category of Burke’s ‘visual empiricism’, the films maintain a lightness of being in order to transcend boundary. The excerpt of sound, further discussed in the final chapter, is proximate and visceral in comparison. If the sound was superimposed the haunting effect of beauty emanating from the smoothness and lightness of the canal films would be lost. On this note, Price discusses the etymology of the word picturesque, stemming from the earlier Italian word, *Pittoresco*. ‘*Pittoresco* is derived, not like picturesque, from the thing painted, but from the painter.’ This word has a ‘reference to the turn of mind common to painters; who, from the constant habit of examining all the peculiar effects and combinations, as well as the general appearance of nature, are struck with numberless circumstances, even where they are incapable of being represented, to which the unpractised eye pays little or no attention’.

Price continues by elaborating on how the word ‘picturesque’ trips people, a short-circuiting of sorts, to drawing the ‘reader’s mind toward pictures; and from that partial and confined view of the subject, what is in truth only an illustration of picturesqueness, (wrongly) becomes a foundation of it.’<sup>38</sup> The *pittoresco* term unleashes the picturesque from the frame, giving a direct link to the imagination and the agency of the viewer. Another point of note in blurring of another kind is how, unlike the tour ‘literature’, O’Kane demonstrates how the images are not segregated by country or district but jumbled together.<sup>39</sup> In one way following how the imagination connects images, creating associations irrespective of assigned categories. On examining the visual evidence, O’ Kane states that the Act of Union in 1800 was not a watershed moment in making Ireland a subject of interest/area of influence in visual terms but instead was propagated by the ‘sea change in aesthetic thought brought about by the publication of Burke’s *Theory on the Sublime and Beautiful* in 1757.’<sup>40</sup>

To frame the films within a context of conflict through a more legible index of The Troubles would shut down this link to the agency of the viewer, and would be counter-productive to the aim of this thesis. The films and sound excerpt attempt to appeal to the ‘*pittoresco*’ version of the picturesque. From this perspective, John Macarthur’s description of the picturesque meaning a ‘radical blurring of art and life’ makes sense to me — but only if we give due credit to the adjective ‘radical’ whose etymology stems from ‘forming the root.’<sup>41</sup> Implicitly there exists a foundational, structural make-up that the flourishing of art and life springs from, in other words the political landscape in place. Here is an example along the Shannon-Erne Waterway.

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<sup>37</sup> *The Picturesque*, 237.

<sup>38</sup> Price, *Essays on the Picturesque*, 44–45.

<sup>39</sup> O’Kane, *Ireland and the Picturesque*, 129.

<sup>40</sup> *Ibid.*

<sup>41</sup> “Radical, Adj. and N.,” *OED Online* (Oxford University Press), accessed February 17, 2016, <http://www.oed.com.libproxy.ucl.ac.uk/view/Entry/157251>.

*Brightly th'imperial Sun  
Was beaming in the West;  
Enrobing earth and sky  
In glory ne'er exprest.  
The smiling earth, admiring, blush'd with glad surprise,  
And heaven adorn'd look'd down with wond'ring eyes.*

*The wid'ning lake did seem  
A sea of liquid gold:  
Enrich'd with glittering spoils  
Of wealth and gems untold;  
And every flow'ret on its banks that grew  
Was changed and tinged with lustrous, golden hue.*

Sunset on Lough Erne – J.W. Kaye from Henry's Upper Lough Erne in 1739,  
Edited by Sir Charles S.King. 1892.

An adorning picturesque is deployed in the above poem offering an oblique prospect away from the political strictures of a colonial power. A touch obscene, there are undertones of plunder and a bottom-line about extraction of 'glittering spoils' within an overall tone of defilement. This scene brings to mind, Lefebvre's 'obscene', when it comes to the picturesque as an 'eclipsing' or a 'frontier' for ulterior motives.

[...] walls, enclosures and facades serve to define both a scene (where something takes place) and an obscene area to which everything that cannot or may not happen on the scene is relegated: whatever is inadmissible, be it malefic or forbidden, thus has its own hidden space on the near or far side of a frontier.<sup>42</sup>

Unravelling the imbrications that constitute Lefebvre's tripartite production of space — spatial practice, representations/theories of spaces, and representational spaces — is a useful tack in examining the construction of landscapes towards a peace-process infrastructure. This involved considering the materiality of the sites, the conscious codified conceptions of the sites and the space of the transformation where invention and imagination take hold.<sup>43</sup> The resilience of the picturesque movement and why its concepts are discussed to this day is partly due to its collapsing of boundaries between disciplines, leading to a symbiotic relationship between a place and its representation.<sup>44</sup> The construction of an image and the construction of the place of representation are intertwined. This 'collapsing of boundary' having a generative effect is an appealing aspect of the picturesque, in particular for the subject matter of this thesis. A critical appraisal of the following Northern Ireland landscape representation assists in defining what I call a peace-process infrastructure or a peace-process picturesque.

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<sup>42</sup> Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (1974; reis., New Jersey: Wiley-Blackwell, 1992), 36.

<sup>43</sup> "Beyond Space: The Ideas of Henri Lefebvre in Relation to Architecture and Cities," 11, accessed February 18, 2016, [http://www.academia.edu/4246967/Beyond\\_Space\\_the\\_Ideas\\_of\\_Henri\\_Lefebvre\\_in\\_Relation\\_to\\_Architecture\\_and\\_Cities](http://www.academia.edu/4246967/Beyond_Space_the_Ideas_of_Henri_Lefebvre_in_Relation_to_Architecture_and_Cities).

<sup>44</sup> O'Kane, *Ireland and the Picturesque*, 187.



## **A vacation isn't an Irish vacation without a detour or two.**

Northern Ireland is full of on-the-way spots to pull you in. So, from Belfast, head to the Giant's Causeway, but if the Ulster American Folk Park or the links at Royal Portrush call your name along the way, go on and answer.

See what else is waiting for you.  
For great deals and vacation offers,  
visit [discoverireland.com](http://discoverireland.com)

Go where Ireland takes you 

3.8 Magazine Advertisement, *A Vacation isn't an Irish vacation without a detour or two*, placed by Tourism Ireland in July 2011 edition of Harper's Magazine — A general interest magazine and America's longest running monthly since 1850, which has a combined circulation by subscription and on newsstands of more than 210,000

The image sits in what feels to be an uncomfortable cropping due to the portrait orientation of the magazine. In order to capture the extents of Northern Ireland in portrait format the image seems to be reduced in size and quite indistinct for the amount of detail drawn. The image is particularly striking in that although you can pick out features at a glance — such as Lough Neagh, Belfast Harbour and Lough Foyle — as if you are reading a map, there are no territorial limitations or boundaries, colour-coding of demographic statistics or sense of the proprietorial. Instead, the image is one of a very approachable, higgledy-piggledy (unsystematic) a ludic wonderland. You cannot help but wonder at the sense of political amnesia it seems to have adopted as its strategy in fulfilling its main concern — country as commodity for a foreign audience. To aid this purposeful blind-spot, I believe the representation has purposely deployed the oblique perspective of the picturesque. The reader of the magazine is offered the illusion that the ‘world, or more particularly, Northern Ireland, is your oyster’ — the smorgasbord of Northern Ireland is ready for the taking — open for business.

Despite the oblique panoramic type image, the roads do not neatly correlate to their much straighter existence in reality. This is a technique to persuade the viewer that not much more of an imaginative leap is needed to explore ‘off the beaten path’ — the less well known — yet in the image, all is exposed, nothing is lurking behind dark corners, there is nothing to fear. Similar to a technique used in the painting of roads in eighteenth and nineteenth centuries, the roads guide your eye into the image highlighting the ease of accessibility to the landscape. I pluck out two examples from O’Kane,<sup>45</sup> one currently located in the Ulster Museum in Belfast — Cornelius Varley, *Lixnaw Castle, Co.Kerry*, 1842;<sup>46</sup> and the other currently located in the National Gallery of Ireland, but also of an area where I am originally from — Thomas Roberts, *The Road to Wicklow*, c.1770.<sup>47</sup>

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<sup>45</sup> O’Kane, *Ireland and the Picturesque*.

<sup>46</sup> *Ibid.*, 36.

<sup>47</sup> *Ibid.*, 111.





3.9 Thomas Roberts: *The Road to Wicklow* c. 1770, National Gallery of Ireland, Dublin.<sup>48</sup>



3.10 Cornelius Varley: *Lixnaw Castle, Co. Kerry*, 1842, Ulster Museum Belfast.<sup>49</sup>

<sup>48</sup> Fig.11 in Ibid. 36.

<sup>49</sup> Fig.87 in Ibid. 111.

At a glance, the roads in the advertisement could be from a similar era as the roads in the paintings (circa. 1770-1842), in that they are devoid of cars (except for one token car and some dotted central road markings). The winding, serpentine road in the advertisement harks back to a time when roads occupied prominent positions in landscape painting. Such paintings were often commissioned by the landed gentry, the estate owner and more often than not the road builder, these roles were quite frequently found in the one person. In understanding the essay title, 'To lead the Curious to Points of View', as to how the roads enabled tourism and since the roads were a by-product of colonisation, O'Kane's opening line 'Tourism in Ireland is a stage in the colonization of territory' is justified.<sup>50</sup> By the 1760's to 1770's, 'a new tendency was observable' in road design explaining the serpentine route, a more even gradient began to trump straightness.<sup>51</sup> Therefore roads became 'naturally more curvilinear when the road swerved to avoid hills' which according to O'Kane 'mirrors precisely developments in landscape design and aesthetics. As the preferred point of view moved from the central axial focal-point to a moving shifting progression of contrivedly 'natural' scenes'.<sup>52</sup> The roads became the pilot star of how one was to experience the surrounding landscape. The portrayal of road infrastructure in this advertising image is working to restore, in the psyche or viewpoint of the tourist, many inaccessible tracts which were separated from the global tourist industry by the repercussions of The Troubles such as actual road blockades or checkpoints. The image is constructed to eradicate any notion of terra incognita and the same rationalising behind the eighteenth-century road holds true for the road-building in the advertisement. O'Kane's quote not only rings true for this image, but also more so for the present day Shannon-Erne Waterway, rather than the present day road network as the advert would have us believe.

Roads were a most effective form of improvement, uniting disparate parts of the poorly connected island, providing public works projects and altogether coordinating the use and representation of the landscape over which they passed.<sup>53</sup>

According to O'Kane;

This well-tempered roadscape helped to establish Ireland as a premier tourist destination for nineteenth-century Britain, where the road itself becomes a key piece of aesthetic infrastructure, using form, profile and orientation to derive design events that attend upon its route.<sup>54</sup>

The advert makes multiple references to listening to the landscape — going with the flow. The lure of the landscape will guide all decisions. In removing any signs of blockades, and in keeping the emphasis on 'natural' landscapes it is hoped that the most sought after tourist, the 'monied' tourist that hankers after outdoor living, golf, Jacuzzis, architecture, distilleries, cycling, hiking, bird-watching will be charmed in to visit as no longer do the authorities corral visitors into

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<sup>50</sup> Finola O'Kane, "'To Lead the Curious to Points of View': The Eighteenth-Century Design of Irish Roads, Routes and Landscapes," in *Routes, Roads and Landscapes*, ed. Mari Hvattum, Brita Brenna, Beate Elvebakk and Janike Kampevold Larsen (Farnham: Ashgate, 2011), 45.

<sup>51</sup> *Ibid.*, 48.

<sup>52</sup> *Ibid.*, 49.

<sup>53</sup> *Ibid.*, 45.

<sup>54</sup> *Ibid.*, 55.

queues, search, check boots/trunks of cars before continuing the journey. There is no longer any need to plan and micro-manage one's journey down to an exact timetable — instead the 'lap of the gods', 'the lay of the land' or 'playing it by ear' beckons. Spontaneity, albeit of the prescribed kind, has returned. The advertisement reads:

A vacation isn't a vacation without **a detour or two**.

Northern Ireland is full of on-the-way spots **to pull you in**.

So, from Belfast, head to the Giant's Causeway, but if the Ulster American Folk Park or the Links at Royal Portrush **call your name along the way**, go on and answer.

See **what else is waiting** for you. (my emphasis)

With the concluding catchphrase '**Go where Ireland takes you**.' This imperative is printed in handwriting which comes from and trails off in a string that winds its way over a postage stamp sized Ireland in a serpentine, Brownian (Capability) manner, the string looping around once in Northern Ireland to denote a longer stay than expected before continuing from west to east. The only hint of 'territory' is a very thin break in the green denoting the Northern Ireland border on this thumbnail-sized Ireland.

The advert attempts to lull the viewer into a world, visually and phonetically, where there is no need to be fully alert and awake — instead of corroborating with the tiredness and weariness of addressing the actual past, there is an appeal for an air of suspension. A fix for history can be garnered from the American Folk Museum, no need to bother with the recent history of The Troubles. Here the call by Tourism Ireland is to forget about the recent past, to opt out of this struggle in dealing with reality, past and memory and to succumb to the beauty of the landscape. The slightly detached viewpoint — is it a map or a photo, taken from a position higher than ground level — that is proffered comes from the detached foreign traveller, after all 'vacation' is not a word used in Ireland, 'holiday' being its equivalent. The advert carves out a classic liminal position for the potential visitors to come and experience Northern Ireland while avoiding any sign of past or present turmoil. Unlike the advert, the films aimed to carve out places for roaming, gaps between past, present and prospect; the wandering is wondering and remembering if so desired. It is not the intention of the films to lock the visitor into a dream. Unlike the landscape advert, the films are supposed to leave room for the marginal, those bereaved, in terms of the 'marginal as a landscape conceived as a site for the suspension of normative social structures'.<sup>55</sup>

Although the figures in the advert are framed as outdoor people, they do not assume the role of voyager. I describe the figures as automata — in imitation of human beings the figures function 'purely involuntarily or mechanically', 'not motivated by higher conscience or intelligence'.<sup>56</sup> They are supposed to be prophetic for the viewer, one is supposed to see themselves in the shoes of those portrayed — the carefree. Why opt for the conscious alternative? The figures are approximately at a 1:100 scale throughout the image with no allowance made for perspective despite the oblique viewpoint or the land being portrayed at a

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<sup>55</sup> Hazel Andrews and Les Roberts, *Liminal Landscapes: Travel, Experience and Spaces In-Between* (Abingdon: Routledge, 2012), 15.

<sup>56</sup> "Automaton, N.," *OED Online* (Oxford University Press), accessed February 10, 2016, <http://www.oed.com.libproxy.ucl.ac.uk/view/Entry/13474>.



much smaller scale. All figures are associated with an activity and adopt a greater importance because of their exaggerated scale. The landscape is easily conquered, remoteness is also overcome by the scale — one step by these figures would equate to multiple miles on the ground covering an expanse of landscape. The flattening of the image strips the explorative potential away. The two more legible signposts in the image, 'You are now leaving Belfast', and 'Welcome to The Giant's Causeway' denoting that you're on the move, covering as much ground as possible but not necessarily experiencing as much ground as possible. For example, the natural phenomenon of the Giant's Causeway, compared to the engraving from Susannah Drury's (1733-1770) image is completely diminished in scale. The intrinsic nature of this geological construct is captured in the engraving. The black basalt, representing a once explosive landscape, stretches from the Giant's Causeway along the Antrim Coastline (UNESCO World Heritage Site), clipping Lough Neagh, where the Ulster Canal extended at one time, as far as Belfast City. Drury's figures help in appreciating the wonder of this geological formation while the advert debases it to the same level of all other attractions. Although, 'views of the causeway from a distant approach were not possible as the 'shore' was 'so high' that you could not see the Causeway till you come close upon it', as it is 'Situated 'at the foot of a perpendicular cliff' ..', within the advert it is laid out for all to see and diminished in size by a neighbouring keg denoting a near-by distillery.<sup>57</sup>

Although it was not the purpose of the advertisement's image to generate such stirrings, Drury's image was partly responsible for establishing the argument of geological time. In 1743-44, Susanna Drury's drawings of the landscape phenomenon — the Giant's Causeway on the coast of Northern Ireland — were engraved by Francois Vivares in London.<sup>58</sup> Though not credited to Drury, the plates were published in Volume 12 of the French *Encyclopédie* in 1765 under an article entitled 'Pavé des Géants'.<sup>59</sup>

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<sup>57</sup> O'Kane, *Ireland and the Picturesque*, 128.

<sup>58</sup> Anne Crookshank, *Irish Women Artists from the Eighteenth Century to the Present Day* (Dublin: Hugh Lane Municipal Gallery of Modern Art, National Gallery of Ireland, 1987), 1-6, 82.

<sup>59</sup> Martin Anglesea and John Preston, "A Philosophical Landscape": Susanna Drury and the Giant's Causeway," *Art History* 3, no. 3 (September 1980).



3.11 Susanna Drury, *East Prospect of the View of the Giant's Causeway*, gouache drawing c.1739, National Museums of Northern Ireland and An Engraving of *East Prospect of the View of the Giant's Causeway*, 1768.

Such a technology enabled widespread circulation of the images. The black and white image, located within an encyclopedia 'was tending toward intellectually constructed systems of verbal signs' with a "scientific bent".<sup>60</sup> Lefebvre calls this the space of the technocratic, the dominant space in any society.<sup>61</sup> At the time there were two schools of thought attributed to the genesis of such rock formations in petrography. These were known as the 'Neptunists' and the 'Vulcanists', the first group believing that a sedimentary action from the sea was responsible, while the second group correctly assigned the crystalline rocks as having igneous origins. Again in 1768,

<sup>60</sup> Iain Borden, "Beyond Space: The Ideas of Henri Lefebvre in Relation to Architecture and Cities," 11, accessed February 18, 2016, [http://www.academia.edu/4246967/Beyond\\_Space\\_the\\_Ideas\\_of\\_Henri\\_Lefebvre\\_in\\_Relation\\_to\\_Architecture\\_and\\_Cities](http://www.academia.edu/4246967/Beyond_Space_the_Ideas_of_Henri_Lefebvre_in_Relation_to_Architecture_and_Cities).

<sup>61</sup> Lefebvre, *The Production of Space*, 39.

engraved plates using the watercolourist's drawings were published. Nicolas Demarest, a French geologist, wrote the captions, which stated for the first time that such rock formations were volcanic in origin. This moment was accredited with the discovery of geological time.<sup>62</sup> This conclusion is owed in no small part to Drury's renderings, which captured the intrinsic nature of the landscape. According to correspondence of Mary Delaney, Drury 'lived three months near the place, and went almost every day'.<sup>63</sup> This example follows through the description of 'spaces of representation', spaces that 'can be invented and imagined. They are thus both the space of the experienced and the space of the imagination.' 'This is the dominated — and hence passively experienced — space which the imagination seeks to change and appropriate. It overlays physical space, making symbolic use of its objects.'<sup>64</sup> Acknowledging this 'spatial practice' — space as empirically observed — the methodology I deploy on the contemporary site is also an exploration through the whole body, 'not just the eyes and the intellect'.

The above discussion on Drury and the advert provides a narrative for a methodology that is relevant to this thesis. The narrative demonstrates how representations of landscape can aid and abet ways of seeing. In the Drury example, there exists a dramatic trajectory from active perception, to representation, to circulation, to having a role to play in altering mindsets and offering a different world view. Drury's creative work straddled both periphery and centre, creating potential to re-centre peripheries by making them part of a circuit. I am drawing the connection between Burke and Drury to illustrate how people, themselves teetering on the edge of various peripheries such as artistic, religious, familial, geographic location, gender and so forth, helped create a milieu through a philosophical literary piece or a visual representation of peripheral landscapes that re-centred landscapes in people's consciousness to bring about a change in outlook on the world. The artist Susanna Drury, being female, operated from a periphery of sorts at the time. She felt the need to submit an anonymous entry to the following competition call, 'Gentlemen and others who are conversant in Husbandry, Trade or Manufactures, and wish well to their Country' from the newly coined Dublin Society (founded in 1731, became the Royal Dublin Society in 1820).<sup>65</sup>

The advertisement works to establish Northern Ireland both as a place for experiencing the landscape aesthetically and from a recreational point of view by leapfrogging back into the past through its landscape representation references to a time when viewing the landscape with a 'transient eye' had a long tradition. The picturesque was deployed to eclipse the plight of dispossessed figures within the landscape so the absentee landlord or the conquering, militaristic visitor would not be perturbed by the effects of their actions.<sup>66</sup> In contrast, Drury's depiction of the Giant's Causeway led to a forward leapfrogging in time towards the discovery of

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<sup>62</sup> An exhibition of 66 rare books and journals, published between 1565 and 1835, was displayed at the Linda Hall Library from October 13, 2003 to March 26, 2004, accessed March, 2016, [http://www.lindahall.org/events\\_exhib/exhibit/exhibits/vulcan/16.shtml](http://www.lindahall.org/events_exhib/exhibit/exhibits/vulcan/16.shtml).

<sup>63</sup> Angeliqe Day and Sybil Connolly, eds., *Letters from Georgian Ireland, The correspondence of Mary Delany 1731- 68* (Belfast: The Friar's Bush Press, 1991), 151.

<sup>64</sup> Lefebvre, *The Production of Space*, 39.

<sup>65</sup> Martin Anglesea and John Preston, "A Philosophical Landscape': Susanna Drury and the Giant's Causeway," *Art History* 3, no. 3 (September 1980).

<sup>66</sup> O'Kane, *Ireland and the Picturesque*, 6.

geological time. These representations play their part in altering our perception of time, which in turn effects ways of acting. Despite not relating specifically to the current peace process, the Drury example demonstrates how imaginings about peripheral landscapes can be picked up, disseminated, and work to influence debate beyond their immediate vicinity, eventually becoming absorbed into other circuits. Through the concept of a peace-process picturesque I am attempting to link the prospect of a possible future with the physical world as one way of protecting the peace-process.

Despite the word 'peace' being bandied about by journalists and politicians, the official justification for the waterway rebuilding focuses solely on the economic benefits. Perhaps this is because of the cost of the project, thirty million pounds, which was paid for by 'European Union Regional Development Fund' (INTERREG) and the 'International Fund for Ireland'. The 'International Fund for Ireland' draws monies from around the world. Set up by the British and Irish Governments in 1986, the Fund — in their own words from their website — 'promotes economic and social advance, and encourages contact, dialogue and reconciliation between nationalists and unionists throughout Ireland'. The Fund benefits greatly from past emigration that has crystallised into a present day Irish Diaspora that wishes to form a connection with their ancestors' home. The internationally collected funds to build the SEW — a world-sanctioned means of cultivating the remote through the picturesque — is 'blood money', in the sense that it was the perpetration of violent crime that put the region into a category relevant for INTERREG funding. The PEACE programmes are particular to Northern Ireland and were first initiated in 1995 as a response by the European Union to the paramilitary ceasefire in 1994 — a 'carrot' of sorts to encourage such behaviour. In other words, the violent background of conflict created the conditions for restoring the 'natural', 'unspoilt' nature of the waterway.<sup>67</sup>

Both the UK government and that of the Republic of Ireland also contributed to the fund, as did the Electricity Supply Board. In the words of the Secretary of State for Northern Ireland (1992-97), Sir Patrick Mayhew, QC MP, under the article title, 'Canal will bring North and South Closer', it is the purported economic benefit that is behind the in-between preposition 'closer' in the title: not close, not closest, but closer. The article is obviously a political address, however, there is no interrogation of what 'closer' might actually mean in this 'contested' landscape. In Sir Patrick Mayhew's description, the project is rendered politically neutral in the face of the landscape's beauty and the prospect of exploiting it for the sake of tourism and economic regeneration:

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<sup>67</sup> "Interreg: European Territorial Co-Operation," accessed February 9, 2016, [http://ec.europa.eu/regional\\_policy/en/policy/cooperation/european-territorial/](http://ec.europa.eu/regional_policy/en/policy/cooperation/european-territorial/).  
<http://www.seupb.eu/programmes2007-2013/peaceiii/programme/overview.aspx>.  
INTERREG or European Territorial Cooperation (ETC) is a financing instrument within this fund — whose aim is to lessen the influence of national borders by promoting a harmonious economic, social and territorial development of the Union as a whole. PEACE programmes are financing instruments under the Special EU Programmes Body, the full title is 'EU Programme for Peace and Reconciliation in Northern Ireland and the Border Region of Ireland.' The main aim of the programme is to 'reinforce progress towards a peaceful and stable society and to promote reconciliation by assisting operations and projects which help to reconcile communities and contribute towards a shared society for everyone.'

People throughout Ireland are rightly proud of their beautiful land. The delightful countryside, its rivers, lakes and hills are also major tourist attractions, drawing visitors from every part of the world.

Projects such as the Waterway can play an important part in helping regenerate rural and disadvantaged areas where other employment can be difficult to develop. I feel confident it will not only encourage tourists, but will bring together the people of Cavan, Leitrim and Fermanagh in the common cause of economic regeneration. The Waterway and its hinterland are being jointly promoted in the major world tourism markets by the Northern Ireland Tourist Board and Bord Fáilte. I foresee a return of confidence to areas, which have been for so long bedevilled by emigration and decline.

(Souvenir Supplement of the waterway's opening from the regional newspaper, Leitrim Observer dated May 1994)

The article does not mention the main reason behind the area's ills: the conflict. The distance and carefulness with which it is written is evident in the first paragraph. This is perhaps due to the controversial blunder made by one of Mayhew's predecessors, Merlyn Rees (1974-76), who declared South Armagh to be Bandit Country. This blanket labelling of lawlessness incriminated all those that lived within a specific geographical area. Inevitably this 'tarring with the same brush' caused an outcry from the communities that lived in the area which is predominantly Roman Catholic, partly due to the successive plantations during the 1600's which caused mass movement to less fertile regions of the Ulster province.<sup>68</sup> Interestingly, in using the word 'bandit', Rees unknowingly offered up a tenuous loop between cause and effect — the etymology of the word bandit shares the same stem as banish. I am curious about this change in perception of landscape from bandit country to unsullied wilderness. In comparing descriptions of the landscape of one Northern Secretary from the height of The Troubles and the other at an advanced stage of the peace process (yet still four years before the Good Friday agreement), it seems there is an untold story about the waterway beyond that of the limited job-creation profile which Mayhew assigns it. If it is acceptable to believe that the subject of an institution is fashioned by the virtues and values of that institution, then a change in attitudes of subject, such as the position of Northern secretary, is indicative of a shift in institutional thinking. The waterway offered a middle ground of encounter, where devolved and evolving institutions conversed over something tangible. To quote the then An Taoiseach / Prime Minister Albert Reynolds T.D. from the same newspaper supplement:

It is a matter of great satisfaction to me that there has been close North South co-operation at all stages of the project. Such co-operation augers well for the success of the Waterway.

The word 'waterway' here works as a synonym for 'peace-process'.

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<sup>68</sup> Uallacháin, *A Hidden Ulster*, 9.

In the same newspaper supplement, the chairman of Leitrim County Council, Aodh Flynn, under the headline, 'A showpiece of what can be achieved if peace comes', talks about the waterway as a 'peace dividend'.<sup>69</sup> Dividend is a financial term that refers to the allocation of surplus 'at the end' of a period to members. Cyril Connolly, the literary critic, also talks of dividends in his book *The Unquiet Grave* (1944), 'There is no hate without fear. Hate is crystallised fear, fear's dividend, fear objectivised.'<sup>70</sup> The corollary of this quote is: "love is crystallised trust, trust's dividend, trust objectivised". In this sense, the waterway is not a dividend but an active part in trust creation, a critical agent in the reconciliatory stage of peace-building.

### **Concrete — a silent partner**

This photograph shows the deepening of a lock as part of the Shannon-Erne Waterway 1994 works. The original ground plane was excavated, revealing a rusticated first course of stone and leaving the monolithic stone walls of the lock chamber hanging in mid air. A new 'bedrock' for the chamber — a concrete tray — was designed and poured, the density of steelwork/reinforcing bars hint at the underpinning action of the depth extension to the chamber walls. The three planes of the tray are turned into a watertight void — what architectural historian, Adrian Forty, describes as 'a web of forces' — once the mathematical calculations and the chemical formulae of the concrete design set into rigidity and the lock gates of the chamber are closed.<sup>71</sup> Concrete was chosen for its strength, durability and for financial reasons due to the labour efficiencies created. The pumping action of the fluid material gave a degree of tolerance with its ability to enter every crevice between the reinforcing bars and for a snug splicing-action with the existing structures. The stone-arched bridge behind works as a 'live' prop to another time, yet betrays the picturesque aim in this photographic capture by supplying a birds-eye view to the four on-lookers of the 'live' concrete works manifesting before their eyes.

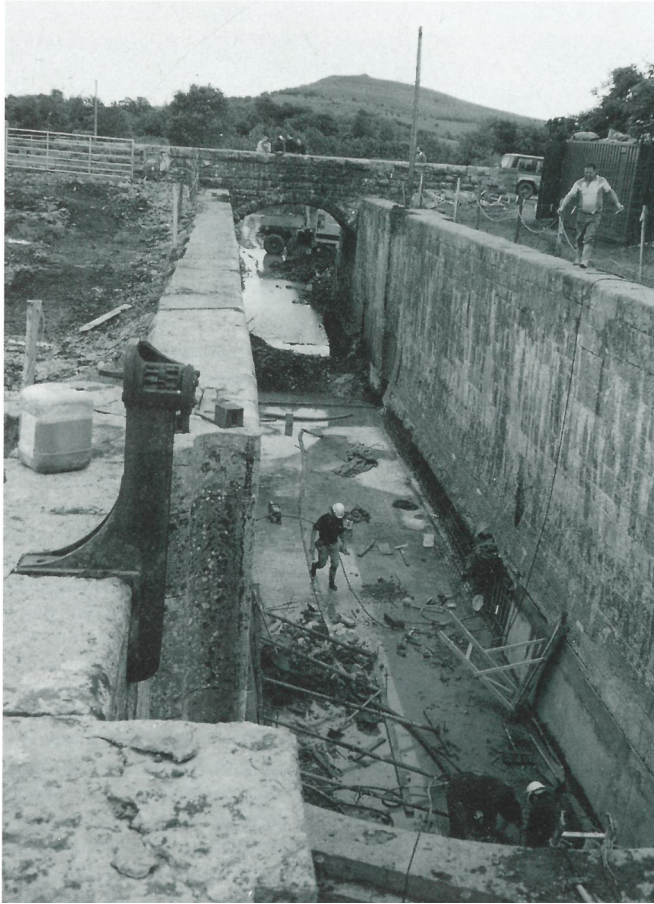
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<sup>69</sup> "Souvenir Canal Supplement," *Leitrim Observer*, May 1994.

<sup>70</sup> Cyril Connolly, *The Unquiet Grave* (New York: Persea, 2005).

<sup>71</sup> Forty, *Concrete and Culture*, 34.





3.12 Deepening of Shannon-erne Waterway Lock, c 1994

The photograph is Hennebique-like, demonstrating the strength of reinforced concrete trumping that of stone. However, unlike the propaganda of a photographed patented Hennebique concrete-system, this photograph is not about capturing the ingenuity of concrete work. Rather, the concrete work here acts as an invisible crutch for the workings of the original masonry. Although, sometimes hinted at by the traces of timber texture on the surface of the concrete or the filleted edges which the shuttering leaves behind, the craft of constructing formwork to hold concrete in its liquid state is often forgotten because of its impermanence. Here it is the actual concrete that works as a permanent shuttering or formwork for the water of the SEW. Once the canal is back in working order, the concrete is not to be seen — the concrete is to be forgotten. So unless eyeballed by fish or, like the Basilica Cistern of Istanbul where the chambers are to be emptied again sometime in the future, the splicing of concrete work to the stone masonry remains unseen. Seeing the concrete work as part of the end result would be an indication of nature re-worked, a 'dispossession of nature' and not in keeping with Waterway Ireland's desired product in projecting an image of the 'unspoilt, natural environment'.<sup>72</sup> In this instance, concrete is chosen because of its capacity to resist and overcome nature, altering the Achilles Heel of canals by enabling the scaling back of onerous maintenance programmes. The connotations of concrete — of fastness, modernity and the universal — clashes with the desired picturesque effect. The materials are indexical of this

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<sup>72</sup> Ibid., 61.

desire in the SEW: one example is the cladding of reinforced concrete in cut stone but only when a weir peeps above the waterline. Unlike the masonry over the heads of these men — ‘where the craftsman’s gesture remain’ such as the rounded chamfer along the inside corner of the soffit course or how the stone returns to receive the oak gates with an incredulous malleability as if it were plasterwork — the work of ‘each individual workman’s labour dissolves into the continuum of the whole, leaving no trace’ when it comes to the concrete work.<sup>73</sup> In other words, their individual work is doubly invisible. Consequently the formwork which is often the most expensive part of concrete work appears simple and rudimentary in its propping and the break in pours makes for a patchy surface finish, evidence of facture or making. As Forty discusses, rather than striking the viewer with ideas of modernity, this concrete work is closer to its ‘earthbound origins’, holding connotations of ‘crudeness’ and ‘atavism’.<sup>74</sup> In contrast to the concrete work, the stone chambers offer a litmus test of the colour and texture of the local quarries along the route of the waterway, however the method of construction is also indicative of the cheap labour force available at the time. In the reconstruction, one-twentieth of the previous workforce, 330 compared to 7000, were employed at the height of its rebuilding.

The photograph hints at the fragility of life through the workman teetering along the top of the empty chamber; if walking along the eaves of a three-story building, he would surely have considered wearing a harness. The chamber’s walls work as permanent ‘shuttering’ to hold open these subterranean voids to the Northern Irish sky. Such an axis mundi strikes up a dialogue about the underworld and death. The artist and sculptor, Rachael Whiteread, whose work is often themed under ‘death’, comes to mind. The most haunting effects are those that are unintended. According to Whiteread, her most unnerving realisation happened when viewing ‘Ghost’ (1990), a life-size, room-volume sculpture. On seeing the sunlight hit off the inverted light switch on what is perceived as a gigantic block of concrete, Whiteread exclaimed; ‘I am the wall. The viewer is the wall’.<sup>75</sup> Although she did not realise what she was doing until after it was done, her work’s titles such as ‘Shallow Breath’ (cast space underneath a bed), ‘Torso’ (cast space inside a hot water bottle), or her language about ‘mummifying the air in the room’, do broach the subject of death, not in a sinister way, but rather in a sense that death is all around us and yet remains unspoken.<sup>76</sup> In the canal, the water takes the place of Whiteread’s plaster, concrete, hessian and metal frames. Despite covering it up, the water’s volume is indexical of the chamber’s making— unlike Whiteread’s work the human graft of the sub-aqua chambers remains unquantifiable, an un-arrested capture.

‘Living heritage’ was the theme at the annual World Canal Conference in 2001 which was hosted in Dublin, Belfast and Lisburn. Ruth Delany used the last sentence in her book on *Ireland’s Inland Waterways* to unveil the agreed definition of the term from the conference. “Living heritage” is defined as; ‘The way we interact with what we have inherited from the past, to meet some need that we have today, in a way that future generations can equally choose to

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<sup>73</sup> Ibid., 240.

<sup>74</sup> Ibid., 33.

<sup>75</sup> “Rachel Whiteread, *Ghost (1990)*”, National Gallery of Art Washington (2009), accessed October 7, 2016, <https://www.youtube.com/watch?v=Beeef33VBEM>.

<sup>76</sup> Ibid.



interact.<sup>77</sup> The Shannon-Erne's addressing of the past, its reconciliatory role being a significant part of PEACE III, is vital in its understanding as a peace-process infrastructure, but equally important is its present day functioning as a public work providing the SEW with endurance so that there is a future for its impressive defensive role. If the SEW is to successfully straddle past, present and future, I ask can the 1994 SEW reincarnation function in part as a memorial yet without the time-stultifying label of memorial?

To further explore this question, I return to the conundrum identified by architectural historian Adrian Forty in his *Concrete and Culture* (2012) book. Under the chapter on 'Memory or Oblivion'; there exists a difficulty in commemorating the dead from the annihilative wars of the twentieth century and at the same time acknowledge developments through philosophy and psychology on how memory was recognised as; 'aleatory', 'inaccessible', 'fragile against forces of forgetfulness and repression', 'mobile' and 'fugitive', therefore rendering all 'physical analogues inappropriate'.<sup>78</sup> This objection to a direct scripting of memory, or encrypting of memory by association with particular objects, was seconded by the art critic, Clement Greenberg, stipulating that works of art were instead to operate by a 'direct relationship with the viewer in the present time'.<sup>79</sup> Concrete's 'inertness and indestructibility' heightened the paradox through various examples offered by Forty until he hits upon what he deems as a successful memorial — Memorial to the Martyrs of Deportation, Paris, 1953-62, by architect Georges-Henri Pingusson.<sup>80</sup> In this sculpture there seems to be a comprehension of the true nature of memory. There are parallels with the lock chamber works — extending the void to enable habitation of the void, a space of delay and thinking again, a public work for all to be experienced in whatever way you see fit, to cycle along, walk along, swim along, fish along, boat along, work along, life within rather than an action of extraction. Here, Edmund Burke moments, those which emphasise 'the immanence of the object as it presents itself directly to the senses' coincide with those of modern aesthetics.<sup>81</sup>

Just as concrete was being invented (again) in the 1850's, the railways had overtaken, (or liberated) the canals of Ireland in their original purpose of carrying tonnage. The 1994 SEW re-building demonstrates an idea of Hennebique's; 'reinforced concrete is the art of doing large things with small means'.<sup>82</sup> The concrete effect is cumulative within this waterway. Although reinforced concrete is accused of muteness as a material in its telling of where the internal structural forces lie, the true force of concrete here lies not in concrete as a material but in concrete as a medium, a mode of connecting — an intermediate between past, present and future — bringing a redundant navigation line back on track for now and into tomorrow.<sup>83</sup> Forty expands on this notion of 'concrete as a medium' in calling out concrete on its refusal, its 'floppiness', when it comes to categorisation, for example in his discussion on where the

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<sup>77</sup> Delany, *Ireland's Inland Waterways*, 206.

<sup>78</sup> Forty, *Concrete and Culture*, 198.

<sup>79</sup> *Ibid.*, 199.

<sup>80</sup> *Ibid.*, 213.

<sup>81</sup> *Ibid.*, 199.

<sup>82</sup> *Ibid.*, 28.

<sup>83</sup> *Ibid.*, 45.

material lies between the natural and the unnatural, and how it is exactly this obstinate nature that ends up elucidating the polarities in question.<sup>84</sup>

What will the next 'ebb and flow' in the life of the Shannon-Erne Waterway entail? What happens if the peace-process falls apart, if funding instruments evaporate once Britain leaves the European Union? Is the waterway truly indexical of the social and political back-drop? The monolithic nature of concrete makes it 'impossible to disassemble', 'only by attacking it with explosives or mechanical weaponry, and then breaking it up into pieces' can concrete be removed.<sup>85</sup> As concrete generally rots from the inside, the 'picturesque ruin' is not part of its life-cycle, but instead might just be considered sublime.<sup>86</sup> Rather than an 'x' marking the spot when it comes to assigning particular views with place/coordinates, as was the case with 'Books of Views', (an example being the Dublin born artist Jonathan Fisher (d.1809) that helped to establish Kerry as a 'Picturesque Paradigm' through his sketches, formal paintings and books of views), the traverse depends on the conjoining of a series of x's.<sup>87</sup> Through an agglomeration of quotes, O'Kane states 'One of the most distinctive features of the perception of the past in this period was the extent to which it was shaped by the visible world. This was a society in which historical consciousness was intimately connected with topography and in which space rather than time often provided the most significant fillip to the task of remembering.'<sup>88</sup> The perception of the past in this thesis is linked to the gathered films of the traverse, shaped by their visible world and reactions to it, revealing actual spaces rather than time as the 'most significant fillip to the task of 'un-prescribed' remembering'. These thoughts become a consideration when documenting the films in hardcopy within the physical artefact of this thesis.

#### **To another border-bookend in Lough Foyle:**

Despite the to-ing and fro-ing of claims across the water between chief justices, attorney generals and prime-ministers, there long remained a lack of clarity as to which side these waters belonged and a reluctance to formally delineate the line of political boundary through these bodies of water. As a result, the status quo is that these water-bodies form what could be called 'a reluctant common ground', while their catchment zones remained bifurcated. This was an example of 'flag-waving' politics obstructing possible sources of 'bread and butter' and was problematic for a number of reasons.

Development cannot take place within this aquatic limbo-land due to jurisdictional controversy. As recently as 2009, an example of the obstructive nature of this blurred category of jurisdiction, when it comes to bureaucratic issues like planning permission, was raised in the Northern Ireland Assembly. An optic fibre submarine telecommunications cable between North America and Northern Ireland was diverted towards Coleraine rather than its preferred port of call, Derry City. By entering into Coleraine, rather than entering underneath Lough Foyle to

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<sup>84</sup> Ibid., 10 and 41.

<sup>85</sup> Ibid., 76.

<sup>86</sup> Ibid., 52.

<sup>87</sup> O'Kane, *Ireland and the Picturesque*, 186.

<sup>88</sup> Ibid., 5.

Derry City, the communications cable avoided what the European Union calls a 'Disputed Border Region', a category where securing permissions for construction is logistically impossible. This logistical impossibility is partly due to requirements such as an Environmental Impact Statement, EIS, being rendered impossible because ecological issues, whose cycles do not heed lines on maps, can not be thought of in a comprehensive manner. Amongst nationalist communities, many felt that this pattern of constricting the location of key infrastructural projects within the more eastern, more unionist part of the province was a pattern deployed to consolidate Protestant power and to maintain support for the Ulster Unionist Party (UUP).<sup>89</sup> Well known earlier examples of infrastructure contracture were the closure of rail routes to the western counties of Derry, Tyrone and Fermanagh (Benson Report in 1963), and most notably the second university, University of Ulster, not being located in the second city of Ulster, Derry, which is predominantly Catholic, but instead in the predominantly Protestant city of Coleraine (Lockwood Report 1965).<sup>90</sup>

The contentious issue regarding the border dispute of Lough Foyle and Carlingford Lough was settled by the formation of one of the North/South Implementation Bodies, the 'Loughs Agency' under the Good Friday agreement whose remit covers not only the two lakes but also their catchments. In a way this was really only formalising the perceived neutrality of the waterbody.

**EU Member States (Borders) Jan 13, 2005 : Column 635W**<sup>91</sup>

**Mr. Hayes:** To ask the Secretary of State for Foreign and Commonwealth Affairs if he will list those areas of (a) current and (b) prospective EU member states where border definition is in dispute. [207074]

**Mr. MacShane:** Border definition (ie the demarcation of borders between two internationally recognised sovereign states with an adjoining territorial or maritime border) is politically disputed as follows:

(a) *Current EU states:*

Greece—Turkey (eastern Aegean)

Ireland—UK (Lough Foyle, Carlingford Lough—quiescent)

Portugal—Spain (Olivenza)

Slovenia—Croatia (Piran Bay/Dragonja River and Sveta Gera/Trvdin Vrh)

Spain—UK (Isthmus Gibraltar)

Spain—Morocco (Ceuta, Melilla)

Under Strand Two of the Good Friday agreement, an implementation body entitled 'Foyle, Carlingford and Irish Lights Commission' was coined which consisted of two agencies, The Loughs Agency and Lights Agency.<sup>92</sup> The Loughs Agency has since been implemented. This act, an institution that straddles both communities, not dependent on political boundary line, slots into Hume's middle point on his 'philosophy of peace', falling between his number one respect for difference, and number three the healing process, where people work together in a

<sup>89</sup> McLoughlin, *John Hume and the Revision of Irish Nationalism*, 8.

<sup>90</sup> *Ibid.*

<sup>91</sup> "House of Commons Hansard Written Answers for 13 Jan 2005 (Pt 17)," accessed September 17, 2011, [http://www.parliament.the-stationeryoffice.co.uk/pa/cm200405/cmhansrd/vo050113/text/50113w17.htm#50113w17.html\\_sbhd3](http://www.parliament.the-stationeryoffice.co.uk/pa/cm200405/cmhansrd/vo050113/text/50113w17.htm#50113w17.html_sbhd3) Hansard Commons Debates – EU Member States (Borders)" 13 Jan 2005 : Column 635W. Parliament.uk. 17

<sup>92</sup> Eleanor Ferris, "Foyle, Carlingford and Irish Lights Commission | North South Ministerial Council," June 26, 2006, accessed September 17, 2011, [http://www.northsouthministerialcouncil.org/index/north-south-implementation-bodies/foyle\\_carlingford-and-irish-lights.htm](http://www.northsouthministerialcouncil.org/index/north-south-implementation-bodies/foyle_carlingford-and-irish-lights.htm).

common interest, 'spilling sweat' rather than blood. In the Hansard Commons Debates, the Ireland-UK border dispute earns the word 'quiescent' — quiet, at rest, latent, dormant. Perhaps a nod to the volatility of the situation, or else their best attempt at creating a 'grey category', because if it were taken off the list, a black and white answer, or in this case a green and orange answer would be demanded.

In conflict situations, water can be a particularly fraught area, partly because it cannot be easily sectioned-off or controlled. Water flows. A meander is very much determined by the make-up of the ground, the course of the least physical, not political, resistance. However political strictures often harness these natural infrastructures, as a way of maintaining control of living standards. Rivers and water bodies are often used as a netting for political boundary, as they can be interpreted as clean dividing lines. The particular water traverse that I have taken illustrates an alternative to this interpretation. In the second building of the waterway, the water is treated as an in-between space, which, in a positive way, obligates the construction of common ground between Northern Ireland and the Republic of Ireland. Similarly to a true meander, the route is determined by both banks. Through a system of eroding and depositing, at times becoming convoluted as a result, the waterway changes its course, often in an evolutionary, imperceptible manner.

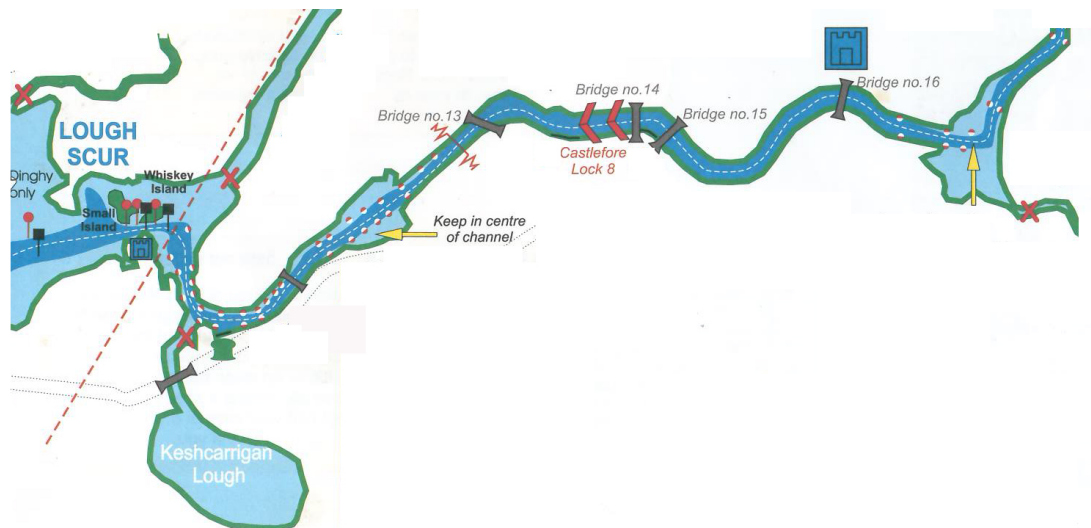
In a more hostile political context, at a different stage of a conflict cycle in a dryer part of the world, Eyal Weizman illustrates how 'one of the most crucial battlegrounds of the Israeli-Palestinian conflict is below the surface.'<sup>93</sup> He talks of the hydrological cycle of the Jordan Valley basin, superimposed with political and security borders of Israel/Palestine and the surrounding states. This system of cyclical flows cut through these borders, and from both sides of the 1949 Green Line, the life-giving water of the mountain aquifer is tapped. Yet through a process, made so obscure through bureaucracy that it is almost invisible, the principles of Palestinian sovereignty over its subsoil are being eroded. An example of what Weizman calls the 'Politics of Verticality', is how the reach of Palestinian water pumps are restricted to seasonal wells rather than common aquifers. Lack of infrastructure causes sewage and waste dumping, which led to accusations of 'chemical-biological warfare', allied to the mountain topography routes.

Coming back to earth from Graham's *Ceasefire*, a series of eight sky images photographed immediately after the 1994 ceasefire, the footage is a way of documenting a traverse that I undertook between July 30 and August 6, 2011, seventeen years later. The footage works as a symphony, an overture opening moves to changing relationships with one of my chosen sites along the SEW. In this case, the citizenly principle is the right to move through the landscape, this largest outdoor recreational space in Ireland that is the SEW. Unlike the surveillance camera, which constricts views to sites of sensitivity and suspicion or the panoptical gaze of the solitary and sequestered, the gaze of a journey moves through.

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<sup>93</sup> Eyal Weizman, *Hollow Land: Israel's Architecture of Occupation* (New York: Verso, 2007), 19.

To navigate the Shannon-Erne Waterway, we were offered the A3 'Navigational Guide to the Shannon and Erne Waterways', published by the Shannon Leisure Development Company Ltd 2011. This publication, despite being in two languages, German and English, does not indicate when you are tracking the international border. Only on page 21, in fact, is there any indication that you are crossing a border of any kind. A red-dotted line shoots across one of the watery blobs which is accompanied by a 'Navigation Notice' / 'Navigationsanweisung' stating 'Marking system changes here', 'Ab hier anderes Markierungssystem'. There is no Irish language, no 'Ulster Scots'; instead translation leap-frogged to the economic capital of Europe, Germany. The change in marking system now means that instead of keeping the vessel between a black square and a red circle (called the Shannon System), the vessel is now to be kept between the white side of two circles (Erne System). This is obviously to facilitate movement. The only other time a dotted red-line appears, in a much thicker font, is to deliver a weather warning: 'lake gets rough in strong winds north of this line', which occurs just before the width of Lower Lough Erne goes beyond the five-kilometre mark. The jurisdiction boundary lines are fragmented. From the outside this 'leisure' infrastructure could be perceived as completely apolitical.



3.13 Marking System changes at the red dotted line. Shannon Leisure Development Company Ltd, 2011)

Without the vessel or tripod, the footage would not exist; in this way the fourth side is present in the footage. What does the separation between device and observer mean for me? During the real-time of the footage, I was able to maintain a private space, a place of domesticity within the traverse, even when crossing the international boundary, which occurs along the Woodford River section. This is unique compared to most international boundaries, especially in Northern Ireland where, during the conflict: 'The border was closed in 1971. Of the 300 roads that crossed it, only fifteen were approved and the rest were cratered, spiked, or blocked.'<sup>94</sup> I did not want to edit the footage in any way, through trick splicing or 'reverse angle-cutting', the purpose of which is to visually reveal a fourth side. The footage is a gathering of

<sup>94</sup> Lousie Purbrick, *Donovan Wylie: British Watchtowers* (Göttingen: Steidl, 2007), 60.

actual time and place. The methodology avoids the atopic sense of the landscapes in the gallery loop sequences present in the work of artist Willie Doherty, which references the horror genre when depicting the psychogeography of Derry, his home city, which forms a 'perfect theatre of war' through the city's topography. The loop pattern echoes the trapped, bounded view of landscape during conflict. Doherty's work is an example of Michel de Certeau's concept of practice, as a metonym for daily life where everyday pursuits are directly linked to particular circumstances — 'only in the local network of labor and recreation can one grasp how, within a grid of socio-economic constraints, these pursuits unfailingly establish relational tactics ( a struggle for life), artistic creations (an aesthetic), and autonomous initiatives (an ethic).'<sup>95</sup> Doherty portrays a psychogeography of living and working in Derry during the conflict. The work deciphers the geographical environment, its laws and effects. The work is a tactic by an individual, which offers one way of 'poaching' space from under the strategists of institutions during the conflict.<sup>96</sup> Rather, the purpose behind my portrayal of the traverse is to begin setting up an argument that works as a counterpoint to Hannah Arendt's perspective of public and private life being two distinct spheres or binaries, which she uses to emphasise the artificiality of political life. I will further explore how peace-time infrastructure demonstrates a coming together of these categories in particular places. Also, the practice of the traverse, my own encounter with the landscape, mobilises me to explore the spectrum of landscape representation, which, before starting out on the journey, consisted of the oppressive images of conflict at one end and the John Hinde-like touristic representations at the other. The traits of a peace-process landscape are beginning to take shape through analysing how differently the landscape has been represented and surveyed over time.

### **Splicing the Natural and the Unnatural in the Drawing — Arendt and Butler (social and environmental background)**

I began this chapter with a daily experience showing how nature's forces can be partnered with human invention in a positive way, and consequently, aid the endurance and global deployment of the invention and its symbiotic relationship with nature. The water pressure of the canal's flow is used in conjunction with the mitred gates to seal a chamber so that levels can be calibrated and ultimately give way to a journey. This final section wishes to take this basic premise to uncover how this splicing between technology and nature's forces has altered over time — from both the perspective of the natural and the unnatural — for the reappearance of the Shannon-Erne waterway. Looking through the lens of the construction drawing and the theory of Hannah Arendt and Judith Butler, I discuss how technology enabled a close listening to nature and how in turn the involved people and institutions ultimately listened to that close reading offered up by technology and 'thought again' before actions were carried out.

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<sup>95</sup> Michel de Certeau, *The Practice of Everyday Life*, trans. Steven F. Rendall (1980; reis., Berkeley: University of California Press, 2011), 91–110.

<sup>96</sup> 'Poaching', is emphasised by de Certeau in the following sentence, 'Everyday life invents itself by *poaching* in countless ways on the property of others.' Ibid., xii.

The political theorist, Hannah Arendt, originally published *Eichmann in Jerusalem: A Report on the Banality of Evil* in 1963. Over forty-five years later, on September 30, 2009, Judith Butler gave a lecture entitled 'Hannah Arendt, Ethics, and Responsibility', at the European Graduate School in Saas-Fee, Switzerland where she was the Hannah Arendt Professor of Philosophy. At the time, Butler was researching critiques of state violence, which she found important to reanimate for the sake of today's political contexts. A combined reading of Arendt's work and Butler's reading of Arendt's work is a useful tactic for an interdisciplinary approach. Butler's analysis provides me with the disciplinary terminology to consider, interpret and respond to Arendt. For example Butler points to a shortfall in Arendt's philosophy of plurality, that Bios — life itself — is not adequately thought of outside the blinkered view of anthropocentrism. The non-human is not present in Arendt's concept of plurality. Butler argues that cohabitation has to overcome its anthropocentrism in order to make good sense. For now however, I want to discuss the notion of cohabitation with the natural world, or more accurately the waterway's entwinement between the manmade and the natural environment within both its manifestations. It is often argued that we are in the midst of an on-going genocide of sorts — that of the natural world, particular species and through our export of global warming effects to other more vulnerable parts of the world. It is not possible to talk of a peace-time infrastructure without expanding the notion of what cohabitation/co-dependency encapsulates. Butler describes Arendt's book as a dramaturgical act, acknowledging that there is an abyss between the actual and the potential. Under the ventriloquist's art form — Arendt's authorial pen — the performative utterances of the judge re-sentence Eichmann to death.

You took as your own right the decision with whom to share the earth. He thought that they could determine that they did not need to share the earth with the Jewish people, or that specific population, therefore no member of the human race can be expected to share the earth with you. This is the reason that you must hang.<sup>97</sup>

Other than a final nail in a coffin, a chiming reiteration of the death-sentence, what is the purpose of this work? If this is truly a book of justice — Butler's reading — can it become relevant to ground an application of both Butler's and Arendt's concepts in a peace-process reformulation of architectural systems in Northern Ireland? In other words, in what ways is the work useful in understanding possible 'sites of justice' and how can it help explore how sites act as a physical support to the political peace process?

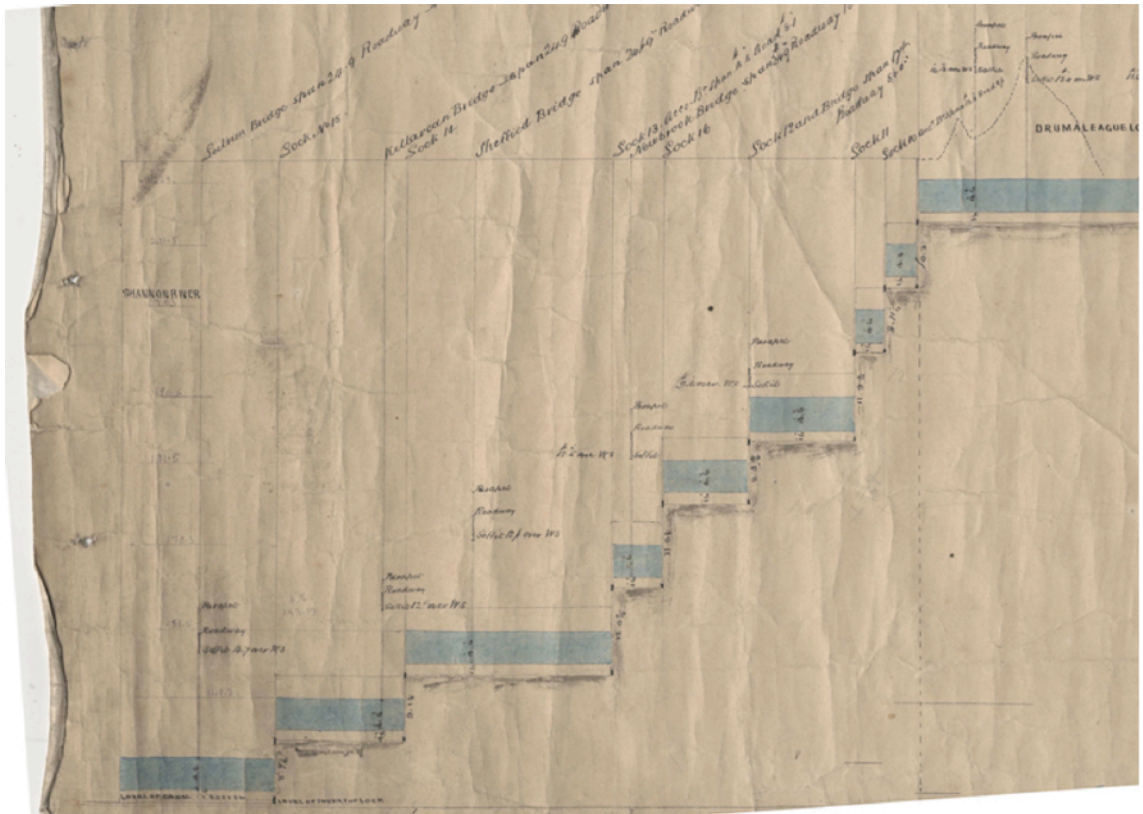
'Thinking' for Arendt implies a dialogism, that is without an imaginary dialogue, discussion or discourse, thinking is impossible. According to Arendt, Eichmann's ultimate crime was his failure to think. However, he is accused of the failure to share or cohabit the earth. Butler asks, 'What's the relationship between thinking and cohabitation?' This is a crucial question when it comes to understanding the Waterway as a peace-time infrastructure. What the waterway physically is, the provision of the physical encounter, a piece of waterway that links the two

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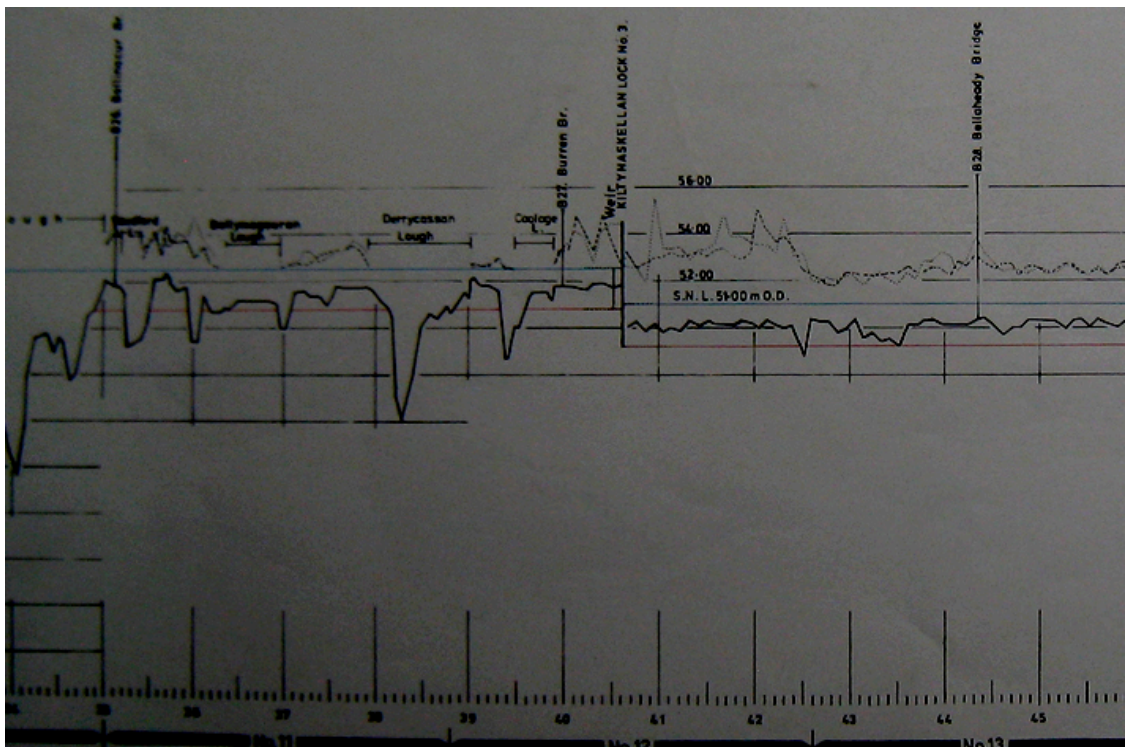
<sup>97</sup> Hannah Arendt, *Eichmann in Jerusalem: A Report on the Banality of Evil* (1963; reis., London: Penguin Classics, 1994).

webs of waterways between North and South, remains similar during both manifestations, that of 1847 and 1994. The question of how and why the waterway came about in both periods is perhaps the more crucial question in terms of hosting that all important imaginary dialogue. To nail this key piece of analysis down further, I look for evidence of this discussion on the entwinement of the natural with the unnatural in the following construction drawings: Drawing One, an 1840's longitudinal section of the canal route and Drawing Two, a 1980's longitudinal section of the same canal route.





3.14 Drawing One, Sectional Drawing of Canal Route, c 1840



3.15 Drawing Two, Sectional Drawing of Canal Route, c 1980

The man-made reaches of the blue steps, water-coloured in blue, are the most prominent in the 1840 Drawing One whereas it is the existing surroundings, on behalf of improvements in technology through gathering and collating information, that gain emphasis in

the 1980 Drawing Two. The three-beats plotted in this 'contextual cardiograph' are: the existing 'Left Bank Profile' represented by a dotted line, the existing 'Right Bank Profile' represented by a dashed line and the existing bed profile represented by a continuous black line, a diving line that captures the invisible. Overlaid are two contrived lines that bracket the proposed waterway; the blue line is the Summer Navigation Level (SNL) and the red line, is the Invert level. Maintenance of the SNL ensures a stable and reliable water supply for navigation during summer months. This is very much dependent on water sources at the summit level. The recent reconstruction backs up the predictability for this supply with a pumping system. The redline only appears in the drawing slicing through ground that peaks to infringe on the minimum clear depth of the 1.55 m water channel, a greater draught than the, often unrealised, original 1.37m/4.5 feet, for the sake of ease of movement. Similar to a cardiograph of a beating heart, a form of movement is captured. In this case, the drawing is a result of somebody moving over the land collecting both topographical and bathymetric levels. (*'land'* includes any land covered by water' as stated in the 1990 Shannon Navigation Act, the statutory instrument that enabled works to be carried out.)<sup>98</sup> The disappearance of the red line is often an indication of a natural lake. In these instances, the natural bed depth trumps the dredged depth, subsuming the route and drawing an intermittent red-line that breaks into the more unpredictable.

A common vocabulary was required so two water systems of two different jurisdictions could make contact and interconnect. This language labelled as O.D. or Ordnance Datum on Drawing Two, brings the y-axis into existence, a vertical datum for deriving altitude on maps. Both drawings (despite Drawing Two being post 1970 when an alternative datum called Malin Head was in use) avail of the 'Poolbeg Datum', a low watermark level of the spring tide taken by Ordnance Survey on the April 8, 1837, at Poolbeg Lighthouse in Dublin Bay. The invert level of the keystone is proffered on each drawing of the stone-arch bridges. You could say that each of the thirty-one bridges that cross the waterway are positioned in relation to the moon and its magnetic pull. It is the harnessing of a natural system that constructs the abstract Y-axis, the locating device for the canal. Nature works as a divining device for producing a non-arguable common denominator for locating the canal. This is in no way a poetic aspiration but driven by the need of the original function — interconnectivity. It is vital that the water levels of different systems can speak to each other. For this reason they share the same 'level vocabulary' that originated from the same specific time and place.

In Drawing Two, the y-axis measuring altitude is at a scale of 1:200 with the x-axis measuring distance at a scale of 1:50,000. This leads to a greater compression of distance — the desired effect of the canal, nearness echoing in a livelier canal cardiograph. This dialogical composition of scales offer an optimistic view of the original aim of the infrastructure: topography appears shallower and distances appear shorter. The first surveyors of the canal fanatically collected depth and distance knowing that, as Arendt notes, 'nothing can remain

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<sup>98</sup> "Shannon Navigation Act, 1990," accessed July 22, 2011, <http://www.irishstatutebook.ie/1990/en/act/pub/0020/print.html>.

immense if it can be measured, that every survey brings together distant parts and therefore establishes closeness where distance ruled before.<sup>99</sup>

Despite a 120-year lapse of time between both constructions, the waterway was not rent from the landscape but instead slowly became invisible through its 'uselessness', nature enveloping it back into its fold. The increased velocity of water from missing lock gates caused damage to masonry and canal banks caved in. Despite the cardiograph flattening out for work boats, the banks soon began to teem with wildlife generating habitats along the banks of the canals. This fallowness of ground both above and below water engendered plurality of wildlife. Examples abound: the Whooper swans which migrate from Iceland during the Winter, holts of endangered otters, kingfishers, herons, butterflies, trout and more. In Drawing Two, the banks are carefully plotted because of the need to take account of this change in perspective. Of course, if this all-encompassing notion of plurality, one that is not solely anthropological, is properly understood then this 'peripheral / remote / depopulated' equivalencing requires quashing. 'Laced with life' empty space is acknowledged in the current era of waterway restoration in the form of the Environmental Consultation Process. The EIS, Environmental Impact Statement (Presented to the Joint Steering Committee in January 1990), necessitated mediation efforts between the natural and the unnatural: excavation of the channel was to be carried out from one bank only or from within the channel itself, using electrofishing methods, fish were removed to safe havens during the work and re-stocked on completion; and planting and armoured bank protection were used to reinforce restored canal banks.<sup>100</sup> The notion of 'land-banking' in this instance was turned on its head. Usually a negative from a societal point of view, where civilians are subjected to the greed of developers, here the fallow banks were preserved as much as possible for the benefit of society.

This striving to allow non-human aspects of life and nature to cohabit is more present in Drawing Two. The striking nature of this more pluralist society — a vital ingredient of a peacetime infrastructure — is only really revealed when compared with the society of the first construction in the 1840s and 50s. What is not present in Drawing One, and smoothed over by this blue water line ploughing its way through the landscape of its own accord, is the complete breach in human plurality around the time of its construction. 1845-52 were the years of the Great Famine in Ireland. The island in total lost a quarter of its population, two million people, to starvation and emigration. Population in the area of the 'Ballinamore to Ballyconnell' canal suffered a 20-30% fall.<sup>101</sup> Canals of the time were lauded as 'tranquillisers' to help garner financial support for their construction:

The present is indeed a favourable moment for commencing public works, to give employment both to the peasantry of north and south. Such a measure would do

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<sup>99</sup> Arendt, *The Human Condition*, 250.

<sup>100</sup> Martin, John Martin and Joseph Gillespie, "European Tourism and Environment Workshop; 'Sustainable Tourism and How to Achieve It' \_ The Shannon-Erne Waterway." Presentation emailed to me by Gillespie and accessed July 22, 2011, originally presented April 3, 1998.

<sup>101</sup> RD Edwards and TD Williams, *The Great Famine: Studies in Irish History 1845-1852* (Dublin: Lilliput Press, 1956), 260.

more to tranquillise the disturbed districts of Ireland than can ever be effected by military coercion . . .<sup>102</sup>

This numbing of tenant-farmers through the offer of a steady penny was really the postponement of conflict rather than of peace creation per se. At this time, the waterway was most definitely an infrastructure of extraction pushed by the landed gentry, absentee aristocrats and the merchant classes. Unlike the famine of the 1780s there was no export ban placed on the removal of produce, which the waterway system aided and abetted. The waterways swallowed the unevenness of journeys, providing snug routes for the hulls of vessels to carry lumps of coal, grain, and livestock. The 7000 labourers dug a route with their bodies from one watershed to the next. Perhaps the re-emergence of this waterway pays homage to the 7000 men, in some way registering the individual's graft.

In this chapter I explored how the reappearance of the SEW in 1994 works as a peace-process infrastructure. I involved Judith Butler in order to expand on Arendt's notion on plurality when it comes to sharing the earth — cohabitation/co-dependency needs to transcend anthropocentrism. I used SEW construction drawings to show how the waterway was contextualised within a more equal society, in terms of labour force and the effects on the environment, moving from an infrastructure of extraction during its initial build 1842-59, to a peace-process infrastructure in 1994. Rather than Adam Smith's ranking of duties of the sovereign/commonwealth — first comes defence, then comes justice, then comes public works — I argued that a peace-process infrastructure intermingled all three with unquantifiable effects but to the highest degree advantageous to a great society and that this was how funding was garnered for the project. I critiqued various representations of landscapes linked to Northern Ireland — a magazine advertisement, an oil painting, an engraving of the Giant's Causeway — training the eye to look beyond the frame, to ask what is eclipsed by an 'unspoilt natural environment' or in the wake of the beautiful and to consider how these impressions are circulated? I illustrated Hannah Arendt's meaning of 'to think' and how thinking holds an implicit dialogism by drawing a parallel between the lock chamber within the landscape of Northern Ireland and the first building of a bicameral parliament and staking a claim for the importance of physical spaces and spaces of delay for double-takes and thinking again. Through a material study on concrete, I explored how The Troubles can be remembered through this reformulation of an architectural system without stultifying the past and staying with a peace-process trajectory. As a peace-process infrastructure, the SEW re-centres a landscape in people's consciousness to bring about a change in the outlook on the world — love is crystallised trust, trust's dividend, trust objectivised.

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<sup>102</sup> Quoting a body of landed gentry, merchants, and what McCutcheon names as 'public-spirited persons', from a submission to parliament (covered in the *Belfast News-Letter*, May 21, 1822; June 14, 1822; June 21, 1822) McCutcheon, *The Canals of the North of Ireland*, 102.





### **Practice Interlude (September 15 – 30, 2012)**

With no definitive map of where the watchtowers once stood, I looked for clues while climbing what I ascertained to be the twelve hills. With late summer growth masking any disturbed ground to the eye, it was still the uneven ground — like Braille underfoot — that hinted of the watchtowers presence. I propped the camera at intervals on ascent, the resulting cropping contained almost all foreground of very little perspective. Until I reached the summit of Croslieve (G40), where it was possible to pivot and avail of a 360 degrees perspective, I was unsure as to whether this hill ever had a watchtower on its apex. Verifiability came through in a slight bowl of ground next to the summit. There remained a helipad — its flatness and lack of silhouette , an ally in its survival. Although a remnant consisting of nine equal squares to make one larger gridded square of concrete in the landscape, its presence was a foreboding one — the emblazoned ‘H’ could become a launching pad for another wave of watchtowers to be built if a particular perspective was to be followed. On summiting, and during descent, the cropping of the frame switched to a more expansive perspective, a greater field of view coupled with an easier rhythm of breathing.

## Chapter Four

### Contouring Outlooks: Disappearance of hilltop watchtowers about Slieve Gullion and along the International Border between Northern Ireland and the Republic of Ireland.

Before people became unnerved by teenagers wielding scalpels, I had the opportunity to dissect an 'eye' as a sixteen-year-old — all framed within the biology curriculum of the day. It became irrelevant as to which animal the eye belonged to. Piercing a sphere of vitreous fluid forms an immediate relation. Slicing the lens free from its suspension and moving it across the soaked newspaper to watch the print quiver was a memorable aspect. Becoming free of its corporeal surround stalled the transparent capsule. The lens could no longer bring the desired object into focus by flexing its contours and changing its curvature. Making an 'accommodation' for distance, whether near or far was now impossible. The 'mind's eye' was dead. This chapter deploys the interscaler operative of the lens to recast the landscape of the border region from a landscape of war to one of peace-process infrastructure by returning the lens to its corporal surround and contouring outlooks through the now possible reaching of mountain summits — the third traverse.

#### Context and the Lens of Reportage

During the 1800's, many expeditions were sent off by imperial nations charged with staking a claim and to supposedly civilise these unknown parts of the world.<sup>1</sup> Survey information from the 1800's was once again used during the height of the conflict to supposedly civilize those that passed through or lived in the area of South Armagh. (pronounced with a silent 'gh' for those unfamiliar) South Armagh is the cusp of land that projects into the Republic of Ireland from Northern Ireland. To see where the possible locations of the watchtowers were, it made sense to make altitude my ally by climbing to the highest point in South Armagh, a mountain named Slieve Gullion at 567m above sea level, trumping the height of all pre-existing towers in the area. To achieve an overview on a first visit, February 25, 2011, I set off accompanied by a person who grew up at the foot of the mountain and within eye-shot of a tower. On a very clear day, it is possible to see the Wicklow Mountains in the south from the summit of Slieve Gullion, 60 miles/km away, so technically I also grew up within eye-shot. The person I walked with, Macdara Ó Graham, had an in-depth local knowledge of the area. Perhaps more so than most as his mother wrote a book entitled *A Hidden Ulster: People, Songs & Traditions of Oriel*. In its opening chapter states 'Ulster people, from all denominations, have been systematically distanced from many aspects of a shared culture.'<sup>2</sup> The Kingdom Of Oriel was an area defined through common culture with a centripetal effect rather than political boundary that repelled. Ó Graham pointed to discrepancies present in the Ordnance Survey Map of Northern Ireland, Sheet 28 and 29, Discovery Series 1:50,000. 'They have it back to front on the map', he claims. 'This side is Croslieve and the other is Slievebrack. This side is Croslieve because it's Gaelic, meaning hillocks and little bumps, covered in miniature hillocks. Brack means speckled.' The

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<sup>1</sup> Macfarlane, *Mountains of the Mind*, 178.

<sup>2</sup> Uallachain, *A Hidden Ulster*, 19.



Ring of Gullion is of geological significance. The mountain is the 'eroded heart of a volcano active in the area around 60 million years ago'. It is the best example of a volcanic ring dyke system in the UK. This is a unique geological/volcanic formation, a mountain within a ring of hills formed by a series of explosive eruptions along an encircling ring fault or fracture approximately eleven kilometers in diameter — a number of which had watchtowers built of them. The mountain was also given an AONB, Area of Outstanding Natural Beauty, by the Department of the Environment in December 1991.<sup>3</sup> On summiting, a 360 degree view of the former out-post locations was visualised.



4.1 Ring of Gullion, Slieve Gullion (567m asl) in the centre surrounded by smaller hills. Ordnance Survey Map of Northern Ireland, Sheet 28 and 29, Discovery Series 1:50,000. Pink markers show locations of where the watch towers once stood.

As previously mentioned in Chapter Three, Merlyn Rees, Secretary of State for Northern Ireland (1974-1978) declared South Armagh as 'Bandit Country' in 1975.<sup>4</sup> South Armagh was deemed to be a peripheral area, in that the county's border conflates with the international boundary between Northern Ireland and the Republic of Ireland, however this status as a frontier county made it central for surveillance mechanisms and now under my remit makes it central for deciphering a peace-time infrastructure. I uncover how such a 'peripheral' site gained a central role during peace negotiations. In 1986, surveillance instruments were extrovertly portrayed in architectural form. The watchtower presence spanned over twenty years in time. The eventual removal of these optical instruments became a powerful bargaining chip during the geographical exploration of peace negotiations. The final tower was dismantled February 13, 2007, at Crossmaglen (1992-2007). The dismantling of the watchtowers was

<sup>3</sup> "Geology," Ring of Gullion, accessed June 23, 2016, <https://www.ringofgullion.org/geology/>.

<sup>4</sup> Toby Harnden, *Bandit Country: The IRA & South Armagh* (London: Hodder & Stoughton, 2000).



regarded as a fair exchange for the weapons of the provisional Irish Republican Army (IRA).<sup>5</sup> The decommissioning of weapons went hand in hand with the disappearance of an architectural surveillance system. This chapter is about a process that seeks to make things invisible or disappear in order to create in the Arendtian sense, 'spaces of appearance'. What appears within a landscape when the lens that it is seen through — a reified surveillance system — disappears?

The towers were initially constructed for information gathering and to assist in the detention of terrorists using the frontier. Residents of South Armagh seemed to be determined as the source of terrorism. Sealing this border was deemed to protect the global, financial-centre of London.

People should never forget that the Omagh bomb and the Canary Wharf bomb both came from South Armagh," a security source said. Virtually any bomb or material from the South is going to come through there. "No one is going to give the IRA away, which is why surveillance towers are so vital. They are literally our eyes and ears. Without them soldiers and RUC men would be dangerously exposed. [The Times, London, February 18, 2000]

However, there was also an acknowledgment in the futility of attempting to seal a border.

I fail to see how you can seal a 300-mile border against a determined and ruthless opponent who knows the area backwards and who will soon learn the dispositions of an essentially static defence. [Derek Bratt, et al. 'Troubles in Ireland'. Times London, 2 Sept. 1988: 11 The Times Digital Archive Web. 23 July 2012]

One of the military's claims for occupying the hill-tops was protection for the local population. There were mixed opinions on this between both communities. As SDLP councillor Mr John Fee said in May 2003:

Let me be very clear about Cloghogue [watchtower on South Armagh Hill overlooking Newry on the main Dublin Belfast Road], it should never have been there. It never really had any real security function. It was built to be highly visible in physical terms and in political terms.<sup>6</sup>

There was a growing disparity building between the physical usefulness of the towers and their effect on the imaginary. In their turn, each Prime Minister of the United Kingdom used these very visible objects to accompany their desired message to their electorates. The establishment used the watchtowers as leverage — physical props for political posturing — to demonstrate action against violence under the international lens of reportage.

The gradual hardening of surveillance infrastructure by the British Military was undertaken in the middle of Margaret Thatcher's office as Prime Minister. During the 1970s, the most violent decade of The Troubles, Observation Posts (OP) were mobile consisting of small uncovered infantry that left them very vulnerable to attack. Two attacks occurred at such a post

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<sup>5</sup> Louise Purbrick and Donovan Wylie, *British Watchtowers* (Göttingen: Steidl, 2007), 59.

<sup>6</sup> "Sightings of Normalisation All around the Watchtowers," *The Irish Times*, accessed July 7, 2016, <http://www.irishtimes.com/news/sightings-of-normalisation-all-around-the-watchtowers-1.358455>.

by the Drummuckavall Summit (Golf Two Zero), killing two Royal Marines in a 1974 bomb attack and in 1975 killing three soldiers from the Royal Regiment of Fusiliers. In 1976, the SAS, Special Air Service (SAS) was deployed.<sup>7</sup> Interestingly, Merlyn Rees, Secretary of State for Northern Ireland at the the time, was a squadron leader with the RAF during World War II. Altitude, it seems, was still considered his ally. In 1977, COPs (Close Observation Platoons), plain clothes or camouflaged soldiers in the landscape were added. And in 1986, a decision to extrovertly portray the purpose of these techniques in architectural form was made. Under operation 'Condor' and 'Magistrate', twelve hilltop towers were constructed transforming the summits into no-go areas for citizens.<sup>8</sup> The top contours of twelve hills around Slieve Gullion in County Armagh were sliced off to the public by military razor wire so watchtowers could be constructed.

Golf Six Five Zero (G650) — Crossmaglen 9114 Sheet 28.

Golf One Zero (G10) — Creevekeeran 7837 Sheet 28, 160m asl

Golf Two Zero (G20) — Drummuckavall 9213 Sheet 28 140m asl

Golf Three Zero (G30) — Glasdrumman 9714 Sheet 28

Golf Four Zero (G40) — Croslieve 0117 Sheet 29 250m asl

Romeo One One (R11) — Sturgan Mountain 0126 Sheet 29 230m asl

Romeo One Two (R12) Sugar Loaf Mountain 0226 Sheet 29 asl

Romeo One Three A (R13A) Camlough Mountain 0525 Sheet 29 423 asl

Romeo One Three (R13) Camlough Mountain 0525 Sheet 29

Romeo One Six (R16) Cloghogue 9217 Sheet 28 160m asl

Romeo Two One (R21) Jonesborough Hill 0619 Sheet 29 230 asl

Romeo Two Three (R23) Tievecrom 0215 Sheet 29 260m asl<sup>9</sup>

On the February 22, 1991, John Major made his first trip to Northern Ireland while in office. In the howling wind and driving rain, he was deposited by helicopter on a small hill called — depending on your point of reference — Romeo One Six or Cloghoge (191m asl). On climbing the hill nowadays, September 23, 2012, it is difficult to imagine the place as a first port of call for a Prime Minister. On undertaking the traverse, traces are felt. The hill's bell-shape and origin of its name ('clog' in Irish = bell) remained undermined by a flat tarmacked surface cut into the side of hill where the barracks used to be. Although two and a half miles from Newry City, it was a strategic site for a watchtower standing at 100 ft / 30.5 m above the summit, because of its location beside the main Dublin/Belfast rail and road corridor. Inevitably, Major was asked a question befitting the chosen backdrop of imagery: if he was happy with the co-operation the British were receiving from the Irish Government on security. He diplomatically answered that there had been a substantial improvement.

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<sup>7</sup> Toby Harnden, *Bandit Country: The IRA & South Armagh* (Philadelphia: Coronet Books, 1999).

<sup>8</sup> Purbrick, *Donovan Wylie*, 67.

<sup>9</sup> Ordnance Survey Map of Northern Ireland, Sheet 28 and 29, Discovery Series 1:50,000, asl figures are meters above mean sea level at Malin Head, Co. Donegal.

However, even Major benefitted from the innate quality of the hill, now inaccessible to those that lived there, as he was quoted saying, 'I've had more exercise today than in the last ten years'.<sup>10</sup> The title of this article was 'Major sees S Armagh from tower', alternatively could have read, 'Major, your newly elected Prime Minister, sees you, all the people of South Armagh as accomplices to terrorist activity as he views you through the 'Oligoptic' lens of military paraphernalia', the 'Oligoptic' means looking only for a range of specific behaviour that was considered suspicious. Major's alignment of words, 'we are not going to be pushed around by terrorist acts' with the physical watchtower behind was to be viewed as a fortifying of a fortification, however the coupling came across as antagonistic. The tangible nature of the tower was an obvious, regular target of the IRA. Major's visit came two months after the sanger's rebuilding. Sanger is a British Army term for tower or observation post, defined in the following way by the Independent Monitoring Commission 2004-2011, which was set up to oversee the normalisation of security in Northern Ireland:

A sanger is a protected sentry post, normally located around the perimeter of a base. Its main function is to provide early warning of enemy/terrorist activity/attack in order to protect forces both within the base and those deployed within sight of the sanger. A supersanger is an elevated sanger and may be indistinguishable from what is commonly termed a tower. In common usage, the words; sanger, supersanger, tower and observation post become interchangeable.<sup>11</sup>

Just over a year after the political trek, on May 1, 1992, there was another attack at Cloghogue, this time destroying the PVCP (Permanent Vehicle Checkpoint and Romeo One Five Sanger) at the foot of the hill. Co-opting both parallel routes, road and rail, overlooked by the hilltop tower, an earth ramp was constructed during the night enabling a van loaded with 1000 kg of explosives, and fitted with wheels that could run on rails, mounted the track. A mile-long wire attached to the bomb was triggered when next to the sanger. The soldier on watch warned the other twenty-three that managed to make it to the concrete bunker, while the ten-ton sanger was destroyed killing the soldier inside. The British Army sappers began dismantling the hilltop Cloghogue Watchtower, Romeo One Six, on the 9 May 2003. Cloghogue and Tievecrom were the first towers to go because of their visibility from routes between Dublin and Belfast. Danny Kennedy, an Ulster Unionist member of the Assembly, said that the move was an attempt to create 'mood music' for the visit by the Prime Minister, Tony Blair: 'It was utter folly to scale down security while there was a real threat from republican dissidents.'<sup>12</sup> And again in; 'There is still a significant level of threat posed by the dissident republicans and we feel the Government really has no excuse to continue in the manner they are progressing.' [The Times (London, England), Tuesday, April 04, 2006; pg.15; Issue 68665. (455 words)]

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<sup>10</sup> John Devine and Peter McKenna, "Major sees S Armagh from tower," *Irish Independent*, Feb 23, 1991. Page 5.

<sup>11</sup> 'Annex V Towers and Observation Posts: Definitions', Ninth Report of the Independent Monitoring Commission (London: Stationary Office, 2006) 37. CAIN: Issues: Politics: IMC Reports - Reports by the Independent Monitoring Commission (IMC)," accessed October 11, 2016, <http://cain.ulst.ac.uk/issues/politics/docs/imc/imcreports.htm>.

<sup>12</sup> "Sightings of Normalisation All around the Watchtowers," 9.

### Cataloguing Lens: Donovan Wylie

Before their dismantling, the photographer Donovan Wylie conducted a photographic catalogue of the hilltop towers. Altitude remained his ally, as these ‘unearthed’ perspectives were taken from a military helicopter. The Ministry Of Defense Press office are thanked at the end of the publication *‘British Watchtowers’*. The photographs are accompanied by a noteworthy essay, eponymously titled, by the art historian, Louise Purbrick. Despite, Wylie’s work taking place over the course of one year, 2007, there is something strangely static about the images. The noise, the lift and thrust of helicopters, the whirligig helix action of their name sake does not come across. The curated uniformity of the grey skies in each image mute the landscapes. Perhaps this was an effect of a compressed time slot that travelling by air allows. The sites chosen were land-locked for protection reasons, all materials/components were flown in by helicopter and assembled within approximately three hours. The towers method of construction relied on the helicopter. The watchtowers were military engineered constructions whose elements were, on the whole, airlifted to the site, as the chosen locations were only accessible by helicopter or by foot. This ‘dislocation’ — remote building in hostile terrain both from a security and a topographical point of view — lead to a particular kind of construction, one of assemblage and pre-fabrication. This allowed for speed of construction and non-reliance on local labour, know-how, or materials. Both in name and materials, these constructions are indexical of alien forms and their universality: the name ‘sanger’ is punjabi in origin. Purbrick extensively covers the word’s etymology.<sup>13</sup>



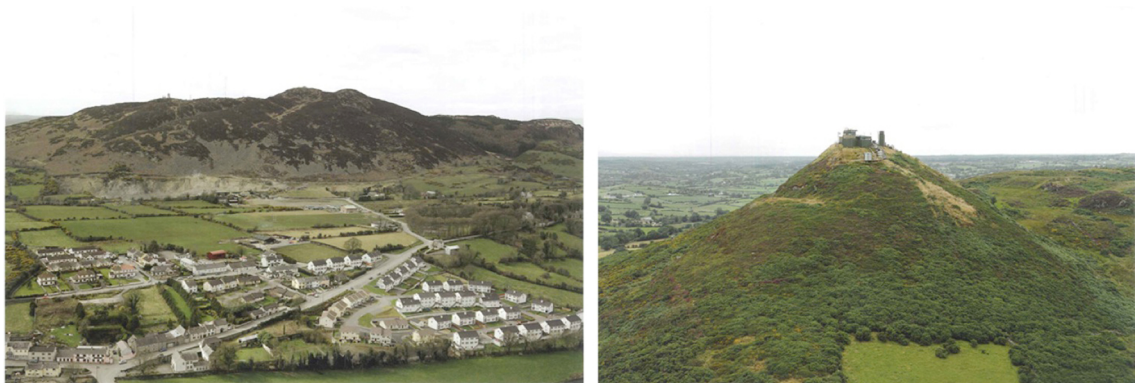
4.2 Donovan Wylie, *British Watchtowers*, 2006, Golf Four Zero (G40), Croslieve, South East View.

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<sup>13</sup> Purbrick, *Donovan Wylie*, 64.



4.2 Donovan Wylie, *British Watchtowers*, 2006, Romeo One Three (R13A), South East View, Camlough Mountain



4.2 Donovan Wylie, *British Watchtowers*, 2006, Romeo Two Three (R23), West View, Tievecrom and Romeo One Two (R12), 2005, Sugarloaf Mountain

The images are taken with the use of the military helicopter, which along with the towers, is part of the military paraphernalia. In one way, making the images complicit in the everyday repression of the area. The helicopter is part of the subject — they are one of the same — the photographs are self-referential. The artwork loses its autonomy and encircles the landscape within a ‘theatre of war’ frame, through ‘the activity of homo faber, whose ingenuity devised the instruments and experiments by which nature could be trapped.’<sup>14</sup> For this repressive framing of the landscape, with its oligoptic surround, to keep receding into the past, there is an obligation for a closeness to be maintained to avoid recurrence. The presence of what once was a hard border needs to be grasped again in people’s thinking, yet the present day landscape needs to breath and be experienced outside the black and white, militaristic framing.

Printmaker and writer, Brian Lalor (b.1941), used woodcuts to illustrate his book, *The Laugh of Lost Men*, (1997).<sup>15</sup> I viewed the following images in the National Library of Ireland since they were unused in the final publication.

<sup>14</sup> Margaret Canovan, *Hannah Arendt: A Reinterpretation of Her Political Thought* (Cambridge: Cambridge University Press, 1994) 153.

<sup>15</sup> Brian Lalor, *The Laugh of Lost Men: An Irish Journey* (Edinburgh: Mainstream Publishing, 1997).



4.3 Brian Lalor, *Borderlands I*, *Borderlands Town*, 1997, woodcuts. Approx. 15 x 7 cm. National Library of Ireland.

There is an inverse effect in producing a woodcut. What is intended to be highlighted is cut-away, made shallow. The non-existing surface is ultimately what is pushed forward in the highlighted lines. There is no gradient. The resulting black and white captures a harshness in the hacking away of material — a tension in the landscape. Notwithstanding that the viewer is within the landscape as the images hold the towers within the frame, the landscapes are racked by an oligoptic stare for suspicious behaviour. The view through the pillbox-like openings of the towers has spread to those on the ground.

Its 'electro optical head' has the appearance of a simple searchlight but offers both a wide and narrow field of view, the former provides an orientating survey of the landscape and the latter is used for distant targets to examine them at high magnification.<sup>16</sup>

All of the landscape, near and far, pin-point and extensive, is covered under the penetrating gaze of the instruments. On asking my hiking companion, Macdara Ó Graham, about his impressions on the towers after growing up in their midst, the fascination of a child is present:

..... some bigger, some smaller. Some with more communication masts, some with less, as far as I'm aware, they all would have had very, very powerful cameras, they were massive, they were telescopes, you could see them with binoculars. . . the front lens would have been about two foot wide. They were really big, they would have been for surveillance.

In order to understand what was lost due to the militeristic paraphenalia perched on top of these summits, I briefly discuss, in one instance, how mountains are experienced in terms of orchestrating architectural experiences in reading the architect's, Victoria Watson's paper entitled: 'Rurality and Minimal Architecture: An inquiry into the ontology of the Tate's Modern's Bankside gallery spaces'. (delivered at the previously mentioned 'alterRurality 3: Fieldwork conference'.) Watson, used the below Jacques Herzog quote from a Raymond Ryan publication.

<sup>16</sup> Purbrick, *Donovan Wylie*, 68.



I believe that neither art nor architecture are here to entertain us but if you are interested it can be like a mountain. You know, a mountain is boring but if you look at it in a special way it can be amazing for you. You can walk it, you can discover the plants, the different shades, the different light.<sup>17</sup>

In her paper, Watson claims that the metaphor of 'mountain' was not only used by the practice as a term to refer to the colossal nature of the Bankside power station but most importantly as a place of discovery. In the same paper, Watson claims that in deploying the mountain as metaphor for their spatial model in the design of the Tate Modern, Herzog and de Meuron draw 'attention to the visitor as a vital component of the museum landscape, because the visitor is free to decide for themselves how to move about the museum and interact with the spaces and exhibits.' Watson points out that Herzog and De Meuron expressed 'their gratitude to Zaugg, for having taught them about the perception of art' as can be explained in the below Remy Zaugg quote. Zaugg is an artist that works on the perception of art.

The autonomous artwork is for the autonomous human being: the work that expresses itself through and for its own pleasure is for the human being who wanders around as he desires, searching for the constitution of a meaning or, which amounts to the same, searching for his own constitution.<sup>18</sup>

It is problematic to use museological strategies where works are framed within particular windows of time. These images of Donovan Wylie's watchtowers if displayed solely within their cataloguing of The Troubles role, 1986-2007, creates distance that separates the work from a relevance for today.

The work is more or less far away. Tomorrow it will be even further. Between it and the subject lies the historical distance exhibited by the perspective itself — as if the work were nothing but a pretext to exhibit the space and time of history. It's not the work that is exposed and offered to the human being, but the historical space separating the work from the human being.<sup>19</sup>

In light of the Brexit Referendum, the autonomy of works over any relegation to the 'ranks of historical, anthropological, sociological, ethnographic or logical, ideological, economic, aesthetic or ethical documents or illustrations' or association with any particular establishment has shown its importance.<sup>20</sup> Instead, art works should be found within a journey of 'wandering desire and self-discovery' according to Watson's paper. The Zauggian model does speak of 'the enclosed space as the expressive matrix of the work and the human being. It is the biotope, the

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<sup>17</sup> Rowan Moore and Raymond Ryan, *Building Tate Modern: Herzog & De Meuron* (London: Tate, 2000), 52.

<sup>18</sup> Zaugg, *The Art Museum of My Dreams or a Place for the Work and the Human Being*, 7.

<sup>19</sup> *Ibid.*, 52.

<sup>20</sup> *Ibid.*, 51.

ecological niche of the **perceptive dialogue** between the work and the human being...<sup>21</sup> I emphasise 'perceptive dialogue' as it chimes with the earlier discussion of the Arendtian 'thinking again', and is a vital provision of peace-process infrastructure. In terms of this thesis, I see his description of the enclosed space as a useful parallel to how I see the relationship between the traverse footage and the written text of this thesis. The footage alone stands as anti-chronological, could stretch from a mythical time of the Kingdom of Oriel, if the mode of capture was not in question, to the present day, however within the 'expressive matrix' of the writing and the person reading these chapters the footage reads as testimony to a journey within the peace-process era.

### **Practice / Non-Verifiable Lens**

The traverse began as a reaction to this spectacular documenting of the towers by Donovan Wylie. To date, I have not been able to locate a map showing the watchtowers — no definitive map exists and despite enquiry, it was not possible to secure interviews with people formally stationed in Northern Ireland as members of the British Army. The Department of Defence hold many reasons for keeping the details secret on the watchtowers which translate to caveats on the Freedom of Information Act (FOIA) — in other words there is a formalising of the disappearance when it comes to the watchtowers, a purposeful defocalization of the lens. Below I have listed three caveats coming from the point of view of defence, health and safety, and commercial interests, none to do with actually living in their shadow.

— FOIA section 26 (Defence) — 'exempt from release as its disclosure would be likely to prejudice the capability, effectiveness or security of the Armed Forces.'

— FOIA section 38 (Health and Safety) — 'would be likely to endanger the physical or mental health of any individual or endanger the safety of any individual .....The release of information of the type requested into the public domain would be likely to pose a potential risk to the physical health and safety of military and civilian personnel working at these locations and of the wider civilian population 'that they intended to protect''.

— FOIA section 43 (Commercial Interests) — 'breach of contractor's Intellectual Property rights' as 'techniques developed in Northern Ireland are also relevant to other operational theatres.'

In order to summit the twelve hills, I needed to locate the towers as accurately as possible on a map. I did this through a combination of asynchronous Google photography<sup>22</sup> — with the trace of an helicopter landing pad working as a location indicator — and collating field patterns from Wylie's photographs to ordnance survey maps. Also, due to relative peace, I was able to obtain local knowledge while on foot. It was a combination of this shrouding and the frustration in having no definitive document that led me to an exploration and deployment of

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<sup>21</sup> Ibid., 14.

<sup>22</sup> "Negotiating the City Through Google Street View," accessed June 22, 2016, [http://www.academia.edu/9332866/Negotiating\\_the\\_City\\_Through\\_Google\\_Street\\_View](http://www.academia.edu/9332866/Negotiating_the_City_Through_Google_Street_View).



alternative mapping techniques such as the Tensile Map or the Chromatogram Map as I will discuss. However, the 'inaccuracy' of these mapping techniques gained significance on understanding that non-verifiability of the lens-range was a large part of the surveillance project. 'It has been said' in the sentence below is in itself a non-verifiable preamble.

It has been said that from their towers soldiers could read the speedometer dials of cars driving below, distinguish patterns on the wallpaper inside houses, see what was being eaten for breakfast and hear what was being said over the breakfast table.<sup>23</sup>

Quoting a hill farmer, whose family have owned the land for over two generations where the Sturgan Mountain sanger was placed: 'I'm not political. I just want to be able to eat my dinner without feeling that Big Brother is watching my every mouthful and, believe me, from that thing up there, they can.'<sup>24</sup> As Purbrick states in quoting the author of *Bandit Country: The IRA & South Armagh*, Toby Harnden (2000): 'British Army intelligence never confirmed the range of their watchtowers' technology but, rather proudly, assured journalists and others that they contained 'some of the most sophisticated equipment in the world.'<sup>25</sup>

Purbrick states that the architectural historian, Quentin Hughes, noted that the importance of military architecture lies in its 'honesty' — in that their forms reveal their function with no embellishments to cloud such an equation.<sup>26</sup> Despite the watchtowers being purposively staged as prolific objects, commandeering their surrounding views to work as a deterrent, their shells did not disclose their actual capabilities and cloaked an inner reasoning from the surrounding communities. Ultimately it is not the scientific statistics that mattered but how everyday life was affected.

It would be remiss of me not to mention Jeremy Bentham's Panopticon (1791) as this is a University College London thesis — the homestead of the social reformer. The watchtowers followed the basic premise that power should be visible, yet 'unverifiable'.<sup>27</sup> As the philosopher Michel Foucault writes in *Discipline and Punish: The Birth of the Prison* (1979), seven years before the towers appeared:

Bentham laid down the principle that power should be visible and unverifiable. Visible: the inmate will constantly have before his eyes the tall outline of the central tower from

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<sup>23</sup> Purbrick, *Donovan Wylie*, 68.

<sup>24</sup> Cahal Milmo, "Bandit Country' Delight as Soldiers Demolish Watchtowers," *Independent.ie*, 15, October 25, 2001, accessed October 12, 2016, <http://www.independent.ie/irish-news/bandit-country-delight-as-soldiers-demolish-watchtowers-26072170.html>.

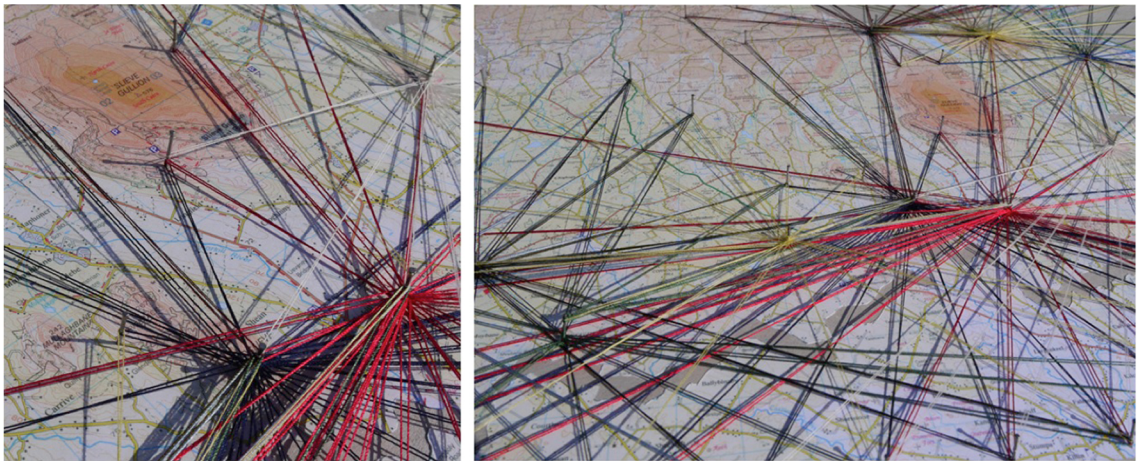
<sup>25</sup> Harnden, *Bandit Country*, 68.

<sup>26</sup> Purbrick, *Donovan Wylie*, 63, using the term 'honesty' referenced from Quentin Hughes, *Military Architecture: The Art of Defence from Earliest Times to the Atlantic Wall* (New York: Beaufort, 1991).

<sup>27</sup> Michel Foucault, *Discipline & Punish: The Birth of the Prison*, trans. Alan Sheridan (1975; reis., New York: Vintage Books, 1979), 201.

which he is spied upon. Unverifiable: the inmate must never know whether he is being looked at at any one moment; but he must be sure that he may always be so.<sup>28</sup>

With the reality of the contingency of place, over such a large region, ‘a ten-by-fifteen-mile rural border region’ the perfect panopticon was never feasible but ‘unverifiability’ of been watched or not watched was feasible.<sup>29</sup> I knew that the first image of this chapter, the OS map where the towers are pinpointed using removable markers, was insufficient in conveying the effect of the towers and the sentiments of people living amongst them. To understand the removal of the towers as a peace-process infrastructure, these effects needed to firstly become chartered territory when it came to mappings of Northern Ireland. The inaccuracy of the mapping exercises speak to this and explore ways of making present what is not always visible in a regular map which solely portrays the physical statistics of the land.



4.4 Detail of *Tensile Map*, 2011, impression of watchtower reach about Slieve Gullion. Produced by the author.

The ‘Tensile Map’ of the Slieve Gullion area locates the towers and in a way mimics the rhythmic process of the narrow field of view. During two-hour shifts one soldier observed while the other documented, anchoring each view back to the record keeping in the tower. The threads begin to work as a counterpoint to the volcanic mass and highlight not only the material significance of the towers but also provide materiality to the intangible sight-lines. The worked impression builds a density of sightlines to portray that ‘being watched’ feeling through the interlocking of the multiple lenses’ reach. The meaning of tensile; ‘capable of being stretched, susceptible of extension’ insinuates the inescapability of the militaristic sightline.<sup>30</sup> However, the ‘Tensile Map’ did not properly convey the all pervasive aspect of the towers in the landscape or how overlap of sightlines were concentrated in particular areas. I then switched to chromatography or ‘colour writing’ — a nod to the historical tradition of describing landscapes with watercolour. Chromatography is a much used ‘laboratory technique’ and comes with its

<sup>28</sup> Ibid.

<sup>29</sup> Purbrick, *Donovan Wylie*, 57.

<sup>30</sup> “Tensile, Adj.,” *OED Online* (Oxford University Press), accessed October 13, 2016, <http://www.oed.com.libproxy.ucl.ac.uk/view/Entry/199181.jsessionid=950231F1E61F20908D924624D7CF5FE0>.

own terminology. The following terms in inverted commas are part of the laboratory's vocabulary, yet allude to issues present in the Northern Irish landscape. Chromatography uses a compound's individual 'partition coefficient' to separate out mixtures using a mobile phase such as water and a stationary phase such as paper. In such a landscape the people living in it are forced to adopt a 'partition coefficient' under the analysing lens which was estimated to reach 25km to 40km beyond the outline of its actual footprint. The Chromatogram Map also attempts to grapple with portraying the invisible by bearing in mind the complete 360 degree aspect from the summits. With the first mapping below, I used circular filter paper. For the mobile phase to occur, I needed to earth each chromatogram to water. Once a segment of the circle is dunked in the water, the action is automated. Through capillary action the black discs expand on their circumference of influence — 'sometimes if you're lucky like the feathers on a bird of Paradise.'<sup>31</sup> However, to illustrate that the towers worked as part of a system once anchored in the ground — working in unison rather than isolation — I deemed it necessary to carry out the series of chromatograms on the one sheet, within the one landscape. The resulting series of images is the expressive make-up of the tension between the space of imagination and that of the technocratic space — a managed, recorded and administered space. This technocratic filter or suspension in mobility uses the differential retention of each compound to become a kind of map that shows the make-up of the initial mixture — exposed for all to see. The caveats to the Freedom of Information Act resulted in this approach, however I am interested in the retraction of these concentric circles, the inverse of this sequence in terms of peace-process infrastructure. The extraction of the mountains and hills from a technocratic space to the mountain as a place of discovery, not a virgin plain but where traces are present.

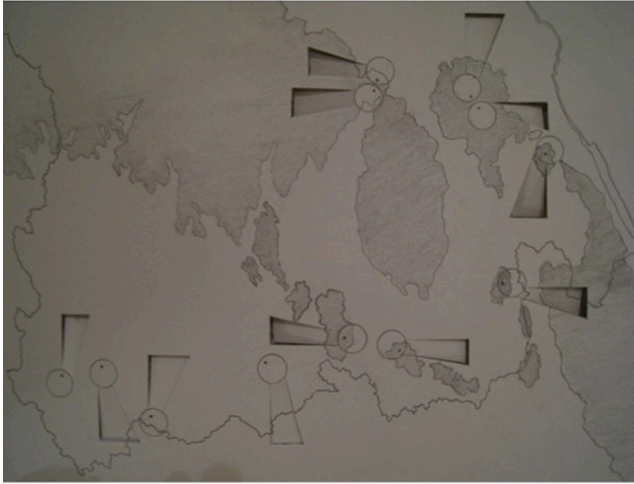
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<sup>31</sup> "BBC - Search Results for Chromatography," accessed June 27, 2016, <http://www.bbc.co.uk/search?q=chromatography>.

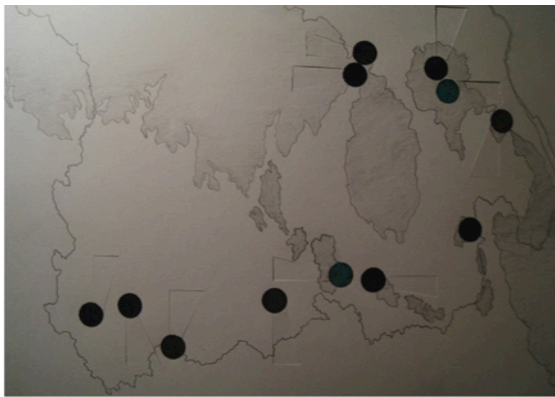


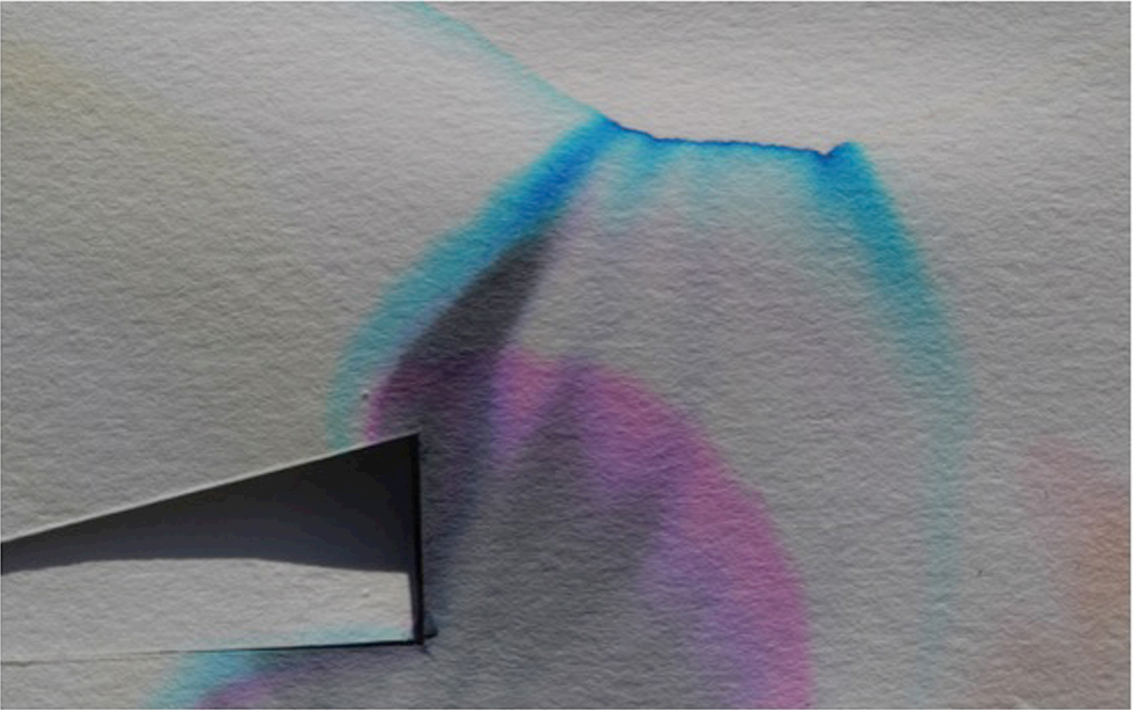
4.5 *Radial Paper Chromatogram Mapping of watchtowers about Slieve Gullion and the political border to Northern Ireland, 2011. Source: Author*





4.6 *Chromatogram Mapping*, 2011, showing location of watchtowers along the border. View of the 'water-table' underneath. The towers operated as a system only if 'earthed' correctly. The concentration of colour lands on settlements, such as the village of Forkhill. The border is 310 miles long, but how thick is it?





4.7 Chromatogram Watercolours, 2011

## Broadening Horizons

In the fold, footage from four locations of the twelve summits is documented; Camlough or R13 1, Crosleive Mountain or G40, Jonesborough or R21 and Sugarloaf. These traverses were taken in late summer/autumn of 2012. The footage is opposite to a journalistic approach as generally there is nothing to catalogue. The simple act of climbing these hills on foot as a woman, pregnant at the time, alters how they are seen. The footage is an expression of the change in condition of being human as expressed through the journey. In his work entitled 'Nature' (1836), Ralph Waldo Emerson, a Transcendentalist philosopher, heralded the return of blank spaces to the map — a departure from technocratic space.

But this beauty of Nature which is seen and felt as beauty, is the least part. The shows of day, the dewy morning, the rainbow, mountains, orchards in blossom, stars, moonlight, shadows in still water, and the like, if too eagerly hunted, become shows merely, and mock us with their unreality. Go out of the house to see the moon, and 'tis mere tinsel; it will not please as when its light shines upon your necessary **journey**.<sup>32</sup> (my emphasis)

In this quote Emerson hints at a 'register of beautiful' of which is present within peace-process infrastructure. The beauty of 'nature' is not merely to be seen or felt — external to the everyday, real experience of living — but rather an accompanying element in the necessary journey. The erection of watchtowers converted the topography into an accomplice deterring the journey. The experience of the journey expresses the condition of citizenship during The Troubles and in this way creates a definition of citizenship engendered by peace-process infrastructure. The choice of sites where the military located the watchtowers demonstrated an in-depth knowledge of the area's contours. The lay of the ground worked in conjunction with the construction of the towers — each an ally of the other. Nature and landscape became an accomplice in the repressive atmosphere.

Mr Tommy Gallagher, an SDLP Assembly member who lives close to the base at Roscor, said its demolition was further reassurance that the peace process was being **cemented**. "It was a tremendous inconvenience for local people – the delays, being searched or the fear of being searched. It was always something people had to think of when starting out on a **journey**," he said.<sup>33</sup> (my emphasis)

'Inconvenience' was a mild term in some instances. Every single time the farmer needed to check on livestock during the night, the onus was on the farmer to place a phone call to the barracks and then in turn the barracks would radio the observation post. To maintain a livelihood that was passed from one generation to the next, to prevent an everyday task from turning them into a possible combatant or as Weizman describes a 'potential 'legitimate' target'

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<sup>32</sup> Emerson, *Nature*, 24.

<sup>33</sup> "Work Begins on Demolition of Army Bases in Fermanagh," *The Irish Times*, 2, accessed July 7, 2016, <http://www.irishtimes.com/news/work-begins-on-demolition-of-army-bases-in-fermanagh-1.1111021>.



and endangering their lives, there was an obligation to participate in the military system, and to religiously make that phone call.<sup>34</sup> Then, there was the 'accidental or human error' claim that overrode any such categories and inadvertently placed everybody that had the misfortune in needing to cross the border to carry out everyday life into the 'potential 'illegitimate' target' category. This was the case of Aidan MacAnespie, who needed to pass the checkpoint twice daily to go to work, and was shot on the February 21, 1988, just moments after he went through a checkpoint en route to attend a GAA/ Gaelic Athletics Association football match. At the time of the killing, the death was claimed as accidental as a heavy machine gun was being passed from one soldier to another inside the observation post. A 2008 report negated this conclusion and in 2009 the Secretary for State of Northern Ireland issued a statement expressing deep regret at the incident.<sup>35</sup>

For, nature is not always tricked in holiday attire, but the same scene which yesterday breathed perfume and glittered as for the frolic of the nymphs, is overspread with melancholy today. Nature always wears the colors of the spirit. To a man laboring under calamity, the heat of his own fire hath sadness in it. Then, there is a kind of contempt of the landscape felt by him who has just lost by death a dear friend. The sky is less grand as it shuts down over less worth in the population.<sup>36</sup>

Similar to a bad weather warning, all unnecessary journeys were to be avoided. Journeying during the height of The Troubles in South Armagh was treacherous. The topography was embroiled in this change of condition amongst the local population. Farmers originally primarily concerned with physical sustenance were now unwillingly entered into a regimented system of reporting — a way of life similar to how Arendt describes the last stage of the labouring society, the society of job holders. This condition she describes through the effect on its members:

demands of its members a sheer automatic functioning, as though individual life had actually been submerged in the over-all life process of the species and the only active decision still required of the individual were to let go, so to speak, to abandon his individuality, the still individually sensed pain and trouble of living, and acquiesce in a dazed, "tranquilised", functional type of behaviour.<sup>37</sup>

These effects — in a daze beneath the gaze — caused irritation. These demands also affected the relationship between nature, topography and the citizen. Overlaying on the ground a series of sensors or surveillance machines — prominent in aspect because of the contrivance of technology with nature or partnership between the telescopic and elevation — interrupted the

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<sup>34</sup> Weizman, *The Least of All Possible Evils*, 122.

<sup>35</sup> John Devine and Jerome Reilly, "Outcry as man killed at Border," *Irish Independent*, Feb 22, 1988.

<sup>36</sup> Emerson, *Nature*, 14.

<sup>37</sup> Arendt, *The Human Condition*, 322.



daily rhythm of life and also, it was claimed, extinguished life. To gain access to the landlocked towers Chinook helicopters landed in fields next to herds of animals, as one farmer described scared the 'living daylight' out of the stock, leading to the animals injuring themselves on fencing and also causing abortions.

What makes any final decision so difficult is the fact that it takes only a brief visit to the area to see both sides of the story. The towers, the fortified bases at Crossmaglen, even the dustbins all have to be emptied by helicopter and the din of the choppers flying low over schools and farmhouses have an undeniable whiff of later day colonialism.<sup>38</sup>

As Arendt states, 'unlike the tools of workmanship, which at every given moment in the work process remain the servants of the hand, the machines demand that the labourer serve them, that he adjust the natural rhythm of his body to their mechanical movement.'<sup>39</sup> Unlike Arendt's neat containment of the political existing within the public realm and the private realm as the site of property, in this scenario the compulsory purchasing/acquiring of a string of summits along the border — the removal of a targeted list of topographically preferred private realms — conjured a metaphysical world that was to be made common through action. Cutting out landscape caused public outcry as it equated to cutting out certain voices.

Wherever the relevance of speech is at stake, matters become political by definition, for speech is what makes man a political being. If we would follow the advice, so frequently urged upon us, to adjust our cultural attitudes to the present status of scientific achievement, we would in all earnest adopt a way of life in which speech is no longer meaningful. For sciences today have forced to adopt a "language" of mathematical symbols which, though it was originally meant only as an abbreviation for spoken statements, now contains statements that in no way can be translated back into speech.<sup>40</sup>

The usurping of the summits inadvertently constructed a symbolic rallying point for the population's majority, such as the South Armagh Farmers Association, not only in the county but also because of the dramatic imagery, an international following. These areas, now blanked-out contours on the map — unknown as unexplorable — became sites that called for and justified political activity. Landscape afforded a voice. To quote the author, Robert Macfarlane, from his book *Mountains of the Mind* (2008):

The unknown is so inflammatory to the imagination because it is an imaginatively malleable space: a projection-screen on to which a culture or individual can throw their fears and their aspirations. . . . They are places of infinite possibility.<sup>41</sup>

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<sup>38</sup> *The Times (London)*, Friday, February 18, 2000, (658 words).

<sup>39</sup> Arendt, *The Human Condition*, 147.

<sup>40</sup> *Ibid.*, 3.

<sup>41</sup> Macfarlane, *Mountains of the Mind*, 175.

It was not solely the patch of ground that was overridden by military equipment, but making the summits inaccessible inevitably meant the usurping of the horizon. The repercussions of which are not very tangible but part of the traverse's purpose to explore. For me, the footage taken on each of the twelve summits articulates the experience best. Emerson's text on becoming a 'transparent eyeball' in Nature attempts to articulate how the summit can proffer different states of mind, creating the opposite to that of the Northern Ireland border surveillance equipment. The effect of experiencing the horizon decategorises people and energises him to integrate, instead of stratifying populations through occupation of the summit. Emerson's journey allows 'the currents of the Universal Being' to circulate through him.

Standing on the bare ground, — my head bathed by the blithe air, and uplifted into infinite space, — all mean egotism vanishes. I become a transparent eye-ball. I am nothing. I see all. The currents of the Universal Being circulate through me . . . .  
In the tranquil landscape, and especially in the distant line of the horizon, man beholds somewhat as beautiful as his own nature.<sup>42</sup>  
The health of the eye seems to demand a horizon. We are never tired, so long as we can see far enough.<sup>43</sup>

The charming landscape which I saw this morning, is indubitably made up of some twenty or thirty farms. Miller owns this field, Locke that, and Manning the woodland beyond. But none of them owns the landscape. There is a property in the horizon which no man has but he whose eye can integrate all the parts, that is, the poet. This is the best part of these men's farms, yet to this their land-deeds give them no title.<sup>44</sup>

Visible distance behind and before us, is (respectively) our image of memory and hope.<sup>45</sup>

MacFarlane borrows Gaston Bachelard's thinking to understand why altitude is considered to be a universal instinct, 'A human being in his youth, in his taking off, in his fecundity, wants to rise up from the earth. The leap is a basic form of joy', along with the etymology of 'to excel'/excelsus meaning elevated or high, 'superiority' meaning higher in situation, place or station, and 'sublime' originally meaning lofty, distinguished or raised above.<sup>46</sup>

The effect of the watchtowers inverts Emerson's following rhetorical question and answer, "Who looks upon a river in a meditative hour, and is not reminded of the flux of all things? Throw a stone into the stream, and the circles that propagate themselves are the beautiful type of all influence". The military compounds of the summits extended beyond the physical barbed contour, like stones thrown into rivers propagate themselves across the entirety

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<sup>42</sup> Emerson, *Nature*, 13.

<sup>43</sup> *Ibid.*, 21.

<sup>44</sup> *Ibid.*, 11.

<sup>45</sup> *Ibid.*, 34.

<sup>46</sup> Macfarlane, *Mountains of the Mind*, 141.

of the landscape, stultifying spontaneous journeys of people and inverting the 'outlook' character of a summit to a paranoid 'look-out'!

### Black Lens

As a practicing architect, I had the opportunity to work on a new recital room for the National Concert Hall in Dublin and the retrofitting of an existing volume as a practice room for the country's centenary commemorations. Concert hall staff pointed out that there exists a number of tinted-perspex, convex or concave discs, taller than me in diameter, which at one point were used for sound refraction in the main concert auditorium. They were removed on realising that convection currents were causing the twelve discs to move and slice through the wires suspending them. The discs were sequestered to the vaulted, damp basement where they remain today. These out-of-context, as a result other-worldly, lens-like circles of translucent, tinted perspex transformed the space of listening when suspended within the architectural space of the auditorium through an accommodation of distance. Despite their lackluster demeanor, these contoured 'black mirrors' hold their reflectivity and remain as a medium to explore and discover space.



4.8 Photograph of *Black Mirror* at the National Concert Hall Dublin, 2015

Also not on display, there resides a mirror hewn from the dark, glass-like, volcanic rock called obsidian, in the British Museum.<sup>47</sup> Throughout history the black mirror seemed to work as a transitional medium. The black mirror holds links to the Aztecian deity, Tezcatlipoca (translated as 'Smoking God'), whom stood for 'incarnation of change through conflict'.<sup>48</sup> In Medieval culture 'the black mirror enabled necromancers to conjure and visualise the souls of the dead and thus to enter into conversation with them'.<sup>49</sup> In the latter half of the eighteenth century, the black mirror itself transitioned, shedding its 'magical and diabolical object' status for

<sup>47</sup> "Dr Dee's Magical Mirror / Dr Dee's Magical Speculum," British Museum, accessed June 27, 2016, [http://www.britishmuseum.org/research/collection\\_online/collection\\_object\\_details.aspx?objectId=3340529&partId=1&searchText=obsidian+mirror&page=1](http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=3340529&partId=1&searchText=obsidian+mirror&page=1).

<sup>48</sup> Arnaud Maillet, *The Claude Glass: Use and Meaning of the Black Mirror in Western Art*, trans. Jeff Fort (New York: Zone Books, 2009), 53.

<sup>49</sup> Maillet quoting Sabine Melchoir-Bonnet, *The Claude Glass*, 50.

an alignment with one of the old masters, landscape artist, Claude Lorrain (1600-1682).<sup>50</sup> The terms Claude Glass, Landscape Mirror and Black Mirror are all used in the article entitled 'The Claude glass: A modern metaphor between word and image' by the art historian, Lars Kiel Bertelsen, whom states: that through the tradition of art history where Claude Lorrain is lauded as the 'best of the best', the 'Claude glass thus represents a picturesque 'Will to Art' — an effort to see nature as though it were already artificial from the outset.'<sup>51</sup> It is the later half of the eighteenth century — the heyday of the 'Claude glass' (Black Mirror) coinciding with the lifetime of Edmund Burke and the rise of modern tourism — that is the window of time where I expand the discussion.<sup>52</sup> This analysis works as a medium through which I can assess what the gathered footage of the watchtower traverse brings to peace-process infrastructure but also where the footage is in danger of straying. While the watchtowers are guilty of producing an oligoptic effect, the Claude Glass is held responsible for the opposite — an editing tool in terms of tone, composition, distance and time — with the reductive effect of neatly curtailing landscape within a scenic framing. In fact, to operate the Claude Glass you not only metaphorically turned your back on the multitudinous aspects of landscape, but literally did so, as part of the action of seeing in this prescribed light. By turning your back on the actual landscape and looking at its reflection, Gombrich notes that the Claude Glass aids 'the painter in this transposition of local color into a narrower range of tones.....to reduce the variety of the visible to tonal gradations.'<sup>53</sup> The Claude Mirror 'spreads its own particular hue over the whole landscape you see through it'.<sup>54</sup> Its purpose according to William Gilpin in 1776 'was to give the object of nature a soft mellow tinge, like the colouring of that master', the sombre light and the golden tint associated with Lorrain's paintings.<sup>55</sup> The Glass was not only about a reduction in terms of tone. Ruskin spoke disparagingly of this 'second-hand nature',<sup>56</sup> 'a veil of perversion'.<sup>57</sup> What Arnaud Maillet, art historian and author of *The Claude Glass* (2004), finds unfathomable is how Ruskin's aversion to the unreality of the Claude Glass stems from the 'botching of colours', the rendering point of view rather than the other 'reductive principle' of the glass, that of the compositional. The mirrors reflects 'an enfolded, slightly distorted perspectivistic projection of the surroundings into the operator's eyes',<sup>58</sup> an 'amphitheatrical perspective'.<sup>59</sup> The credentials of the Black Mirror were published as part of a guidebook by Thomas West in 1779: 'Where the objects are great and near, it removes them to a due distance, and shews them in the soft colours of nature, and in the most regular perspective the eye can perceive, or science demonstrate.'<sup>60</sup> The 'Black Mirror' initially piqued my interest on learning about its negation of distance, as mentioned in the last quote, but also that of time compression. Depending on the complexion of the deployed tint, you could achieve the effect of a bluey morning hoar frost or a

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<sup>50</sup> Ibid., 47.

<sup>51</sup> Lars Kiel Bertelsen, "The Claude Glass: A Modern Metaphor between Word and Image," *Word & Image* 20, no. 3 (July 1, 2004): 185.

<sup>52</sup> Ibid.

<sup>53</sup> Maillet, *The Claude Glass*, 120.

<sup>54</sup> Ibid., 32.

<sup>55</sup> Ibid., 34.

<sup>56</sup> Ibid., 148.

<sup>57</sup> Bertelsen, "The Claude Glass," 188.

<sup>58</sup> Ibid., 182.

<sup>59</sup> Ibid., 187.

<sup>60</sup> Ibid., 186.

pinky evening rosy sunset with the flick of a filter. The mirror served to 'get around difficulties encountered in terrain' and compressed many visuals into a short time-frame.<sup>61</sup> As Maillet writes of De Piles, *Principles of Painting* (1708), this reductive approach gives the impression that the 'capture of a landscape in a convex mirror allows it to be grasped, weighed in hand, appreciated in a single glance.'<sup>62</sup>

For Gilpin, according to Kiel Bertelsen, the Claude glass was about making a 'tolerable picture' out of the English landscape as he found wild nature unbearable.<sup>63</sup> The traverse footage of the watchtower hills sets out to expose the transitioning of the journey experience, and become part of that transitioning, amongst the hills of where the watchtowers once stood in the Northern Irish landscape — moving from a merely tolerated journey to an embraced journey. Kiel-Bertelson remarks in general how the very first photographs were referred to as 'mirrors with memory.'<sup>64</sup> The traverse footage is a mirror in the sense that it reflects the potential of the viewer to undertake their own traverse — 'mirrors with a future'. It quashes the subject-object binary and the nature-culture opposition is also broken down.<sup>65</sup> The corporeal lens comes with 'non-bodily factors', aspects of subjectivity that are produced by the social milieu and not all 'natural'.

From our current perspective, the Claude glass constitutes an exemplary transitional figure between the classical, Cartesian subject-object constellation and modernity's broken relationship to the surrounding world.<sup>66</sup>

The gaze is a paradigm of control, the black mirror as it was known, wholly absorbed the gaze, and produced a derivative. This reductive effect or 'indoctrination of the eye is not innocent; it is essentially political,' that therefore deserves analysis.<sup>67</sup> Traces of what was real once upon a time prevent the traverse, a place of discovery and encounter, from becoming a black mirror and turning its operator's back on a turbulent history. The rolling out of a pleasing picturesque, devoid of any 'watch'-tower ruin on a promontory, is not the aim. The black mirror as a transitional medium is of relevance to peace-process infrastructure and perhaps there is more in common with the black mirror of the middle ages, where it encapsulates an effort to communicate with the past, though now still hold a projective view for the future.

The intention amongst the authorities was to completely eradicate any traces of the British Army having usurped the hills, both in terms of building and human presence.

The radical transformation of the former vehicle checkpoint outside Newry, says Col Harber, "epitomises our plan for South Armagh — to get rid of all the **concrete**, the

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<sup>61</sup> Maillet, *The Claude Glass*, 90.

<sup>62</sup> *Ibid.*, 86.

<sup>63</sup> *Ibid.*, 189.

<sup>64</sup> Bertelsen, "The Claude Glass," 188.

<sup>65</sup> *Ibid.*

<sup>66</sup> *Ibid.*, 189.

<sup>67</sup> Maillet, *The Claude Glass*, 86.

towers and the wire. We want to restore it to its former status as countryside. Beautiful countryside — plain and simple.”

Staff Sgt Chris Button of 25 RER explains how they are now engaged in the unpleasant task of having to remove the sewage system from the base and decant and bottle, in large plastic containers, their own waste for airlift off the hilltop. The engineers are also in the process of removing, by hand, every pebble and piece of gravel off the hilltop — literally leaving no stone unturned.<sup>68</sup>

On undertaking the watchtower traverses, it was clear that all traces were not removed. This was seconded by the Slieve Gullion companion claiming that removal of the watchtowers was not satisfactory and that there were still material traces of these constructions left behind. A British army spokesman talks of intention over a definitive deadline and visibility without qualification: ‘It will take longer to dig up the foundations but there will be no visible structure. We intend to leave each site as it was found — rock and earth.’<sup>69</sup> In other words what was flat or two-dimensional, such as the helipad I stumbled across on Croslieve or G40, remained. This flat concrete square, although a landing pad, was also the launching pad for the surveillance-system construction since all materials were delivered by helicopter. The ‘H’ — two parallels strictured apart for ever more is synonymous with the era of conflict.

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<sup>68</sup> “Packing up Their Troubles,” *The Irish Times*, accessed July 7, 2016, <http://www.irishtimes.com/culture/packing-up-their-troubles-1.1024243>.

<sup>69</sup> Cahal Milmo, “British army decommissions listening equipment and cameras in watchtowers,” *The Irish Independent*, Oct 26, 2001, 15.



4.9 Still from author's footage, *Trace Moment: Helicopter Pad*, 2012



4.11 Paul Graham, *Troubled Land 1984-1986 Photographic Series (10/12), H-Block Prison Protest*, Newry, 1985, 872 x 1060 mm, Edition of 10 plus 2 AP.<sup>70</sup>

<sup>70</sup> "Troubled Land Series, 10/12," is covered in Graham and Mack, *Paul Graham*, 116.



Paul Graham's *Troubled Land* series focuses on the 'visual footnotes of the conflict'.<sup>71</sup> With two-lines of white paint, one-perpendicular and one parallel, the broken line in the centre of every road was embroiled into an infrastructure of protest. The 'H' became emblematic of the protest for political prisoner status and to be treated as such within the prison system, a recognition that they acted as a collective and did not recognise the power that incarcerated them.

The eight H-Blocks of the HM Prison Maze (Cellular) were the epicentre of the watchtower system of control, a concentration in the Northern Irish Landscape. The following Kiel-Bertelsen quote from Anderson's *The Snow Queen* (1844) illustrates a dissemination of a way of seeing, a broken system contorting outlooks far beyond its original physical borders.

.....a hundred million million and more fragments. And now this mirror occasioned much more unhappiness than before; for some of the fragments were scarcely so large as a barley-corn, and these flew about in the world, and whenever they flew into anyone's eye they stuck there, and those people saw everything wrongly ... for every little fragment of the mirror had retained the same power which the whole glass possessed.<sup>72</sup>

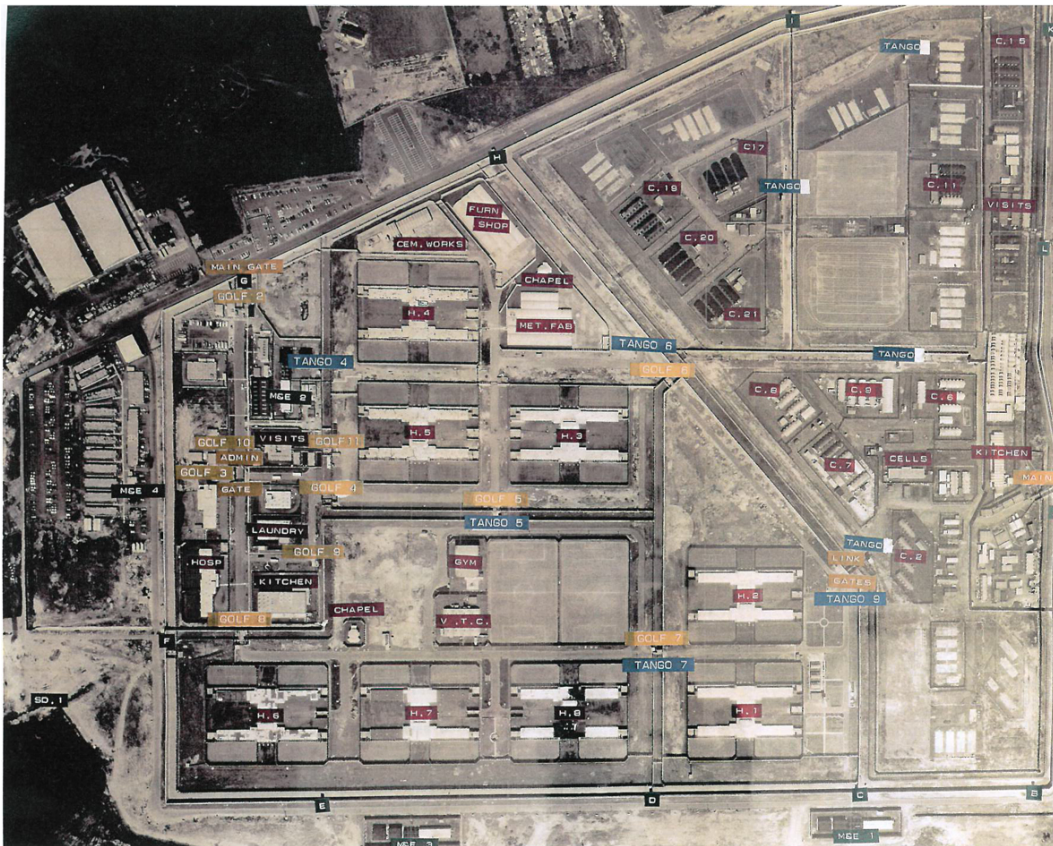
The term Maze is a corrupted agglomeration of clashing bedfellows — an Irish landscape name for its specific location, An Mhaigh (pronounced 'ma'), meaning the plain and the word 'maze' representing the psychological impact of being within its repetitive walls. Louise Purbrick uses a Russian Doll simile to illustrate the prison's layers of enclosure with the purpose of immobilising.

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<sup>71</sup> Graham, McGonagle, and Badger, *Troubled Land*.

<sup>72</sup> Bertelsen, "The Claude Glass," 188.





4.10 Army Aerial Photograph of HM Prison Maze Complex, c 1980.<sup>73</sup>

On the prison's opening in 1986, it was regarded as the only high security prison within the British prison system. Just inside the outer wall, there existed a 15m space labelled as an 'inertia', and within the compound were a number of so-called 'steriles', no-go areas where any movement signalled the alarm. Between cell and visiting area, at least four barriers in the form of 'air-locks' needed to be passed through. Each transition between 'phases' involved a moment of suspension — the first gate closes before the second one opens. The chosen site for the building of the prison eventually returned to a disused RAF base ten miles outside Belfast city since no planning permission was required, adding to the limbo-land effect. The new pre-fabricated buildings of precast concrete were rapidly built to physically support the withdrawal of 'special category status' on March 1, 1976. The new design of 'dis-aggregation' took the place of Nissen huts which were erected along the runways in 1971 and allowed those imprisoned to operate as collectives.<sup>74</sup> The new 'Maze' supported the old adage of 'divide and rule'. It was on the anti-H-block ticket that Bobby Sands became an MP, dying a month later on hunger strike, followed by nine more. Chris Ryder's Book, *Inside the Maze: The Untold Story of the Northern Ireland Prison Service* (2000), reports how as many as fifty prison service personnel from the Maze committed suicide during the conflict.<sup>75</sup> There was a horrendous toll on families from both sides. The continuous protest by the prisoners led to an overriding of the physical 'cellular' layout, 'their cells

<sup>73</sup> Louise Purbrick and Donovan Wylie, *Donovan Wylie: The Maze* (London: Granta, 2004).

<sup>74</sup> *Ibid.*, 99.

<sup>75</sup> Chris Ryder, *Inside the Maze: The Untold Story of the Northern Ireland Prison Service* (London: Methuen Publishing, 2000), 192.

were unlocked twenty-four hours a day', providing for a certain restoration of mobility.<sup>76</sup> Eventually this recognition of being part of a group enabled the all-important negotiating powers.

...their uncontested freedom to associate and organise within the H-blocks, made a crucial contribution to the peace process. The 1994 ceasefires, instituted by republicans in August and loyalists in October, which led up to the 1998 Good Friday Agreement, were discussed and agreed upon within the blocks.<sup>77</sup>

Purbrick states how 'One of the functions of a maximum security prison is to look like one'<sup>78</sup> — its visibility. The conspicuous appearance of the watchtower aided the towers purpose for existing, a visible reminder that one is constantly watched. Therefore the prison's involvement and eventual attempted eradication became an important step in the Peace-Process. Under the Good Friday Agreement, 350 of the 445 prisoners who qualified for release came from the Maze. Empty, the Maze shut down in September 2000. In 2003 Donovan Wylie was given permission by the Northern Ireland Prison Service to photograph the complex without supervision. Demolition commenced in 2006 and stopped short of complete eradication, leaving the hospital wing, the prison chapel and one H-Block.<sup>79</sup> Peace-process infrastructure points to the importance of the trace — the barely visible, existing within the spectrum of disappearance. The extrovert subtraction of the watchtowers was part of the agreement for the possible social benefit of reducing antagonism between sides. Instead of complete eradication of the watchtower system, the traverse footage of this chapter only exists because of the attempted total disappearance and the traces left behind — the memory of the surveillance system. Unlike the black mirror effect, peace-process infrastructure indoctrinates the eye into the political by making the barely visible felt — a visual footnote of the peace-process. As Saunders writes, in speaking about his general experience in participating in peace-process negotiations:

These groups are probing what happens in the space between them as they interact and how to change the interactions that burden their relationships with suspicion, contempt, mistrust, fear, hate and indignity. They are focusing on their relationships — the processes of continuous interaction among them. They are learning how to change those relationships.<sup>80</sup>

The captured footage at the beginning of the chapter demonstrates an 'out of the cold and into the fold' of democratic space and plays a part in recalibrating relationships.

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<sup>76</sup> Purbrick and Wylie, *Donovan Wylie*, 107.

<sup>77</sup> *Ibid.*, 108.

<sup>78</sup> *Ibid.*, 101.

<sup>79</sup> Natalie Lindo BBC News, "Inside the Maze Prison - the First Public Tours," BBC News, accessed July 4, 2016, <http://www.bbc.com/news/uk-northern-ireland-14871213>.

<sup>80</sup> H. Saunders, *A Public Peace Process: Sustained Dialogue to Transform Racial and Ethnic Conflicts* (New York: Palgrave Macmillan, 2001), 2.

## Global Lens:

This section is to answer a personal question that strikes every so often; “What on ‘earth’ am I doing?” or as a response to those that dismiss this thesis or to those that are sceptical of a methodology that entails some pregnant woman taking snaps while traipsing around fields. The following section locates the work within United Nations (UN) language and expresses its relevancy under a global lens. An extremely low percent of peace accord signatories are women. A 1992-2012 review of thirty-one major peace processes show only 4% women signatories.<sup>81</sup> Monica McWilliams is a signatory of the Good Friday Agreement whom I heard speak on the ‘Sustainable Development Goals’ (SDGs), Goal 16 to be specific: Promoting Just, Peaceful and Inclusive Societies’ at the ‘Mary Robinson Centre International Symposium’.<sup>82</sup> (Mary Robinson was the first female president of Ireland. She views law as an instrument for social change. Her chosen battles stretch from the female body — fighting for reproductive rights in Ireland — to the environmental, currently serving as UN special envoy on El Niño and climate change.)<sup>83</sup> Rather than using either of the following clichéd expressions; ‘women are agents of change’ or women as ‘early preventative mechanisms’, McWilliams classed herself using the paradoxical term ‘reluctant or accidental activist’ in response to setting up a political party named ‘Northern Ireland Women’s Coalition’ (1996).<sup>84</sup> McWilliams is still very much involved with the peace-process. She was appointed in January 2016 as a member of a three person panel to develop a strategy on the disbandment of paramilitary organisations in Northern Ireland. She reiterated that it is a process rather than an event, now coming up to twenty years since the Agreement. It was considered to be a timely and relevant platform for Mary Robinson to inquire about McWilliams opinion on the Brexit Referendum in relation to Northern Ireland. McWilliams responded with the only tense available to her, the dark hypothetical.<sup>85</sup> McWilliams claims that what had receded in people’s minds as an almost immaterial border had now come to the forefront again. The memory of a ‘hard border’ in Northern Ireland holds a direct link with terrorism and to a time of injustice and sectarian hatred. Even surrounded by death, when all else is back-grounded for most, anxieties about the border are high, ‘to see a funeral cortege stopped to one side, and not know what they are going to do:

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<sup>81</sup> “Wpssourcebook-03a-Womenpeacenegotiations-En.pdf,” 2, accessed July 5, 2016, <http://www.unwomen.org/~media/headquarters/attachments/sections/library/publications/2012/10/wpssourcebook-03a-womenpeacenegotiations-en.pdf>.

<sup>82</sup> The international symposium, ‘Sustainable Development Goals (SDGs): Equality, Human Rights, Peace’ was held in partnership between the Mary Robinson Centre and The Centre for Global Women’s Studies, NUI Galway, July 1-2, 2016, Ballina, Co. Mayo, Ireland.

“Sustainable Development Goals (SDGs),” *UNDP*, accessed July 5, 2016, <http://www.undp.org/content/undp/en/home/sdgoverview/post-2015-development-agenda.html>.

<sup>83</sup> In 1971 as a senator, Mary Robinson introduced a Bill to amend the Acts preventing the sale and import of contraceptives, which was refused a reading and denied publication “Ireland’s Sexual and Reproductive Health History | Irish Family Planning Association,” accessed July 5, 2016, <https://www.ifpa.ie/Media-Info/History-of-Sexual-Health-in-Ireland>.

<sup>84</sup> “Women’s Leadership and Participation in the Peace, Security and Cooperation Framework for the DRC and Great Lakes Region.pdf,” 13, accessed July 5, 2016, <https://giwps.georgetown.edu/sites/giwps/files/Women’s%20Leadership%20and%20Participation%20in%20the%20Peace,%20Security%20and%20Cooperation%20Framework%20for%20the%20DRC%20and%20Great%20Lakes%20Region.pdf>.

<sup>85</sup> McWilliams spoke after Dr Mouna Ghanem, founder of the Syrian Women’s Forum for Peace. Perhaps out of solidarity, or perhaps because of ominous clouds outside, she followed her own observation of the previous speaker, how war and violence ‘takes your voice down a few pegs’.

are they going to send you back or allow you to go on?’<sup>86</sup> The uncertainty is riddled with just concern. The thought of ‘restoring’ checkpoints, detours or custom posts is considered to be abhorrent and a step backwards in the peace-process and will be met with great resistance. ‘If there is any attempt to construct a hard Border I think the passions are so high that people will pull it down,’ said ex-policing board member of the PSNI.<sup>87</sup> On the whole, Northern Ireland voted to remain as part of the EU. All border counties held a definite ‘remain’ vote. In fact Derry/Wider Foyle (78.3%) constituency held a 3% higher remain vote than the City of London borough in the United Kingdom. There is a feeling that the referendum was foisted upon Northern Ireland, colonial in its out-of-touch stance with the people and with how non-representative the desire for a referendum was in the first place. Historical writer and political commentator for the Irish times, Fintan O’Toole, explains how Northern Ireland is a ‘distinct and unique political entity, recognised as such by an international treaty registered with the United Nations: the Belfast Agreement of 1998.’<sup>88</sup> In the article, ‘North Accord poses threat to new English nationalism’, he clearly distinguishes between the Belfast Agreement and the ‘kind of English conservative vision that is now in the ascendant’ and refers to how Michael Gove labelled the Agreement as a ‘Trojan Horse’ with its ‘support for multiple identities, contingent sovereignty and externally guaranteed human rights, making Northern Ireland a very different kind of political space to the rest of the UK.’<sup>89</sup> He argues that ‘Ireland must engage with the EU at every level to insist that Northern Ireland remain a part of the EU. This will be complex, but so is Northern Ireland.’

Derry City understands how peace is interlinked with infrastructural development — the EU-supported Peace Bridge over the Foyle is a caricature to such a statement. Words used to stress the social cohesion at the symposium of the Sustainable Development Goals were linkages, connections, interrelated, indivisible, complementarities, enmeshed — as people’s lives are not spilt into neat SDG categories. One approach of interlinking the goals was to ensure that the financing of all SDGs must mainstream gender. ‘Following the money’, to provide for a ‘feminist approach to infrastructure’, is a tactic in peace-processes.<sup>90</sup> McWilliams simply states that there can be ‘no peace without women’ but continues to couch this belief within the context of a publication linked to Robinson’s time as special envoy in the Great Lakes Region and the Democratic Republic of the Congo (DRC), where issues like ‘Women’s Leadership and Participation in the Peace, Security and Cooperation Framework’<sup>91</sup> are

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<sup>86</sup> Rodney Edwards, “Undertakers Fear Post-Brexit Restrictions May Delay Burials,” *The Irish Times*, accessed July 6, 2016, <http://www.irishtimes.com/news/social-affairs/undertakers-fear-post-brexit-restrictions-may-delay-burials-1.2709280>.

<sup>87</sup> Gerry Moriarty in Derry, “Northern Ireland: Brexit Has Blown Apathy ‘out of the Water,’” *The Irish Times*, accessed July 5, 2016, <http://www.irishtimes.com/news/ireland/irish-news/northern-ireland-brexit-has-blown-apathy-out-of-the-water-1.2709079>.

<sup>88</sup> Fintan O’Toole, “Fintan O’Toole: Belfast Agreement Is a Threat to the New English Nationalism,” *The Irish Times*, accessed July 6, 2016, <http://www.irishtimes.com/opinion/fintan-o-toole-belfast-agreement-is-a-threat-to-the-new-english-nationalism-1.2710209>.

<sup>89</sup> *Ibid.*

<sup>90</sup> Geraldine Fraser-Moleketi, Gender Envoy for the African Development Bank who was also present at the symposium, spoke on this tactic of ‘following the money’ to provide for a ‘feminist approach to infrastructure’, so that the financing of all SDGs must mainstream gender.

“Sustainable Development Goals (SDGs).”

<sup>91</sup> “Women’s Leadership and Participation in the Peace, Security and Cooperation Framework for the DRC and Great Lakes Region.pdf.”

sensitised because of the extreme nature of events that took place there. Acknowledging that sexual and gender-based violence as a weapon or tactic of war is still of major concern, the study 'understands such violence as an expression of profound social inequalities, as well as a symptom of conflict. From this perspective, tackling such inequalities is part of what is meant by tackling the root causes of conflict, including through greater participation by women at every level in peace processes and peace building'.<sup>92</sup> Below, peace-processes are cast as windows of opportunity for women.

It is often observed that periods of transition from conflict to peace offer opportunities for women to participate in the rebuilding and reshaping of societies in transitions, especially through women's extensive engagement in civil society. Such windows of opportunity can close quickly however. Once 'peace' is formally concluded, traditional patterns of social organization are often reasserted, closing off women's access to decision-making roles and positions of influence in public life.<sup>93</sup>

The physical pinnacle of a mountain summit offers a point for the pivotal — a decision making position — what we vitally depend on, ideally an un-blinkered position of transparency where there is an individual choice of a particular prospect along any spoke of the compass. Locations are seen in connection with each other, the topography becomes a web that interconnects rather than intersperses.

So, what 'on earth' am I doing? This chapter has looked at the broadening of democratic physical space in the disappearance of a surveillance system resulting in the expansion of the public sphere and as a result language. These physical traverses were then linked with remaining traces, both virtual and material, to strengthen a democratic imaginary space. The watchtower-hill footage aims to prevent itself from becoming a catalogue of emptiness during that short window of time between The Troubles and Brexit realisation but rather helps to keep open the possibility of undertaking traverses — making the peace process more resilient. The traverse is about combating the shrinkage of democratic space where gains are to be made in peace processes. In 'prisoner of hope' language and in the spirit of being naively ambitious for the thesis, I borrow the former Head of UNIFEM, Noeleen Heyzer's words from the symposium, 'to revitalise an alliance of conscience in putting people and planet at the centre of global development and world peace'. Under the University of London Requirements for Thesis Submission, there is a requirement for a thesis to 'demonstrate a deep and synoptic understanding of the field of study'. In light of having structured this chapter under an array of various lenses — the corporeal lens, the lens of reportage, the cataloguing lens, the non-verifiable lens, the black lens and the global lens — the term synoptic holds particular intrigue. I define the criterion 'synoptic' as the bringing together of disparate elements under the process

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<sup>92</sup> Ibid., 8.

<sup>93</sup> Ibid.

of vision, that is the connection between eye and brain, to create a general view, a simultaneous foregrounding and backgrounding — easily done, once up and down the mountain.

## Chapter Five

### **Enquiring into the Sublime and Beautiful:** An architectural enquiry into the sublime and the beautiful — An aesthetic theory of peace-process landscapes in-between Irelands.

In the language of Northern Ireland, 'enquiry' is not an alien written type but instead resonates with today's peace-process context. The word weighs in at the process end of uncovering truth — emphasising the investigative and the probing empirical nature while acknowledging that the idealised aim of absolute truth is unattainable.

This chapter explores the context of enquiry in Northern Ireland: the enquiry process, the public status of enquiry and how an enquiry is temporally pivotal. The chapter demonstrates how there is place for imagination in the truth-searching of an enquiry. I show, through the work of Heaney, that the idyllic rural setting does not have to be labelled as a prevaricating portrayal of the landscape and what occurred there — other levels of perception ring through the beautiful in the form of the sublime. I show how images Heaney has created make room for listening despite not outwardly holding that intention. The aim of impartial framing in an enquiry is questioned through the 'mise en abyme' effect and horizons. Through Hannah Arendt and the art writer, Yve Lomax, I then consider how the films work as an 'architectural' enquiry and their emanation as an in-between world — a peace-process infrastructure. The chapter is then released into the relief of the tangible through keeping company with other's landscape journeys, such as Kenneth Grahame's sonorous river, Alice Oswald and the Dart River, Rodger Deakin's wild swimming, Olivia Fouéré's and James Joyce's River Liffey. I then return to Burke, almost as a provocation in terms of 'relational architectural ecologies' but also as an attempt to introduce a range of emotional stimuli through Burke's methodology of illustration, the utility of beauty in enlarging audience catchment and in transforming oppositional relations between the sublime and the beautiful.<sup>1</sup> This chapter further explores the positioning and point of the films in general. In listening to my chosen methodology — taking film footage — the sublime and the beautiful became a topic of conversation that could not be ignored as they emanated from the footage. The discussion on the sublime offers an aesthetic approach for exploring a spatial notion of citizenship within the thesis as, inherent in the 'sublime', are the concepts of proximity, remoteness, provocation, involvement, pain, indifference, pleasure and its contentious relationship with what is beautiful and terrifying. Room is made for an acknowledgment of the past — a 'place' for terror (xlvi) that is not debilitating and does not suppress landscapes. Emphasis is placed on the experience of the beholder, the emotional response. Burke extends analysis to all the senses. I am interested in what makes people 'react': to either repel against, draw towards or become apathetic, neither against nor towards. The sublime, offers me an ethical approach by acknowledging physical distance, whereas the films provide for a double take structure that in spite of the remoteness, or distance from place and time, there is the possibility of return.

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<sup>1</sup> The phrase 'Relational Architectural Ecologies' stems from the title of Peg Rawes, *Relational Architectural Ecologies*, (Abingdon: Routledge, 2013).



In Edmund Burke's quest to distinguish between the sublime and the beautiful, he uses the word enquiry because of this inbuilt caveat which links enquiry with process:

I never should have taken the pains to digest them [Burke is referring to his 'observations' in his enquiry into the sublime and the beautiful], much less should I ever ventured to publish them, if I was not convinced that nothing tends more to the corruption of science than to suffer it to stagnate. These waters must be troubled before they can exert their virtues. A man who works beyond the surface of things, though he may be wrong himself, yet he clears the way for others, and may chance to make even his errors subservient to the cause of truth.<sup>2</sup>

He asks the reader to consider the text as a whole — similar to a story — as he did not dispose his materials 'to abide the test of captious controversy', his enquiry is 'not armed at all points for battle; but dressed to visit those who are willing to give a peaceful entrance to truth.'<sup>3</sup> Burke diagnoses stagnation to be a cause of corruption and stimulation of conversation as a way of beginning the search for truth. This stimulation is brought about by the preposition following enquiry. He or I enquires "into" — which positions the subject to be on the move, going in the direction of an inside. This coupling of words 'enquiry into' implicates immersion, a way of creating intense involvement — a stirring of the usual lay of the land by, as Burke states, 'working beyond the surface of things'. Burke encapsulates in the enquiry an 'on-going nature', that sense of becoming, a space of potentiality; rather than truth being the 'be all and end all', he is searching in the cause of truth to find an entrance, never suggesting that he has arrived — this is the process of inducing a flow of conversation, clearing 'the way for others' that is all important. His careful packaging of the text as an enquiry — combining immersion and process — releases his writing style from an obligatory interweaving of a modesty or uncertainty layer which in turn has led to a vividness.

This 'way-clearing for others', that Burke mentions, points to the public nature of an enquiry in general. Although details often delve into the intimately personal lives of individuals, there is a collective reasoning for undertaking an enquiry. A enquiry is formally constituted by delving into the past for the purpose of providing for an improved future — in other words an enquiry is temporally pivotal. The enquiry (without being in the present) exists between the past and the future. I regard an enquiry — if successful — as a 'future holder' which, in the context of this thesis, has the potential of ushering in a peaceful time through the nurturing of a peace-process away from the stagnation of The Troubles. During conflict, Seamus Heaney acknowledges the fractious relationship between history and that of a peaceful future and locates the energy of justice (how history is interacted with in the form of an enquiry as one example of justice) within the interstice of history and hope.

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<sup>2</sup> Burke, *A Philosophical Enquiry into the Sublime and Beautiful*, 54.

<sup>3</sup> *Ibid.*

'History says, Don't hope  
On this side of the grave,  
But then, once in a lifetime  
The longed-for tidal wave  
Of justice can rise up  
And hope and history rhyme.  
So hope for a great sea change  
On the far side of revenge...'<sup>4</sup>

'And hope and history rhyme', perhaps over time has become a hackneyed expression usurped by politicians. President Clinton used the phrase in a speech during a visit to Derry and went on to use it in publications relating to his vision of the US in the 21<sup>st</sup> century.<sup>5</sup>

However, Heaney, on being asked on what he thought of the poem being seized by a politician, said he thought it admirable and necessary that this current administration was capable of intermingling that which comes from the inside or the imagination with the surrounding political context in the search for truth in politics.<sup>6</sup> John F Kennedy adopted this approach in a speech during the opening of a library in Amherst College, Massachusetts, October 1963, dedicated to the poet Robert Frost. Instead of an elegiac address, he described poetry as an antidote to power.

When power leads man to arrogance, poetry reminds him of his limitations. When power narrows the area of man's concern, poetry reminds him of the richness and diversity of this existence. When power corrupts, poetry cleanses. For art establishes the basic human truth which must serve as the touchstone of our judgment.<sup>7</sup>

Kennedy interweaved the definition of genuine art not with the spheres of polemics and ideology, nor a form of propaganda but instead with 'a form of truth'. Kennedy also evokes an uncomfortable, temporally pivotal position of a country that does not partake in this form of truth searching — of a country that "disdains the mission of art invites the fate of Robert Frost's hired man, the fate of having 'nothing to look backward to with pride, and nothing to look forward to with hope'. Kennedy continued with 'future-holders' of his own; "a future in which our country will match its military strength with our moral restraint, its wealth with our wisdom, its power with our purpose".<sup>8</sup> Another politician, active during The Troubles, Roy Hattersley, Former Deputy Leader

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<sup>4</sup> Seamus Heaney and Sophocles, *The Cure at Troy: A Version of Sophocles' Philoctetes* (New York: Noonday Press, 1991).

<sup>5</sup> "Hope and History Rhyme," accessed October 1, 2013, <http://www.irishexaminer.com/ireland/hope-and-history-rhyme-241564.html>.

<sup>6</sup> "BBC Four - Kirsty Wark Talks To, Seamus Heaney," *BBC*, accessed November 15, 2013, <http://www.bbc.co.uk/programmes/b0074q4h>.

<sup>7</sup> "1963-10-26 Remarks at Amherst College," accessed October 28, 2013, <http://www.jfklibrary.org/Asset-Viewer/80308LXB5kOPFEJqkw5hIA.aspx>.

<sup>8</sup> *Ibid.*

of the British Labour Party, echoed this sentiment that the 'Irish problem' was ignored for so long because it was considered remote and no imagination was applied to the issues at hand.<sup>9</sup>

### **Specific Examples: What Heaney reveals in an idyllic rural setting.**

In six words, Heaney reiterates the importance of art in the search for peace by inextricably coupling them in a never-ending journey in the blunt phrase, 'The end of art is peace'. The end to art, especially to Heaney, is unfathomable, therefore he also seems to view peace as a never-ending quest or process. One of Heaney's last written poems, *In a Field*, published posthumously October 26, 2013, was an answer to an invitation to respond to a First World War poem. He chose *As the Team's Head-Brass* by Edward Thomas. What is relevant to me is how this latest poem by Heaney, once again picks up on the theme of 'echoes of violent events in an apparently idyllic rural setting.'<sup>10</sup>

Within that boundary now  
Step the fleshy earth and follow  
The long healed footprints of one who arrived  
From nowhere, unfamiliar and de-mobbed,

In this thesis, 'echoes of violence' are present in the aesthetic of an idyllic landscape through the sensation of the sublime. The traces of conflict are present in this form because remoteness or lack of proximity, a constituent of sublimity, is guaranteed due to a lapse of time. The sublime is the presence of past violence in the present aesthetic of an idyllic landscape such as the ones present in my traverses. Remoteness or lack of proximity, a constituent of sublimity, is guaranteed because it is the past that separates when it comes to an aesthetic of a peace-process infrastructure.

In the case of the Northern Ireland Peace Process, enquiries matter because justice matters, especially to victims' families. The visibility of an 'uncorrupted' enquiry is a manifestation of trust building between institutions and communities. The Historical Enquiries Team (HET) is a special investigative unit attached to the Police Service of Northern Ireland (PSNI) that 're-examines the deaths of people, of which there were 3259, in the civil unrest in Northern Ireland between 1968 and the signing of the Belfast/Good Friday Agreement in April 1998.'<sup>11</sup> Their aim is to give each family the most comprehensive report possible, exploring all evidential possibilities, on the death of their loved one — only if that is what the family desires. The HET operates from two perspectives — police review and the conversation with the victim's families. The HET does not promise that their investigations will end in prosecutions and that

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<sup>9</sup> "Britain and Ireland: a Shared Heritage," Roy Hattersley in conversation with John Bowman, Dublin Festival of History, Printworks Venue, Dublin Castle, September, 2013. "Podcasts – Page 2 – The Dublin Festival of History," accessed July 20, 2016, <http://dublinfestivalofhistory.ie/category/podcasts/page/2/26> September 2013.

<sup>10</sup> Fintan O'Toole, "Echoes of Violence in a Rural Idyll Revisited," *The Irish Times*, accessed July 25, 2016, <http://www.irishtimes.com/culture/books/echoes-of-violence-in-a-rural-idyll-revisited-1.1573720>.

<sup>11</sup> "Introduction from the Chief Constable | Police Service of Northern Ireland," accessed October 16, 2013, <http://www.psnipolice.uk/historical-enquiries-team/het-introduction.htm>.

justice will be arrived at but instead that the enquiry effort will bring some measure of 'resolution'. To quote one family member:

On the 4 January 1976, armed gunmen broke into our house and murdered three of the boys.

The day after the shooting there was no policeman ever entered our door until Dave Cox (Former head of HET) came thirty years later.

On the written report presented to the family in question:

That's it (the report) there. It was the first time I've ever seen it all set out in chronological order and something you could sit down and read and you could ask your mother, your brother or your sister, did they remember this? I think now my mother is happy, she really doesn't want to hear anymore at this stage...she is happy enough that they have said they were innocent victims of a senseless murder campaign.<sup>12</sup>

The report can contrast with preconceived ideas and most of the time 'dispels worries'. The tangible report is appreciated by the families as 'they are simply looking for someone to tell them the story of how their relative died', as they believe that 'these details will bring, if not some level of comfort, at least a measure of knowledge and understanding.'<sup>13</sup>

Unfortunately, the HET has fallen into disrepute because of its inconsistent application of rigour when it came to investigating paramilitary murders verses those where the state was implicated — 157 killings by the British Army 1970-1973. A report carried out by Her Majesty's Inspectorate of Constabulary (HMIC), 'found that the HET's approach to British army cases was inconsistent with the UK's obligations under article 2 of the European Convention on Human Rights which "imposes an obligation on states to conduct an effective official investigation where individuals have been killed as a result of the use of force."<sup>14</sup> This report vindicated the earlier work of sociologist, Patricia Lundy (University of Ulster), who had previously reported such findings but were at the time ignored by HET and the police. This revelation of a 'corrupted' enquiry (Burke would say a disruption of flow in the enquiry) came about because the unevenness or disproportionate amount of attention being afforded was coloured by the category of perpetrator. This discovery corroded the impartial framing of the enquiry and harked back to the darkest time during The Troubles where collusion between the RUC (Royal Ulster Constabulary, an elite group of officers whose remit it was to combat terrorism) and loyalist paramilitarism was rampant. The evidence of this collusion, from the blunt footprint of the police man's boot to the forensic study of ballistics, and both the Irish and the British state's lethargic

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<sup>12</sup> Ibid.

<sup>13</sup> Ibid.

<sup>14</sup> Gerry Moriarty, "Northern Ireland's Killings Review Team Criticised in Report," *Irish Times*, accessed November 6, 2013, <http://www.irishtimes.com/news/crime-and-law/northern-ireland-s-killings-review-team-criticised-in-report-1.1451794>.

reactions, is documented in Anne Cadwallader's *Lethal Allies: British Collusion in Ireland* (2013).<sup>15</sup> To un-stick the disruption/corruption of the HET in its sensitised context, a nesting of enquiries came about, that is an enquiry into an enquiry into an enquiry, despite being called 'findings' in the university context. A 'corrupted' enquiry, by HET, stimulated a 'kick-starter' enquiry through Ulster University, which undermined its subject, the HET, and which in turn launched another state-run enquiry by HMIC. This way of working creates an 'infinite recursion', that is the effect you achieve when a mirror is placed directly opposite a parallel mirror, objects are repeated in a self-similar way. A lack of resolution prevents lucidity of outcome, if not, as in the case of the HET, a possible implosion as there are opinions circulating that the HET should be disbanded. Another term for this effect of an image containing a smaller copy of itself is 'mise en abyme', placed into abyss, a term which will be discussed later in this chapter. Perhaps, to ensure effectiveness an enquiry should contain an in-built, self-questioning from the outset which takes account of people's perception of the subjectivities involved rather than pretending that an impenetrable frame of impartiality exists which leads to a constant launching of the next enquiry. The catchphrase of the HET — Policing the Past (albeit a selective response to the past, as it turned out) — intimates little relevance for today's world. The Chief Constable states that the one aspect he would reconsider in relation to the HET is the use of the word 'Historical' before 'Enquiries Team' as, though the cases happened a long time ago, the legacy is a very real factor today which the families have to live with everyday, and in that sense the HET/PSNI are obliged to address each case as a current policing issue.<sup>16</sup> This mirrors the aim behind that of Burke's enquiry, a way of relieving the stagnation that can occur if there is no vehicle for the telling of a story.

The philosopher, Hans-Georg Gadamer, a contemporary of Arendt's in both place and time at the beginning of his career, seeks to reconstruct what he calls the historical position. He believes that invoking the notion of objectivity, implicit in historical thinking, leads to an abandonment of the possibility of learning from otherness. Even by refusing to recognise that one exists by factoring out subjectivity, Gadamer claims it is impossible to completely enter into the mindset of another. According to Gadamer, we constantly think within a certain horizon and how this horizon is constantly merging with other horizons when you come into contact by being 'among men.' This resulting bridging of horizons between a 'here' and a 'there' requires the construction of a common ground. In this way, history can become effective, so rather than a mere repository of information, learning from history becomes a possibility through being empowered by this bridging of horizons.<sup>17</sup> Gadamer warns however to remain critical of what this 'gesture of sharing' might indicate. This thesis proffers the possibility of a self-authored common ground, a common world that is to be refreshed regularly to avoid an 'intellectually conservative, stagnant common ground.'<sup>18</sup> Gadamer's below quote from *Truth and Method* is

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<sup>15</sup> Anne Cadwallader, *Lethal Allies: British Collusion in Ireland*. (Cork: The Mercier Press, 2013).

<sup>16</sup> PSNI, "Introduction from the Chief Constable | Police Service of Northern Ireland," December 15, 2008, <http://www.psni.police.uk/historical-enquiries-team/het-introduction.htm>.

<sup>17</sup> "Open Yale Courses | Introduction to Theory of Literature | Lecture 3 - Ways In and Out of the Hermeneutic Circle," April 22, 2012, <http://oyc.yale.edu/english/engl-300/lecture-3>.

<sup>18</sup> *Ibid.*

particularly relevant when we know how the terms 'The Troubles' and 'The Situation' became interchangeable euphemisms for the violence of Northern Ireland.

Every finite present has its limitations. We define the **concept of "situation"** by saying that it represents a standpoint that limits the possibility of vision. Hence essential part of the concept of situation is the **concept of "horizon"**. The horizon is the range of vision that includes everything that can be seen from a particular vantage point... A person who has no horizon is a man who does not see far enough and hence overvalues what is nearest to him. On the other hand, "to have an horizon" means not being limited to what is nearby, but to be able to see beyond it...[W]orking out of the hermeneutical situation means the achievement of the right horizon of inquiry for the questions evoked by the encounter with tradition.<sup>19</sup> (my emphasis)

The concern over the use of the term 'historical' seems to come about because of how it is not viewed as relevant to the present day. This disjunction between what happened and the peace process narrative has angered some victim's families. This is a central aspect to Jayne Olorunda's story, whose father was killed when a train he was travelling on was blown up by the IRA, January 17, 1980. She feels 'victims of The Troubles have been overlooked — even vilified and isolated — because they don't fit in with the peace-process narrative.'<sup>20</sup> She is also scathing about what she calls the 'victims industry', where on the back of victims' misery others are working in well-paid public-sector positions while victim's suffering is on-going. Her response to the initiative — all-party talks about 'parades and protests, flags, symbols, emblems and related matters stemming from the past in order to make the peace more resilient', chaired by the former US envoy to Northern Ireland, Richard Haass — is to 'get real.'<sup>21</sup> What she seems to mean by this request, 'get real' — which is elaborated on in her book, *Legacy* (2013) — is her need for recognition from the right people of the never ending resonances or repercussions caused by the death of her father on her family, financially and psychologically.<sup>22</sup>

However, what happens if history is not revealed to satisfy or answer questions, if there is no way of telling the story? According to the North-South Independent Commission for the Location of Victims' Remains, ten bodies were recovered, which still leaves a remaining six 'Disappeared' people. The disappeared are 'those killed and buried in secret by illegal organisations prior to April 10, 1998 as a result of the Northern Ireland Conflict.'<sup>23</sup> In an article entitled, 'Tell us where Kevin is and I'll shake hands', the sister of a victim is desperate for information on the location of her brother Kevin. Instead, Kevin is placeless, remaining on a

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<sup>19</sup> Hans-Georg Gadamer, *Truth and Method*, trans. Joel C Weinsheimer and Donald G Marshall (1960; reis., London: Continuum, 2004), 302.

<sup>20</sup> "Why the North Is Failing Its Victims," *Irish Times*, accessed November 25, 2013, <http://www.irishtimes.com/culture/books/why-the-north-is-failing-its-victims-1.1565771>.

<sup>21</sup> *Ibid.*

<sup>22</sup> *Ibid.*

<sup>23</sup> The Department of Justice and Equality, "The Disappeared," accessed July 25, 2016, <http://www.iclvr.ie/en/ICLVR/Pages/TheDisappeared>.

1999 IRA issued list of people it had 'disappeared'. 'I will shake their hands if they will just come forward and give us those little bits of missing information about where exactly Kevin is buried.'<sup>24</sup> Or what happens if there is no place for the story to be told? A documentary entitled 'The Disappeared',<sup>25</sup> co-produced by RTE and BBC Northern Ireland, emphasised the human stories of the victims' families and the ramifications of the 'deliberate policy, conducted by the Provisionals to cover their tracks, of smearing the victims by spreading rumour and disinformation'.<sup>26</sup> The rumour mill of victim sightings and how they deserved the threats, deflected prosecution trajectories and further tortured the families involved by committing them to a life of constant searching for their loved ones. A particularly harrowing case was that of Jean McConville, a widow and mother of ten children who was 'disappeared' in December 1972. Her body was accidentally recovered in 2003 by a person out walking their dog, therefore the police investigation is live as the Good Friday/Belfast Agreement in 1998 states that legal immunity is only granted if a body is found as a result of paramilitary intelligence. Below are excerpts from a Seamus Heaney Poem entitled *Bog Queen*, part of the 1975 *North* Collection.

I lay waiting  
between turf-face and demesne wall,  
between heathery levels  
and glass-toothed stone.

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Bruised berries under my nails,  
the vital hoard reducing  
in the crock of the pelvis.

My diadem grew carious,  
gemstones dropped  
in the peat floe  
like the bearings of history.

My sash was a black glacier  
wrinkling, dyed weaves  
and Phoenician stitchwork  
retted on my breasts'

soft moraines.

I knew winter cold  
like the nuzzle of fjords

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<sup>24</sup> Gerry Moriarty, "The IRA and the Disappeared: Tell Us Where Kevin Is Buried and I'll Shake Hands," *The Irish Times*, accessed July 25, 2016, <http://www.irishtimes.com/news/crime-and-law/the-ira-and-the-disappeared-tell-us-where-kevin-is-buried-and-i-ll-shake-hands-1.1550273>.

<sup>25</sup> *The Disappeared*, accessed November 22, 2013, <http://www.rte.ie/player/show/10219445/>.

<sup>26</sup> Dan Keenan, "Adams Pressed in Documentary over Alleged Role in McConville Death," *Irish Times*, 6, accessed November 22, 2013, <http://www.irishtimes.com/news/crime-and-law/adams-pressed-in-documentary-over-alleged-role-in-mcconville-death-1.1582504>.



at my thighs –

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I was barbered  
and stripped  
by a turfcutter's spade

who veiled me again  
and packed coomb softly  
between the stone jambs  
at my head and my feet.

Till a peer's wife bribed him.  
The plait of my hair,  
A slimy birth-cord  
of bog, had been cut

and I rose from the dark,  
hacked bone, skull-ware,  
frayed stitches, tufts,  
small gleams on the bank.<sup>27</sup>

Heaney was inspired by P.V. Glob's *The Bog People: Iron-Age Man Preserved* (1965), that focussed on Denmark's bog bodies uncovered in the Jutland peninsula wetlands.<sup>28</sup> A bog body is where the natural mummification of a human cadaver occurs due to the chemical make up and the physical pressure of the ground surrounding the body, sometimes even the facial expression is preserved and transported in time. And sometimes, if the bodies are not weighted down by stones, pressure within the bog can raise the body to the surface. Heaney describes the collection of bog poems as a metaphoric 'Perseus Shield' — the shield which showed Perseus in its reflective surface a safe approach to slay Medusa. The hand held angling of the shield offered quite a different effect to the parallel mirrors of the 'mise en abyme' of a conventional enquiry. Heaney tapped into the potential of image-reading by providing a 'journey of approach' for the contentious issues of Northern Ireland at an international level by displacing the stagnant 'infinite recursion' of the 'mise en abyme'. I purposefully juxtaposed Heaney's verses, from before this paragraph, next to the section on the 'Disappeared' as a way of acknowledging the time the poems were first published, during the height of The Troubles.

Heaney was concerned that the poems should not be 'shoehorned' in with another discourse; they were not allegorical, but did give a way in to The Troubles because of the

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<sup>27</sup> Seamus Heaney, *Selected Poems, 1966-1987* (London: Faber, 1990), 67.

<sup>28</sup> P. V. Glob, Elizabeth Wayland Barber, and Paul Barber, *The Bog People: Iron Age Man Preserved* (New York: NYRB Classics, 2004).

echoes of sectarian murder and sacrifice. 'A life in pictures' is an apt name for this documentary where he discusses these poems. He said that growing up in a divided society endowed you with a training for obliquity — a stealth voice. Instead of looking for a satisfactory verbal icon, he sought images and symbols adequate for the predicament. In a later interview (May 3, 2009) on these poems he claims that perhaps he misled the readers and the critics and himself in trying to make up explanations of how these poems were relevant to the 'Situation', as they were written at that time, then with a laugh in his voice, 'but when I read the poems now they aren't quite about Northern Ireland, they're about the bog bodies', perhaps the poems were a 'form of pause, a denial.'<sup>29</sup> Here, he cheekily suggests to the interviewer that an image has a 'time-travelling' sort of independence, shrugging off any accusations that in place of political understanding, myth was used to account for violence, an impossibility for the verbal icon. He says, 'I believe in them still, I don't care what is said about them, they are still poems about something'. The 'then' and 'now' reading of the poem, renders the poem susceptible to Arendt's advice not to 'hand-hold' your work once it is sent into the world, as it is a pointless endeavour — it is what it is. The poems did work as a constructive way in to the hermeneutic circle. Burke's treatise could be termed as a 'bog body' whose expression I deploy in the 'journey of approach' in this thesis.

If satisfaction, or some measure of resolution, cannot be gained through what Burke names as the 'furor historicus', is there room for an enquiry that resides in the 'furor poeticus' from a peace-process landscape point of view?<sup>30</sup> Is there an alternative to history being sometimes thought of, as Seamus Heaney phrases 'as instructive as an abattoir; that Tacitus was right and that peace is merely the desolation left behind after the decisive operations of merciless power.'<sup>31</sup> Rather than peace being considered residual — what is 'left' after the 'merciless power' — can "peace-placeholders" be positively constructed to usher in peace from the stagnant thirty years of Troubles? Is there a 'dispelling of worries', a 'getting real', that can occur through conversation with landscape — a peace-process infrastructure? Borrowing Burke's bravado from the enquiry, the arc of the thesis echoes his trajectory, revealing how my view of History in relation to peace-process landscapes has evolved over the course of the thesis: 'furor historicus' to 'furor poeticus'.<sup>32</sup>

I consider the films to be a form of architectural enquiry as the notion of an 'impartial framing' — what is usually demanded of an enquiry — is left to the wayside. (Architectural, in the sense that I am an architect, and by taking heed of Gadamer's note on the impossibility of factoring out subjectivity.) An impartial framing is de'void' of any kind of subjectivity and emotion by the person instigating the *action*. I enlist the meaning of action in an Arendtian sense, that is how '**with word and deed** we insert ourselves into the human world'.

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<sup>29</sup> "Seamus Heaney Speaks of Bogs, 2009," accessed July, 2016, [http://www.youtube.com/watch?v=2AldtEaNoUQ&feature=youtube\\_gdata\\_player](http://www.youtube.com/watch?v=2AldtEaNoUQ&feature=youtube_gdata_player).

<sup>30</sup> Burke, *A Philosophical Enquiry into the Sublime and Beautiful*, XIV.

<sup>31</sup> "Seamus Heaney - Nobel Lecture: Crediting Poetry," accessed October 17, 2016, [http://www.nobelprize.org/nobel\\_prizes/literature/laureates/1995/heaney-lecture.html](http://www.nobelprize.org/nobel_prizes/literature/laureates/1995/heaney-lecture.html).

<sup>32</sup> Burke, *A Philosophical Enquiry into the Sublime and Beautiful*, XIV.

...this insertion is like a second birth, in which we confirm and take upon ourselves the naked fact of our original physical appearance. This insertion is not forced upon us by necessity, like labor, and it is not prompted by utility, like work. It may be stimulated by the presence of others whose company we may wish to join, but it is never conditioned by them; its impulse springs from the beginning which came into the world when we were born and to which we respond by beginning something new on our own initiative, to begin [ ], to set something into motion.<sup>33</sup>

This thesis emanates from a material undertaking, a 'deed' by me in the empirical field. I called each undertaking, 'a traverse', thereby acknowledging that 'the practice of architecture is material not only in terms of its engagement with the production of artifacts but also through animate bodies and corporeal processes.'<sup>34</sup> By using an embodied and performative stance in the field as a methodological approach, a form of knowledge is created, that instead of objectifying, is reflective, meaning that its own procedure and method is taken into account. I enlist the art writer, Yve Lomax's elaboration on 'embodiment'. The traverse is a 'spatio-temporal manifestation', an "actualization", an embodiment consisting of multiple verbs; I swim/thread/walk/hike at specific times in specific places.<sup>35</sup> Lomax broadens the notion of what a 'body' is. She says 'Although there is corporeality, bodies are not necessarily made of flesh and bone', 'Bodies are, in themselves, mixtures of bodies.'<sup>36</sup> She offers the example;

A mist is also a body.

A body: any formed content.<sup>37</sup>

The traverse provides a *definitive present* for the mixing of bodies. The traverse is a mixing of bodies that generates events. This orchestrated intermingling acknowledges that 'Bodies do not wait to receive the action of an idea; bodies get on with it amongst themselves, which is to say bodies are causes for each other.'<sup>38</sup> This balancing of bodies begins to hint at an ecological relation.

This reflective approach, as previously mentioned in the introduction, is not about devising a solution or proving a hypothesis that can be applied to other areas of conflict but to 'offer self-reflective modes of thought that seek to change the world', in other words, to imagine an alternative future.<sup>39</sup> Rendell places this way of working with theory — transforming over describing — into practicing theory in a speculative manner. A pushing forward, as the construction of possible future-holders inheres in this combination of 'critique and invention'.<sup>40</sup> Physical movement, 'to set something into motion', for example that of the traverse, is not a

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<sup>33</sup> Arendt, *The Human Condition*, 176-177.

<sup>34</sup> Rendell, "Tendencies and Trajectories: Feminist Approaches in Architecture," 91.

<sup>35</sup> Yve Lomax, *Sounding the Event: Escapades in Dialogue and Matters of Art, Nature and Time* (New York: I.B. Tauris, 2005), 139.

<sup>36</sup> *Ibid.*, 138.

<sup>37</sup> *Ibid.*

<sup>38</sup> *Ibid.*

<sup>39</sup> Rendell, "Tendencies and Trajectories: Feminist Approaches in Architecture," 91.

<sup>40</sup> *Ibid.*

stipulation of becoming, but, through the event, has contributed to the sensation of ‘my being continually moving in time. There is an inherent ceaselessness: I am not already made but always incomplete’ which echoes the nature of peace-process infrastructure.<sup>41</sup>

I consider the methodology of this thesis to come under the umbrella of the following quote from Jane Rendell in her defining of ‘material practices’ in a chapter entitled ‘Tendencies and Trajectories: Feminist Approaches in Architecture.’<sup>42</sup> Perhaps that is why many of my references are who they are.

Taken as a whole, this research considers the modes in which we practice theory and criticism to be more than a description of content, but to define **critical positions**, the ‘architecture’ of theory then takes into account the structure, processes and materials of the medium employed – these are integral to the structure of the writing, showing that theory and criticism are themselves material practices.<sup>43</sup> (my emphasis)

Defining a ‘critical position’ over merely a description or documentary style of film is important for me, however the words ‘critical disposition’ — discussed later in ‘making an in-between world’ — becomes more relevant.

#### **How to begin? What comes from another among people.**

*The Human Condition* was originally conceived as a prolegomena — a prelude to another work — which has not happened. In this way the book keeps hold of the status of beginning. In fact Margaret Canovan introduces a second edition of *The Human Condition* with the sentence, ‘Hannah Arendt is pre-eminently the theorist of beginnings’, backed up by Arendt’s emphasis on natality over mortality. She focused on the beginning over the end.

With the creation of man, the principle of beginning came into the world. . . It is the nature of beginning that something new is started which cannot be expected from whatever may have happened before.<sup>44</sup>

Looking at these two phrases, ‘how/why to begin’ and ‘among men’ brought Arendt’s human condition of natality to mind as a prerequisite of action, especially as she talks of ‘initiative’ as a second birth which prompts into action. Arendt begins her beginning with the beginning, that is in Chapter One of the prolegomena she interprets ‘sacred scripture’, the Bible. Although, the Bible was written at a time when people were ‘told what it means’, she jumps back in time and deploys critical thought. (This possibility, according to Professor Paul Fry in a lecture entitled *In the history of hermeneutics*, only existed because of the invention of interpretation arising out of

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<sup>41</sup> Lomax, *Sounding the Event*, 7.

<sup>42</sup> Rendell, "Tendencies and Trajectories: Feminist Approaches in Architecture," 91.

<sup>43</sup> Ibid.

<sup>44</sup> Arendt, *The Human Condition*, 177.

the Protestant Reformation in the Western World, which paved the way for constitutional democracies and the notion of a 'citizen' living under certain laws and having certain rights. So it is quite fitting that Arendt positions an interpretation of the Bible at the outset of *The Human Condition*. Fry in the next breath talks of the rise of "secular scripture" during the Enlightenment in the 1750s, the time of Burke's Enquiry, coinciding with the importance of the expression of the genius where literature becomes subjective, no longer engaged with shared values.)<sup>45</sup> In a footnote that competes in size with the text in the main body in *The Human Condition*, Arendt recounts two different biblical versions of the creation story.<sup>46</sup> She claims that the human condition of action is implicit even in 'Genesis 1:27': 'he which made *them* at the beginning made *them* male and female', through the pronoun 'them', plurality, a condition of human action, resonates. For Arendt, this creation story overrides that of 'man's rib', an ossiferous object, beginning the woman from 'him'.<sup>47</sup> Arendt believed that following the 'rib' story, leads to 'the multitude of human beings becomes the result of multiplication', whereas plurality is catered for by the 'them' pronoun, acknowledging the fact that 'we are all the same, that is, human, in such a way that nobody is ever the same as anyone else who ever lived, lives or will live.'<sup>48</sup> In placing emphasis on 'them', the 'mise en abyme' effect of infinite recursion is countered. In keeping with Arendt's concern, so 'rather than sound in chorus like sheep', Irigaray's splitting of the pronoun 'them', in terms of sexuate difference, strikes an (umbilical) chord with my work.<sup>49</sup> Irigaray uses our anatomical make-up in understanding the primary relation which makes all other relations possible, 'that of being borne as an 'other within', rather than the constitutive cut between self and other, subject and object, rational agent and material nature.'<sup>50</sup> This 'model of otherness' seconds the backbone of this thesis, that of undermining oppositional relations, which will later be elaborated on through the enquiry into the 'sublime and the beautiful' of peace-process infrastructure. Irigaray's model of otherness is spatial.

In having the capability to inhabit these spaces of the traverse, I feel I was acting out Rachael Jones interpretation of Irigaray's refiguring of the abyss, 'in ways that allow us to cultivate a different kind of relation to material nature, one based more on wonder at its generative capacities than on the mastery of fear, more on nurturing life than avoiding death.'<sup>51</sup> Also in keeping with Hannah Arendt's observation: 'the language of the Romans, perhaps the most political people we have known, used the words "to live" and "to be among men" or "to die" and "to cease to be among men" as synonyms.'<sup>52</sup> I perceive the life of a thesis to exist 'among life', demonstrated in its most basic form through indentation or inverted comas of quotations that give a sheltered space for others to exist. Starting out in an embryonic state, I have worked hard for the footnotes to become fully fledged. Over and above the footnotes being a stipulation from

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<sup>45</sup> "Open Yale Courses | Introduction to Theory of Literature | Lecture 3 - Ways In and Out of the Hermeneutic Circle."

<sup>46</sup> Arendt, *The Human Condition*, 8.

<sup>47</sup> Ibid.

<sup>48</sup> Ibid.

<sup>49</sup> Canovan, *Hannah Arendt*, 131.

<sup>50</sup> Rachel Jones, "Fear, the sublime and sheltered difference," in *Relational Architectural Ecologies*, ed. Peg Rawes (Abingdon: Routledge, 2013), 97.

<sup>51</sup> Ibid., 106.

<sup>52</sup> Arendt, *The Human Condition*, 7–8.

thesis rules and regulations, the footnote makes links to other beginnings — a literary infrastructure that endorses the human condition of plurality and ensures the thesis as a living work, locking into the world of its existence. The philosopher, Isabelle Stengers, asks, ‘How can you define, in terms of debt, the fact of encountering the words and exigencies that, having come from another, enable you to progress further with your own problem?’<sup>53</sup> Lomax, in a chapter entitled ‘A difficult beginning’, divines her concern from the quote as ‘an importance attached to that which ‘comes from another’, of which the true importance is *because* of having come from another.’<sup>54</sup> Arendt does not frame this ‘among men’, plurality condition in terms of debt but rather that it is an inevitable happening as part of the human condition. How do I make room, share a space, create a void, crack open of the roof? I insert myself in the landscape by finding a thickness in the border. (I use the term, ‘insert’ as Arendt defined it, and as quoted earlier in this chapter.)<sup>55</sup> The films are made within this dimension — the thickness of the border or what were regarded as completely empty spaces — during the height of The Troubles as you could not occupy them. The thickness of the border, the lips of the river banks, creates a ‘sheltered space’, a generative space, leading to the possibility of inhabitation that holds a direct relation with the surrounding environment. Inhabiting these spaces of the traverse is a reminder that the word ‘oikos’, meaning house or the basic unit of society in Greek culture, shares the same stem/etymology as ecology and the vulnerability and fragility involved because of the interdependence between both.

According to John Carey, literary critic reviewing *Station Island* (1984), Heaney ‘can make us understand that the outside world is not outside, but what we are made of. Our feelings are echoes of what we touch and see.’<sup>56</sup> Heaney never claimed impartiality, however he also denounced any assertions that he held a specific ‘standing’ or position on The Troubles in the North, knowing that such positions exacerbated what became known as the Northern ‘Situation’, a conflict interwoven in a place, because of the sheer duration of it. He fought against the stagnancy of The Troubles, knowing that the inheritance of a divided world is a disabling one that hampered creative movement, which he followed by saying how running water never disappointed. As a child, Heaney claimed he never had the certitude of belonging on one side or the other which he eloquently encapsulates in his embodied expression ‘Two buckets were easier carry than one. I grew up in between.’<sup>57</sup> No physical position is proffered, instead Heaney reveals a ‘dis’position through the action of carrying. A disposition, unlike the stripped down coordinates of a position takes account of a state of mind, a tendency of one’s spirits, a natural mental and emotional outlook or an essential quality of one’s nature.<sup>58</sup> Heaney reveals his disposition as a yearning to make room in-between one side and the other. In talking of the ‘Marching Season’ when allegiances and sides are most rampant through sign, colour, the beating of a drum, he returns to landscape within the same poem,

<sup>53</sup> Isabelle Stengers, *Power and Invention: Situating Science* (Minnesota: University of Minnesota Press, 1997), 136.

<sup>54</sup> Lomax, *Sounding the Event*, 6.

<sup>55</sup> Arendt, *The Human Condition*, 176.

<sup>56</sup> Michael Parker, *Seamus Heaney: The Making of the Poet* (London: Palgrave Macmillan, 1994), 20.

<sup>57</sup> Heaney, *Selected Poems, 1966-1987*, 214.

<sup>58</sup> “The Definition of Disposition,” *Dictionary.com*, accessed November 14, 2013, <http://dictionary.reference.com/browse/disposition?s=t>.

I was the march drain and the march drain's banks  
Suffering the limit of each claim.<sup>59</sup>

To him the march drain was more worth while contemplating than the marching season, it was the land that did the marching, 'if my land marched your land, we were bound by that boundary'. The Heaney household had Presbyterian neighbours, with whom there was a sense of solidarity, 'as a field of ours marched a field of his'. He then parallels the march drain with Terminus, the Roman God of boundary, also the title of the poem. In doing so he removes the emphasis from the lateral, terrestrial boundary and imagines an axis mundi or plumb-line of sorts to create a common ground in the connection between the sky and the earth, as the 'whole of the sky was above Terminus sustaining him and the whole of the earth is below the march drain' — an 'ecological relation' gains prominence. Jupiter allowed Terminus to stay put on Capitoline Hill and modifies his temple to accommodate Terminus — housed within the cella of Jupiter 'above which there was an opening in the roof'.<sup>60</sup> This shared space with a relation to the dome of the sky was an important 'sign of Jupiter's function as the guardian of truth and loyalty' as Heaney says, possibly about Jupiter and Terminus, 'no matter what happens we have to go on living in the same old place'. Heaney jumps back to childhood memory — where he grew up in rural County Derry in Northern Ireland — to 'ground' this notion of plumb line and finding balance between the heavens and the earth. His very first memory recalls a plank becoming loose in a rocking crib, through which he placed his foot onto the cold ground of the cottage floor. With the insight of the Irish poet, Patrick Kavanagh (born 35 years prior to Heaney in the border county of Monaghan), Heaney gained confidence in his subject matter by differentiating between parochialism, that which is present in all great civilisations, and a paranoid provincialism that is more concerned with looking over his shoulder to the metropolis.<sup>61</sup>

Irigaray:

What have we forgotten such that we come to be reduced to anonymous individuals on whom a common world is a priori imposed? A world in which what links the components together and settles the patterns of organization is defined before we enter it. **Thus, without us.** All that would be left to do is to submit to it, becoming machine-tools at its service.<sup>62</sup> (my emphasis)

To alleviate the "without us" problem,

A 'together' which would no longer correspond to participating in a common world that is already there and imposed on the two. A 'together' which implies that each one has to discover and assume a world of one's own, and that each one

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<sup>59</sup> Heaney, *Selected Poems, 1966-1987*, 214.

<sup>60</sup> Samuel Ball Platner and Thomas Ashby, *A Topographical Dictionary of Ancient Rome* (Oxford: Oxbow, 2002), 512.

<sup>61</sup> "BBC Four - Something to Write Home About: Seamus Heaney," *BBC*, accessed November 15, 2013, <http://www.bbc.co.uk/programmes/b007ctnx>.

<sup>62</sup> Luce Irigaray, *Sharing the World* (New York: Continuum, 2008), 116.



deliberately agrees to venture beyond one's world to open up to the world of the other and build, in respect for difference, for differences, a shared world. A world not always already given and imposed but elaborated by the two without belonging to either of the two. A world always future, transcendent to each one and in the construction of which the one and the other affirm freedom while risking it — to the other. Without forgetting to come back to oneself for a gathering of one's self; which will preserve the energy devoted to work in common from becoming abstract, neutral, stereotyped or alienated by the other or the world built together.<sup>63</sup>

The films set out to offer a self-authoring approach to the 'other' as in the sense of an 'enquiry' opens to a list of witnesses. I begin with myself, a pregnant female in the landscape, as a way of recognising 'double human subjectivity'<sup>64</sup> to unveil possibilities of welcoming the other that is 'not solely the other of sexual difference'<sup>65</sup> but 'whomever this other could be: a companion, a friend, a child, a foreigner,'<sup>66</sup> a person of a different political background or tradition. Irigaray maintains that the making of a 'new' world to exist between us is necessary to become capable of being with the other. The films look for a gap, physical and metaphysical, for this new world to take hold.

### Action

**Deed;** The Traverse — 'a limited present' Chronos & **Word;** The Films — 'time of aion'.

I distinguish between the actual traverse and the films of the traverse in terms of Arendtian action. The traverse is the 'deed' and the films provide the 'word' — combining together as action, a way of inserting self into place. Through the mind of the visual artist, the work of Yve Lomax, offers me a way of elaborating on this distinction. In adopting her broadened definition of bodies during the 'actualisation' of the traverse, there occurs a mixing of bodies 'amongst themselves', from which 'there comes about states of affairs'. For example, I jump into the lake, the water infiltrates the wetsuit and there comes about a state of being cold, albeit fleeting, as the 'mixing of bodies are caught in the particularity of a limited present.'<sup>67</sup> The sloshing of the boat's hull or the splash my body creates from jumping through the lake surface, followed by a sharp intake of breath demonstrate how 'sonority and noise bear witness to the mixing of bodies' in the definitive present.<sup>68</sup> But to begin to escape the 'time of devouring Chronos', time that categorises into the present, along with the past and future, Lomax interjects with a "but wait, what can be said of what happens?"<sup>69</sup> To discover what can be said, first a discovery of where language comes from is necessary. She begins by uncoupling the event from present time by finding where the 'incorporeal' resides in the relationship. She claims the

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<sup>63</sup> Ibid., 110.

<sup>64</sup> Ibid., XVI.

<sup>65</sup> Gail Schwab, "Book Reviews: *Sharing the World*. By Luce Irigaray. London: Continuum, 2008. *Teaching*. Edited by Luce Irigaray with Mary Green. London: Continuum, 2008. *Conversations*. By Luce Irigaray with Stephen Pluháček and Heidi Bostic, Judith Still, Michael Stone, Andrea Wheeler, Gillian Howie, Margaret R Miles and Laine M Harrington, Helen A Fielding, Elizabeth Grosz, Michael Worton, and Birgitte H Hidttun. London: Continuum, 2008," *Metaphilosophy* 42, no. 3 (2011): 330.

<sup>66</sup> Irigaray, *Sharing the World*, 23.

<sup>67</sup> Lomax, *Sounding the Event*, 138.

<sup>68</sup> Ibid.

<sup>69</sup> Ibid.

location of the incorporeal can be found in the verb. In my example there is the person, and there is the lake, but where exactly is that which the verb makes heard? She continues in her trademark 'dog with a bone' demonstrable way of thinking; 'where exactly is the verb? Is not the verb and the event it expresses like an extra-being that haunts', rather than occupies, in my case the lake?<sup>70</sup>

This effect, or extra-being, produced by mixing bodies doesn't take up a place; is something without a home: it is a 'incorporeal vapour' that frolics, perhaps like a lightning effect, on the surface of corporeal mixing bodies. It can be said that this extra-being is a non-being, but it must be stressed that it is not the being of the negative; perhaps we should write it as '(non)being or? being'.<sup>71</sup>

Elaborating on Hannah Arendt's definition, 'to think, is to hold a dialogue with yourself', of which Lomax's 'what can be said?' is an anachronistic precursor, Lomax provides — through her filtering of Gilles Deleuze and her proposal that 'to think is an event' — a way of rendering the films conversant, a way of creating language to discuss 'peace-process infrastructure'. The films split from the traverse into incorporeal effects that are placeless from a geographic and temporal position, no longer occupying a present, past or future but instead what I call the time of what an enquiry needs to be, unbounded and open to time as cycle with the constant ability to review the past and learn from the past, to pedal a future. The films occupy what Lomax labels as Aionic time, sliding up and down on the 'frontier-line of Aion', a never-ending widening, a removal from tracking the abstract political border. In the empirical field, the traverse involves the 'mixing and mingling bodies', 'and then resulting from this field there is the field of pure unlimited becoming, which is 'pure' because it is free from a subject or cause who would see it, possessively, as its domain.'<sup>72</sup> [The films work for me as a way to capture an aesthetic of this field of unlimited becoming. What I mean by unlimited becoming captures the temporal space of an enquiry, and provides a space for language, for dialogue.] An enquiry belongs to the time of Aion, in the sense that an enquiry is not about the definitive present but plunges into the past and yet stretches into the future. To use Lomax's distillation of 'The logic of sense' in distinguishing Chronos and Aion: 'There is what happens in the now of the living present and then, produced by this now, there is the instant of Aion, which immediately and eternally splits into unlimited past and unlimited future.'<sup>73</sup>

In viewing the films they leave behind the definitive present of the traverse and become part of the indefinite, unlimited present — as Lomax's chapter heading calls, *Dancing to the tune of the infinitive*, which 'enables the verb to unroll the infinitive and sound the event of, the pure unlimited becoming of,' in my case, 'to swim', 'to walk'.<sup>74</sup> By separating sounds from corporeal bodies (the films are silent), the films 'render language possible' in the thesis, 'freeing

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<sup>70</sup> Ibid., 139.

<sup>71</sup> Ibid., 140.

<sup>72</sup> Ibid., 143.

<sup>73</sup> Ibid., 145.

<sup>74</sup> Ibid., 149.

them for the **expressive function**'.(my emphasis)<sup>75</sup> And although silent, the films are 'sounding the event'. Lomax's stance on cause and effect second this bifurcation between traverse and film.

That there is no cause and effect between corporeal bodies means that the effects produced in the mixing of bodies enjoy an independence in relation to their physical causes.

The films become independent of the traverse. They leave behind any purpose of documentation of a physical traverse echoing Lomax's lack of hierarchy between causes and their effects.

Effects are not lesser than their causes; indeed, effects are not sent out to represent a cause, which would make them degraded beings in relation to their causes. No, it is not a matter of representation; rather, it is a matter of expression.<sup>76</sup>

The films do not fight for a cause through their effects, rather the traverse inheres instead of merging with the films' expression. This new found placelessness in the films, offers an affinity — a relationship by ties other than by sanguinity/blood — between the 'Disappeared' and the landscape. Unlike the traverse, place and occupant are no longer coexistent in the films, specific coordinates are not possible, a condition that resonates with victims, 'The Disappeared', and their loved ones. However, if we rethink Lomax's effect as something '**without a home**' by redefining home — similar to disposition — as somewhere without specific coordinates, perhaps there is room for stories to exist within a re-defined home, the 'ecological home of 'oikos''.<sup>77</sup> Peace-process infrastructure enables a flow, an authoring of your own river or mountain journey as it is a re-creation of infrastructure, a re-examining for a retake, unlocking the suffering caused by a simmering containment. An 'enquiry's point of view', where justice is acted out to work as a future holder, is a space of potential to relieve stagnation. It is not that 'truth' is necessarily attainable but the searching process for this idealised aim is what prevents dangerous untruths and obstructions to the peace-process, a way of unlocking the vicious circle. The films in fact demonstrate an infinite number of potential points of view, from which I discuss from one point of view — that of peace-process infrastructure. They offer an expression of the metaphysical; the between, behind the surface and the beyond. A presence can be felt in terms of this 'with us' rather than a 'without us' 'affinity'. The etymology of the word affinity aptly encapsulates that of reforming a relation with abstract political borders to create an alternative border (from ad-"to" + finis "a border, an end."<sup>78</sup> The films trace a new frontier along the line of

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<sup>75</sup> Ibid.

<sup>76</sup> Ibid., 140.

<sup>77</sup> Verena Andermatt Conley, "The Ecological Relation," in *Relational Architectural Ecologies*, ed. Peg Rawes (Abingdon: Routledge, 2013), 275.

<sup>78</sup> "The Definition of Affinity," *Dictionary.com*, accessed November 29, 2013, <http://dictionary.reference.com/browse/affinity?s=ts>.

Aion, existing between the incorporeal, the interiority of language, and the corporeal, the exteriority of being. The films of the traverse are a connective tissue between these two sides, 'Aion separates the two sides but in separating them it also connects..'.<sup>79</sup> By becoming part of the field, the aim was to foster a 'different value system emphasizing certain qualities such as connectedness, inclusiveness, an ethics of care, everyday life, subjectivity, feelings, complexity and flexibility in design.'<sup>80</sup> By placing emphasis on the ecological oikos, the potential of this form of enquiry is highlighted as according to the following reference, 'ecology is that which does not yet know what it can do'. Nathan Moore, in describing ecology, uses a similar simile in describing ecology to that of Lomax's idea of cyclical, Aionic time, 'in the infinitely divisible line', 'a pure horizontality — a 'merciless' straight line', that grows from the sides, incessantly widening.<sup>81</sup>

..if we understand ecology as a system generated from discontinuity and difference, then it is not possible to finally seal any system off from any other. Like an infinitely divisible line, any particular ecology depends upon a singular virtual space, the border of which cannot be clearly defined; or rather, an ecology has an essentially vague border which 'contains within it' an infinite relation to all other ecologies.<sup>82</sup>

The borders or parameters through which the film can be articulated are not clearly defined, I discuss them through the ecology of peace-process infrastructure but I am also aware that 'contained within it' is an infinite relation to other ecologies.

Now having unravelled the predicate of language in terms of peace-process infrastructure after the literal 'in the field' or 'in the river' was experienced, I devised a textual strategy for the thesis. Rendell articulates a similar textual strategy by proffering Jennifer Bloomer's method as an example:

different modes of writing express new ways of understanding architecture through the intimate and personal, the subjective rather than the objective, through sensual rather than **purely** visual stimulation. Bloomer's text is her architecture; her textual strategies are used to interpret architectural drawings and spaces but also to create new notions of space and creativity, allowing links to be made between architectural design and theory.<sup>83</sup> (my emphasis)

So picking up on the word 'purely' in Rendell's above quote, there denotes a co-reliance between the sensual and 'visual stimulation'. Sense according to Lomax, or sensual from

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<sup>79</sup> Lomax, *Sounding the Event*, 150.

<sup>80</sup> Rendell, "Tendencies and Trajectories: Feminist Approaches in Architecture," in *The SAGE Handbook of Architectural Theory*, 87.

<sup>81</sup> Lomax, *Sounding the Event*, 144.

<sup>82</sup> Nathan Moore, "Diagramming control," in *Relational Architectural Ecologies*, ed. Peg Rawes, 59–60.

<sup>83</sup> Rendell, "Tendencies and Trajectories: Feminist Approaches in Architecture," 90.

above, is not bestowed upon nor discovered by bodies, instead the films of the mixing of bodies 'produce sense as their incorporeal effects'.<sup>84</sup>

'isn't this immaterial effect the 'sense' that hovers or frolics on the surface of art-bodies?'<sup>85</sup> (Lomax on the still photographic image)

The effects of this virtual existence, the sense of the films, which I am elaborating on in this chapter, or the 'double structure', event of the event, are the sublime and the beautiful.

With every event there is what comes about, and perishes, in history; but, on the other hand, there is what escapes actualisation and historical time: the *event* of the event, the becoming that enjoys a virtual existence.<sup>86</sup>

In countering Burke, I use these 'incorporeal effects' as one final demonstration of a useful undermining of binary oppositions when it comes to peace-process landscape.

In the metaphysical field of pure becoming oppositions don't work; indeed, what is found is a neutrality — an 'impassability' — towards opposites. Indifferent to all opposites, the event has a neutral splendour.<sup>87</sup>

### **Release and Relief of the tangible — 'Languo of Flows'**

but of this event we cannot say that it comes out of the blue. It is the corporeal world of mixing compound bodies that brings about the pure event, and although there is a separation, which enables the event 'to live', the event remains continuous with the world of grinding, bumping or gracefully intermingling bodies.<sup>88</sup>

Chapters two, three and four give examples of peace-process infrastructure that make the 'event' possible — 'continuous with the world of grinding, bumping or gracefully intermingling bodies.' The effort required to construct a physical continuity of experience within these landscapes so people can journey and author their own stories within them is enormous. In reality to make even the river sections of the Shannon-Erne Waterway accessible, complicated waterside developments were necessary. According to P&S Civil Works, 'The installation of jetties on the River Erne at Belturbet, Co. Cavan, involved dredging work, the use of cofferdams and the use of floating pontoons in the installation of anchor piles for moorings.'<sup>89</sup> Despite being listed as a recreational work, the infrastructural content — that is how a small intervention enables the fluidity of a much wider circuit to take place (infrastructural

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<sup>84</sup> Lomax, *Sounding the Event*, 151.

<sup>85</sup> *Ibid.*, 152.

<sup>86</sup> *Ibid.*, 143.

<sup>87</sup> *Ibid.*, 147.

<sup>88</sup> *Ibid.*, 155.

<sup>89</sup> "P+S-Brochure.pdf," n.d., Recreational Developments.

acupuncture) — is apparent in this example. I find it is impossible, despite being in a rural context, not to imagine the urban context at your ‘fingertips’ while experiencing a waterway or the hills responsible for the waterway’s catchment. Waterways inhibit oppositional/binary ways of thinking — for example urban verses rural — which is vital for ecological understanding. In a geographer’s words, Ash Amin describes the usefulness of ‘a relational reading of place that works with the ontology of flow, connectivity and multiple geographical expression, to imagine the geography of cities and regions through their plural spatial connections.’<sup>90</sup> The same can be said of the watchtower hills, except rather than constructing, deconstructing was the job at hand or by helicopter in this instance. The concerted effort at an international political level and by the Ministry of Defence to remove the watchtowers and open the summits to the public, or return to farmland, became synonymous with the flow of peace-process negotiation. With regard to Divis, now part of an extensive National Trust property and home to five headwaters (Clady Water, Forth River, Ballygomartin, Collin River and the Crumlin River), there is day to day effort in conveying a demonstrative connection between the citizens of Belfast and nature. This effort is both physical — everything from the conservation of species’ habitats, tracking at-risk birds such as the red grouse, removal of burnt out cars, to maintenance of ‘walking trails along a variety of terrain: through heath, on stone tracks, along boardwalks and road surface’<sup>91</sup> — and cerebral, in terms of bringing the mountain into the fold of people’s imaginations. Peace-process infrastructure offers continuity at both levels; the plural spatial connections, along with metaphysical connections that bring to bear Lomax’s simile: ‘Aion’s line is like a Mobius strip: it affords a continuity of reverse and right sides, it makes an outer surface continuous with an inner surface, and it also makes that which is inside be on the outside and vice versa’.<sup>92</sup>

Stories require ‘keepers’ or receptacles for continuity’s sake. The historian, Simon Schama insinuates the same through a caption explanation of his latest book, *The Story of the Jews*, that a physical landscape takes precedence when working as a story’s keeper however if this is not feasible — when you do not have a territory, a State, an army — it is the portable word that keeps the story. He works hard to differentiate between a Zionist and the abstract spiritual Zionist. The encroaching Jewish settlements on Arab villages are a physical manifestation of the spiritual Zionist’s desire — a longing for yet an even greater catchment of land. This reliance on the non-deviating abstract notions of an ideal and a reluctance to imagine the effect of expulsion on the pre-existing dweller, a teaching that Judaism is based on, ‘not to do unto others as you see as evil unto yourself’, is devastating other people’s lives.<sup>93</sup> Peace-process infrastructure deploys imagination, rather than abstract thinking, as a valuable resource in transforming how people think through a terrestrial boundary. The films are a portable word of sorts but only physically possible traverses of today inhere in the films. The films do not cater for a physical

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<sup>90</sup> Ash Amin, “Regions Unbound: Towards a New Politics of Place,” *Geografiska Annaler. Series B, Human Geography* 86, no. 1 (January 1, 2004): 34.

<sup>91</sup> “Divis and the Black Mountain,” *National Trust*, accessed October 20, 2016, <https://www.nationaltrust.org.uk/divis-and-the-black-mountain>.

<sup>92</sup> Lomax, *Sounding the Event*, 150.

<sup>93</sup> Talk by Simon Schama, Dublin Festival of History, Printworks Venue, Dublin Castle, September 28, 2013, “Podcasts – Page 2 – The Dublin Festival of History,” accessed July 20, 2016, <http://dublinfestivalofhistory.ie/category/podcasts/page/2/26> September 2013.

altering of political boundaries. This physical linking and the present-day possibility of undertaking the traverse prevents the work from being usurped as an abstract 'container' where idealisms of any order can use it as a vehicle. The thesis disposition is to portray a middle-ground of non-sectarianism through an enquiry into the sublime and the beautiful.

It is an established phenomenon that the physical flow of landscapes goes hand-in-hand with landscape's storytelling capabilities. The following authors, that write about waterways, demonstrate various ways of doing this through what they include and exclude. A most audible quote from many a childhood is of a first sighting of a river in a bucolic, carefree, pastoral setting untouched by human intervention — even if it is through the eyes of an anthropomorphised mole. The below description of the river calls to mind Lomax's 'sonority and noise bear witness to the mixing of bodies'<sup>94</sup>. The impartial, sociality of the natural river is beautifully let loose by the author Kenneth Grahame (1908):

Never in his life had he seen a river before — this sleek, sinuous, bodied animal, chasing and chuckling, gripping things with a gurgle and leaving them with a laugh, to fling itself on fresh playmates that shook themselves free, and were caught and held again All was a-shake and a-shiver — glints and gleams and sparkles, rustle and swirl, chatter and bubble. .... ,while the river still chattered on to him, a babbling procession of the best stories in the world, sent from the heart of the earth to be told at last to the insatiable sea.<sup>95</sup>

Almost one hundred years later, in 2002, Alice Oswald in her forty-eight page poem on the river Dart claims in her prelude that the poem 'is made from the language of people who live and work on the Dart.....linking their voices into a sound-map of the river, a songline from the source to the sea'. Not to inhibit — to use Grahame's phrase — the 'Babbling procession of the best stories...', she utilises the margin of the page to convey where one voice changes into another, however reiterating that these do not correspond 'to real people or even fixed fictions'. She directs that 'All voices should be read as the river's mutterings.' In this case, the water-'body' of the River Dart, is the protagonist that witnesses not only through bucolic settings but that of industry. In the following excerpt, the river is portrayed as a dairy worker whose water was used to cool the milk:

I'm in a rationalised set-up, a superplant. Everything's stainless  
And risk can be spun off by centrifugal motion: blood, excrement, faecal matter from the farms  
have you forgotten the force that orders the world's  
fields  
and sets all cities in their sites, this nomad

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<sup>94</sup> Lomax, *Sounding the Event*, 138.

<sup>95</sup> Kenneth Grahame, *The Wind in the Willows* (London: Everyman, 1993), 6–7.



pulling the sun and moon, placeless in all places,<sup>96</sup>

She also alludes to the political force of the river, scoring the ground to organise fields and becoming the ‘foundation stone’ of cities; a reminder of Seamus Heaney’s humble choice of the ‘march drain’ in discussing the ‘force that orders the world’s fields’. In the hierarchy of waterbodies, the canal seems to drift to the bottom of the pile as is made clear in Roger Deakin’s tribute to wild swimming, *Waterlog*. In the book’s blurb, the word ‘even’ is placed in front of ‘canal’.

From the sea, from rock pools, from rivers and streams, tarns, lakes, lochs, ponds, lidos, swimming pools and spas, from fens, dykes, moats, aqueducts, waterfalls, flooded quarries, even canals, Deakin gains a fascinating perspective...’<sup>97</sup>

Even the weathered Deakin found the experience of swimming in the canal disconcerting, ‘...it was only knee deep at the edge, shelving to a mud bottom I hardly dared touch, four feet six inches down in the middle.’<sup>98</sup> It was more after the event, during a contemplation on the canal’s history, that he confirmed he ‘was glad to have swum in the canal, and to sense the years of working traffic in the worn towpath flagstones and the churned water.’<sup>99</sup> Along with the many hats Deakin wore, he was an environmentalist. He was a co-founder of *Common Ground*, a lobby group promoting ‘local distinctiveness’. Part of their work consists of alternative ways of mapping landscapes other than the usual ‘dry cartography’. However, the canal’s story still appears to be caught between their industrial past and the big plans for their recreational future. Peace-process infrastructure releases this pigeon-holing of the canal either being obsolete or purely recreational and suggests an alternative usefulness.

On October 3, 2013, I attended a one-person stage performance called *riverrun*, in the Project Arts Centre during the Dublin Theatre Festival. This piece of theatre was adapted, performed and directed by Olwen Fouéré, with whom there was a panel discussion afterwards. According to its programme — written by geographer, Gerry Kearns, NUI Maynooth - *riverrun* impersonates the voice of the river ‘Life’ from James Joyce’s *Finnegans Wake*.’

The stage set was minimalist. There was a microphone stand at the front with its cable winding into the distance in a serpentine fashion. Pure sea salt granules were sprinkled on the stage floor, which registered movements and glistened under the stage lights. According to the lighting designer, the first encounter between performer and audience is under ‘honest light’, meaning in lighting terms that there is no differentiation between artist and audience. This connection is important for Fouéré as a way of becoming energised. She explained through ‘molecular physics’ by saying that she is a cell and the audience are a group of cells and since

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<sup>96</sup> Alice Oswald, *Dart* (London: Faber, 2002), 29.

<sup>97</sup> Roger Deakin, *Waterlog: A Swimmer’s Journey through Britain* (London: Vintage, 2000).

<sup>98</sup> *Ibid.*, 217.

<sup>99</sup> *Ibid.*, 218.

atoms vibrate when they are looked at, both audience and performer reverberate off each other. As Lomax states 'a body is nothing but a mix of forces'.<sup>100</sup> After the initial 'eye-balling', she then bows through taking off her shoes and the performance commences.

On the second page of the programme, Kearns, in a concise text entitled *Fluvial Geography*, describes how the:

language is also performative; the sound of the words, their rhythm and cadence, impersonate a body/river waking, shaking free of sleep, flowing into its stride, coursing as an unconscious through the veins of history and society of a city-civilisation; Dublin-on-the Liffey. In this spirit, Olwen Fouéré's *riverrun* takes the part of the stream. In the 'languo of flows', Anna Livia Plurabella is not only lipped, 'leafy speaking', but swum in, as Fouéré aspirates the text, performing its geographies as a gift of tongues.

Asked how she felt after the performance, she replied with 'like after a great swim'. The rhythm of her breath exaggerated in places due to the proximity with the microphone. She takes her jacket off at one point, waving like a giant flag to create wind. For Fouéré, because it is an embodied, physiological experience, the usual markers for recalling lines do not exist. Instead, she exclaims 'you feel what is coming next'. An enjoyable repercussion of the physiological approach is that each performance is slightly different, as true to a river's attributes according to Heraclitus' doctrine of change; 'you cannot step into the same river twice.' However, the performance hits the junctions at the same time each night, because if one part is shortened, another is lengthened. During the panel discussion, *Rubato*, a musical term from the Romantic period is mentioned — that is where adherence to a strict tempo is temporarily abandoned for the sake of a more expressive effect. As a result of this timing, the sound is mixed each night to follow the performance and to counter, the costume design is very formal. The lighting also just needs to 'keep up', there is a sense that the piece has a life of its own. Each member of the audience gets to author their own experience. Fouéré also states that the performance can sometimes trip you into an unscheduled loop unknown to yourself. A parallel was made between jazz and the performance in relation to a kind of improvisation, circularity without rationally realising it. This allowance for expression, in my case the thesis films, parallel with Lomax's vindication of her reliance on Aionic Time: 'peculiar time of Aion is what gives me the precious experience of a time that remains uncontrolled; that without this time my life and thinking would die and lie dormant or suffocate from banality.'<sup>101</sup>

The performance was a bodily experience, that carried you with it. According to Fouéré, there is so much language, it is like that there is no language, a silence of sorts that you allow to wash over you. This was partly due to how the 'noise and sonority' that 'bear witness to the

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<sup>100</sup> Lomax, *Sounding the Event*, 138.

<sup>101</sup> *Ibid.*, 152.

mixing of bodies' from the 'definitive present' was melded into certain phrases giving a rawness of experience. The perception of the relevant 'state of affair', such as the flow and continuity of the river is felt through 'languo of flows', one example of the conjunctive word. The words need to be heard aloud to take form, but there is also the 'per'formance, the public nature of the work, which confirms Joyce's labelling of *Finnegans Wake* as a 'sound dance'. His daughter, Luciana Joyce, was his muse for the book. She was a very talented dancer before the mental disorder of schizophrenia (splitting of mental functions) took over her life. The confused beginnings of an underground river, wakes up, wipes the sleep from its eyes and takes form, then atomises again before entering the sea. As the novelist Tim Parks says in talking about the anthropologist Gregory Bateson, 'narrative can induce a contemplative respect for the mysterious interconnectedness of the world.'<sup>102</sup> The portrayed cycle of *riverrun* achieves this.

As a way to call in the next section, focussing on the sublime and the beautiful, I return to Burke on the River Liffey — considered a primary influence in his enquiry. During the great Dublin flood of 1746, Edmund Burke was in the family home on Arran Quay by the river Liffey. In a letter to Richard Shackleton, January 25, 1746:

No one perhaps has seen such a flood as we have now . . . Our cellars are drowned, not as before (towards the end of 1744), for that was but a trifle to this, for now the water comes up to the first floor of the house threatening us every minute with rising a great deal higher, the consequence of which would infallibly be the fall of the house. From our doors we watch the rise and fall of the waters as carefully as the Egyptians do the Nile, but for different reasons.

It gives me great pleasure to see nature in those great though terrible scenes. It fills the mind with grand ideas, and turns the soul in upon herself. This, with the sedentary life I lead, forced some reflections on me which perhaps otherwise would not have occurred.<sup>103</sup>

The above letter describes a very close encounter between the 'natural' and the manmade — the river in fact enters his home. This 'world of grinding, bumping or gracefully intermingling' between the natural and man-made (or a hybridity of the natural and man-made) is a quintessential part of becoming a peace-process infrastructure, a receptacle of stories and chimes in with an earlier discussion about Butler's notion of co-habitation.<sup>104</sup> Also, the presence of the qualifier, 'though', 'great 'though' terrible' is the beginning of an allusion to two opposite states existing in the one experience.

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<sup>102</sup> Tim Parks, "Everything Is Connected," *The Guardian*, September 13, 2008, <http://www.theguardian.com/books/2008/sep/13/politics.art>.

<sup>103</sup> Stanley Ayling, *Edmund Burke: His Life and Opinions* (New York: St. Martin's Press, 1988), 6.

<sup>104</sup> Lomax, *Sounding the Event*, 155.

## Sublime and the Beautiful — Transforming Oppositional Relations

The political writer, James T Boulton's critical edition of Edmund Burke's *A Philosophical Enquiry into the Sublime and the Beautiful* carefully and insightfully contextualises Burke's enquiry, saying that Burke's 'personal contribution to eighteenth-century debate on the subject can be clearly seen only by setting it beside the views of his predecessors'.<sup>105</sup> Instead, the aim of Chapter Five is to use Burke's enquiry as a medium to construct peace-process infrastructure. As discussed in the introduction, active politicians during the height of The Troubles, such as Roy Hattersley, now admit that the Northern Ireland 'situation' was exacerbated and made last for so long because the place was interpreted as remote or insignificant and as a result no imagination was applied.<sup>106</sup> As was explored in Chapter Two, the films work to provide what Sontag calls 'imaginary proximity' for the distant viewer.<sup>107</sup> This leads to the question, 'what compels the imagination?'

Burke structures his 'philosophical' enquiry by beginning with his 'Statement of Principles' in Part I. This is an analysis of the 'psychological factors which cause men to respond to the sublime and beautiful'.<sup>108</sup>

To judge properly of any work designed to affect them (the passions), we should know the exact boundaries of their several jurisdictions;<sup>109</sup>

At the same time that he is acknowledging the difficulty in making an idea clear, he also articulates what clarity defeats — excitement.

It is one thing to make an idea clear, and another to make it affecting to the imagination.

It is our ignorance of things that causes our admiration, and chiefly excites our passions. Knowledge and acquaintance make most striking causes affect but little. A clear idea is therefore another name for a little idea.<sup>110</sup>

Here, I believe, this reading of Burke chimes in with the self-authoring approach of the traverse journeys. The films do not offer a determinate traverse but instead a window to many with the possibility to recreate their own response. To use Hannah Arendt's quote again, 'the reality of the public realm relies on the simultaneous presence of innumerable perspectives',<sup>111</sup> 'The end of the common world has come when it is seen only under one aspect and is permitted to present itself in only one perspective.'<sup>112</sup> In this 'architectural enquiry', my 'statement of

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<sup>105</sup> Burke, *A Philosophical Enquiry into the Sublime and Beautiful*, lxiv.

<sup>106</sup> "Britain and Ireland: a Shared Heritage," Roy Hattersley in conversation with John Bowman, Dublin Festival of History, Printworks Venue, Dublin Castle, September, 2013. "Podcasts – Page 2 – The Dublin Festival of History," accessed July 20, 2016, <http://dublinfestivalofhistory.ie/category/podcasts/page/2/26> September 2013.

<sup>107</sup> Sontag, *Regarding the Pain of Others*, 102.

<sup>108</sup> Burke, *A Philosophical Enquiry into the Sublime and Beautiful*, XXXVi.

<sup>109</sup> *Ibid.*, 53.

<sup>110</sup> *Ibid.*, 60–63.

<sup>111</sup> Arendt, *The Human Condition*, 57.

<sup>112</sup> *Ibid.*, 58.

principles' emerges from making traverses within three actual sites, not in a manner to distinguish definitive boundaries but because their boundaries are physically being transformed, and not as 'a good preparative' for distinguishing between the beautiful and the sublime, but rather that a discourse on the interrelation between the sublime and the beautiful was a response from the 'field work'. After all, according to the introduction in the *Sage Handbook of Architectural Theory* (2012), those charged with charting aesthetics — 'architecture's pleasure principle'<sup>113</sup> — in relation to architecture's historic investment in aesthetic experience state that 'Strictly put, aesthetics considers our reflection and judgements on our sensuous experience'.<sup>114</sup> In this chapter, the aesthetic theory emanates from a reflection on the 'sense of sight reaction' during a first projection of the films.

Boulton claims that Burke is aware of the 'evocative power of suggestiveness and of the value of giving to the reader's imagination an important re-creative function in poetry.'<sup>115</sup> The prefix 're' is key in understanding peace-process infrastructure. As mentioned earlier, this 'architectural enquiry' involves a re-creation of infrastructure, a re-examining for a re-take. Boulton states that Burke 'compelled his age to reconsider attitudes and aesthetic values which had been unquestioningly accepted'.<sup>116</sup> The work realised and systemized a change in aesthetic values, stretching from the empirical age into the romantic.<sup>117</sup> This is significant, as this thesis places value on the transformative quality of an enquiry. Although it may be an attempt to obliterate traces of what happened (the prefix 're', meaning again/return) and return to a previous condition — however this is impossible. The existence of the sublime, which offers an acknowledgement of people's experiences during The Troubles without necessitating the 'marked grave', demonstrates that peace-process infrastructure takes account of the past — making room for people's narratives.

Also, Boulton recognises that Burke is 'capable of conveying something of the aesthetic experience he is trying to analyse. This quality is probably best exemplified by his choice and use of illustrations'.<sup>118</sup> This attribution echoes the description of Jennifer Bloomer's previously mentioned method, 'different modes of writing express new ways of understanding architecture through the intimate and the personal, the subjective rather than the objective, through sensual rather than purely visual stimulation'.<sup>119</sup> This is the world where the gathered footage resides, where the private and intimate is interlinked with the public realm — proffering, what Hannah Arendt calls 'a feeling for reality'.

Since our feeling for reality depends utterly upon appearance and therefore

Upon the existence of a public realm into which things can appear out of the darkness

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<sup>113</sup> C Greig Crysler, Stephen Cairns and Hilda Heynen, "Introduction - 2: Reading the Handbook," in *The SAGE Handbook of Architectural Theory*, eds., C. Greig Crysler, Stephen Cairns and Hilda Heynen (London: Sage Publications, 2012), 24.

<sup>114</sup> John Macarthur and Naomi Stead, "Introduction: Architecture and Aesthetics," in *Ibid.*, 128.

<sup>115</sup> Burke, *A Philosophical Enquiry into the Sublime and Beautiful*, lvi.

<sup>116</sup> *Ibid.*, lxxv.

<sup>117</sup> *Ibid.*, lv.

<sup>118</sup> *Ibid.*, lvii.

<sup>119</sup> Jane Rendell, "Tendencies and Trajectories: Feminist Approaches in Architecture," 90.

of sheltered existence, even the twilight which illuminates our private and intimate lives is ultimately derived from the much harsher light of the public realm.<sup>120</sup>

The above quote was previously deployed at the beginning of Chapter Two, but in relation to the spectrum of light. The film footage broadens our 'feeling for reality' beyond the curtailed lens of mainstream media.

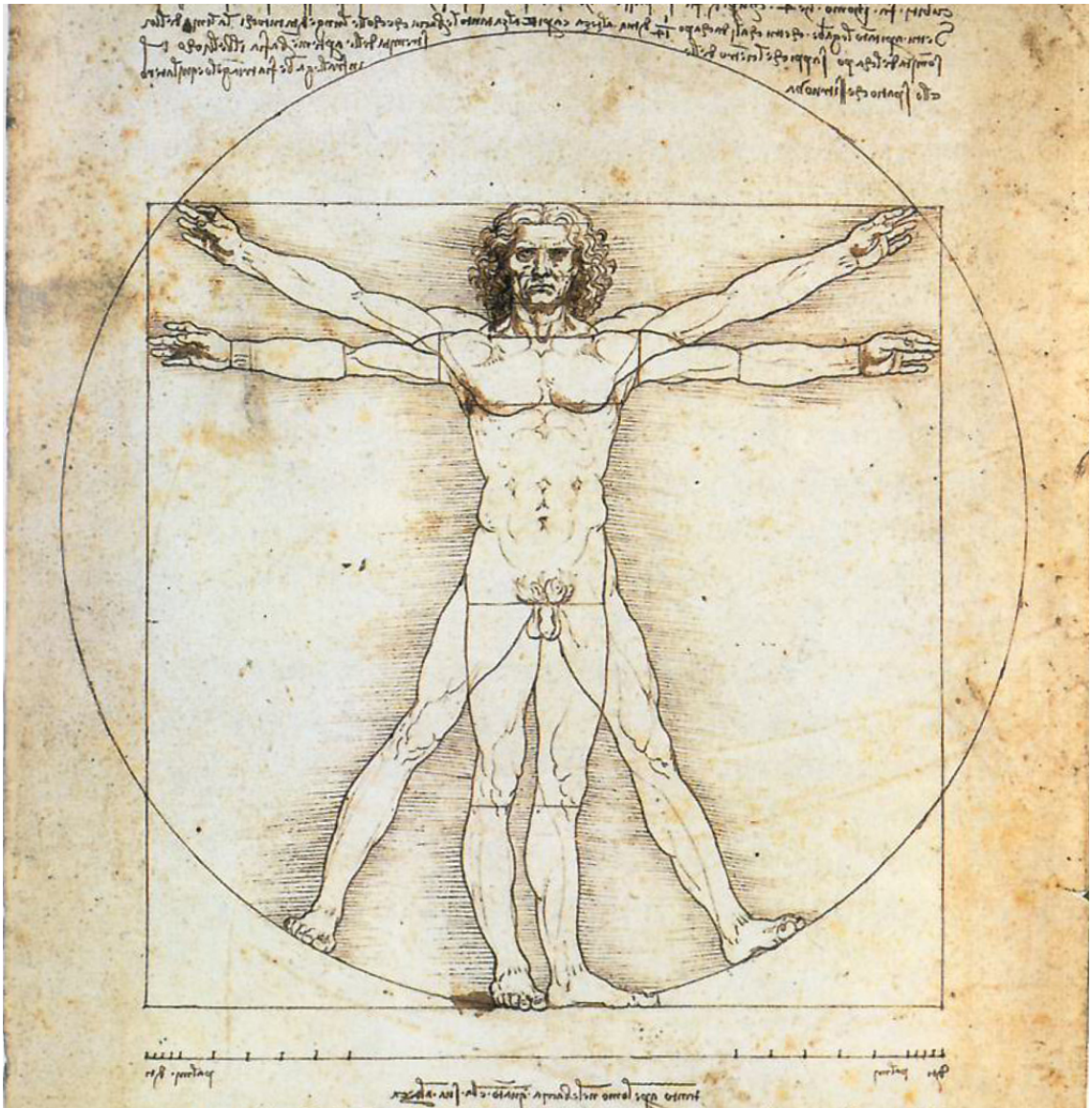
The most relevant choice of illustration from Burke's *Enquiry* for me to unpick is that of the 'Vitruvian Man' in Part III, Section IV, 'Proportion not the cause of BEAUTY in the human Species.' He ridicules, in quite a humorous way, the doubly 'inscribed man' when attacking his contemporaries theory that beauty is a combination of proportion, fitness and goodness/perfection.

To make this forced analogy complete, they represent man with his arms raised and extended at full length, and then describe a sort of square, as it is formed by passing lines along the extremities of this strange figure. But it appears very clearly to me, that the human figure never supplied the architect with any of his ideas. For in the first place, men are very rarely seen in this strained posture; it is not natural to them; neither is it at all becoming.<sup>121</sup>

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<sup>120</sup> Arendt, *The Human Condition*, 51.

<sup>121</sup> Burke, *A Philosophical Enquiry into the Sublime and Beautiful*, 99.



5.1 Leonardo da Vinci, *Homo Vitruvianus: studies of proportions of the human body according to Vitruvius* c 1490, no. 6r [228r]; Venice, Gallerie dell'Accademia.<sup>122</sup>

The 'male' human figure is shackled in an immobile position, arms outstretched and legs akimbo, rendering him motionless and inactive within his sterile, geometric outlines of both square and circle. Burke infiltrates these pure boundaries by inserting the human figure into a world where all the senses are experienced. In doing so, Boulton credited Burke with providing 'for the eighteenth century its most spirited exploration of a range of emotional stimuli which, in the previous two centuries, had been largely the province of tragedy'.<sup>123</sup> This notion of exploring an aesthetic — expanding what 'beauty' encapsulates, proffers a way of relating to landscape in altering the 'push / pull' dynamic for people to act, yet does not obscure the past but works as a receptacle for keeping the as yet untold stories — beyond what became internationally renowned as a 'province of tragedy' in Ireland. This is what I have called the utility of beauty.

<sup>122</sup> Leonardo da Vinci, *Leonardo Da Vinci: The Complete Works* (Exeter: David & Charles, 2006), 297.

<sup>123</sup> Burke, *A Philosophical Enquiry into the Sublime and Beautiful*, lviii.

Burke works hard to differentiate between the aesthetic and the non-aesthetic. He classifies the non-aesthetic as that which appeals to understanding and depends on knowledge and experience, such as the pleasure that is gained from an appreciation of proportion, whereas an aesthetic experience holds immediate impact in its sensory appreciation.

It is not the force of long attention and enquiry that we find any object to be beautiful; beauty demands no assistance from our reasoning; even the will is unconcerned; the appearance of beauty as effectually causes some degree of love in us, as the application of ice or fire produces the ideas of heat or cold.<sup>124</sup>

Critics claim that Burke's definition of beauty was influenced by the 'feminine' fashion of the day, where a gentile, insipid form is described. His attempt to create a sharp distinction between beauty and the sublime was exacerbated through this use of his 'feminine' version of beauty in order to align sublimity with intensity of feeling. For Burke, there is no subset that sits between both categories, he uses oppositional structures in a specious manner, at first providing an illusion of clarity but which in the end stunts an evolving process. 'Beauty' is robbed of all attributes which he prefers to slot under the sublime instead. So, although he unlocked man from the geometric shapes in the landscape, woman was still locked into her outline of a 'deceitful maze' albeit a curvier version of entrapment. (under Section XV, Gradual Variation.)

Observe that part of a beautiful woman where she is perhaps the most beautiful, about the neck and breasts; the smoothness; the softness; the easy and insensible swell; the variety of the surface, which is never for the smallest space the same; the deceitful maze, through which the unsteady eye slides giddily, without knowing where to fix, or whither it is carried.<sup>125</sup>

By inserting myself into the landscape, taking into account Irigaray's version of the spatial opportunities of woman, I discover helpful overlaps of the sublime and the beautiful, which are vital in re-gauging peace-process infrastructure. My position on the sublime in relation to peace-process infrastructure takes a charge from the work of Irigaray which returns the sublime, the experience of fear and awe, to be the exceptional rather than the archetypal through a 'transformation of our understanding of the relation between culture and nature.'<sup>126</sup> Irigaray, through her work that recognises sexuate difference as ontological difference, offers an alternative way to think of the territorial line that tracks natural phenomena, rivers or mountain ranges — a line that bristles with efforts to master threatening nature/population configurations or manage resources for the sake of certain populations. Arendt on the instrumentalising of nature, and quoting Karl Marx in *Das Kapital* (1867):

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<sup>124</sup> Ibid., 92.

<sup>125</sup> Ibid., 114–15.

<sup>126</sup> Rachel Jones, "Fear, the sublime and sheltered difference," in *Relational Architectural Ecologies*, ed. Peg Rawes (Abingdon: Routledge, 2013), 100.



Man, in so far as he is *homo faber*, instrumentalizes, and his instrumentalization implies a degradation of all things into means, their loss of intrinsic and independent value, so that eventually not only the objects of fabrication but also ‘the earth in general and all forces of nature,’ which clearly came into being without the help of man and have an existence independent of the human world, lose their “value because [they] do not present the reification which comes from work.”<sup>127</sup>

Irigaray’s figuration of otherness was pronounced by me at the time in my pregnant state as an embodied diagram, as the philosopher, Rachel Jones, eloquently describes Irigaray’s figuration, ‘cultivating a relational model of the self that does justice to the originary sexuate relations through which we are brought into being, and that takes its orientation from the capacity of the female body to bear otherness within without assimilation or negation.’<sup>128</sup> This heteronyma approach over the autonomy of the Kantian subject instils a generative notion of company rather than a destructive splitting of kinds within peace-process infrastructure. So instead of being the same in the same in the same, the human condition of natality, or the generative powers of being within landscape, is live to potential, countering a ‘mise en abyme’ stagnant sameness in the landscape, as Arendt states people are not ‘endlessly, reproducible, repetitions of the same model’.<sup>129</sup> In this thickening of the territorial line to bear otherness, through the granting of access to these peace-process landscapes, infrastructure is provided that proffers nature as ‘agentic materiality’, rather than absent voids in people’s imaginations that in turn can easily be divvied out for the purposes of control.

In carrying out the Shannon-Erne Waterway traverse, with the wake of the boat (region of recirculating flow immediately behind a moving solid that is moving forward on a course/track) being a lasting image, Irigaray’s refiguring of the abyss as a fluid spacing, and its edges as the lips’ strikes a resonance.<sup>130</sup> However, she does not intend to articulate a distinctively female subject: ‘Not in me but in our difference lies the abyss. We can never be sure of bridging the gap between us. But that is our adventure.’<sup>131</sup> Peace-process infrastructure, a ‘sheltered spacing’ (the dis-symmetrical difference between the sexes is not appropriated by one or the other, the spacing belongs to neither) refers to what was — during The Troubles — an abyss in people’s imaginations, but now has become a ‘space of a possible adventure in difference.’<sup>132</sup> The reconfiguration of the three sites, through the traverse methodology, ensures that the spacing is attended to.

Jones, in her essay *Fear, the sublime and sheltered difference*, borrows an excerpt of Isak Dinesan, the author, to describe a third stage to the arc of the Kantian sublime — her

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<sup>127</sup> Karl Marx quoted in Arendt, *The Human Condition*, 1998, 156.

<sup>128</sup> Jones, “Fear, the sublime and sheltered difference,” 100.

<sup>129</sup> Arendt, *The Human Condition*, 8.

<sup>130</sup> Jones, “Fear, the sublime and sheltered difference,” 102.

<sup>131</sup> *Ibid.*, 103.

<sup>132</sup> *Ibid.*

trajectory moves from fear of destructibility, to awe at the 'tremendous perspective', and ultimately to joy.

The consciousness that something which you have reckoned to be immovable has got it in it to move on its own. That is probably one of the strongest sensations of joy and hope in the world. The dull globe, the dead mass, the earth itself, rose and stretched under me.<sup>133</sup>

The move to joy is a vital stage of the peace-process sublime in experiencing the 'space of possible adventure in difference'. Inherent in 'adventure' is a revelling in personal mobility and the unpredictability of the journey, which peace-process infrastructure enables. The sublime of peace-process infrastructure moves from the fear of one's own destructibility — that nature colludes with the perpetrators of violence — to awe through the realisation that these traverses now actually exist, and finally to joy. In peace-process infrastructure joy comes about not as Isak Dinesen states, 'the consciousness that something which you have reckoned to be immovable has got it in it to move on its own' but rather that you have the freedom to move through these no longer absent landscapes and experience multiple traverses. So rather than usurping Jones' subheading — *e pur si muove* (and yet it moves) — in this case the joy is in 'and yet **we** move'. ('we' meaning bodies in the sense that Yve Lomax defines bodies) The emotional stimuli connected with the place is expanded through the recently enabled movement. This movement is not necessarily purpose-led. Also, in considering Lomax's redefinition of bodies, 'relational architectural ecologies' can be interpreted from Burke's Part III, elaboration on beauty.

But as perfectly beautiful bodies are not composed of angular parts, so their parts never continue long in the same right line. They vary their direction every moment, and they change under the eye by a deviation continually carrying on, but for what beginning or end you will find it difficult to ascertain a point.<sup>134</sup>

Beauty is no idea belonging to mensuration; nor has it anything to do with calculation or geometry.<sup>135</sup>

Burke's distinction between the beautiful and the sublime rests on his differentiation between pleasure and delight — those passions relating to society and those relating to self-preservation.(xxxvii) Boulton recapitulates Burke's delight in terms of limited, yet 'approachable' involvement,

delight results from the idea of self-preservation, provided that pain and danger inevitably associated with the latter do not "press too nearly" but involve us only through the effect of curiosity, sympathy, or imitation.<sup>136</sup>

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<sup>133</sup> Ibid., 105.

<sup>134</sup> Burke, *A Philosophical Enquiry into the Sublime and Beautiful*, 114.

<sup>135</sup> Ibid., 93.

Involvement is provoked by the films, not through the effect of imitation, but through a demonstration that a personal traverse is now physically possible — potential of participation. Despite the actual remoteness, there is still an acknowledged method of involving oneself. In a peace-process landscape in Northern Ireland the notion of remoteness, not ‘pressing to nearly’, comes about from time passing, meaning that delight can now be experienced in real-time through the traverse. The era of shutdown for self-preservation reasons has passed. In the world of ‘relational architectural ecologies’, the linking of physical proximity and self-preservation is discommoded. Geographical distance does not ensure ‘self-preservation’, thus absolving the geometric shapes surrounding the Vitruvian figure as any form of protective boundary. The human body, according to Judith Butler, must contend with the notion that ‘they cannot ‘be’ thought of without their finitude, and they depend on what is ‘outside themselves’ to be sustained’.<sup>137</sup> As previously mentioned in Chapter One, Butler elaborates on ‘vulnerability’ in terms of ‘differential in allocation of precariousness’ often coming about through geographical remoteness<sup>138</sup> — to which the sublime testifies<sup>139</sup> and reaffirms our dependent relation to the world. Inherent in the term ‘allocation’ is a categorisation of ‘them’ and ‘us’, which she illustrates by eradicating the binary opposition of dead or alive. This is a further elaboration on Arendt’s image of Archimedean Points elaborated on in Chapter Two, that it is part of the human condition to be bound to the earth. The intermingling of ‘bodies’ along the traverses’ multiple routes allows one to be implanted within the ‘beautiful’ landscape, with physical traces of violence removed but yet traces to be felt through the sublime. The sublime is felt as a subset within the beautiful. The sublime, in a Burkean sense, is productive of the strongest emotions. The sublime makes people ‘react’ in the present, taking into account the physiological. ‘As Burke said of the sublime, these difficult pleasures are nevertheless supposed to be enjoyed in the present.’<sup>140</sup> There is a ‘present’ presence. A beautiful body is the un-numbered, reactive body.

During the eighteenth and early nineteenth century, the ‘unruly movements of a wildly uncontainable nature were theorised under the aesthetic rubric of the sublime’, as a response to the instrumental relation to the earth, that is the earth providing resources open for human manipulation.<sup>141</sup> As Jones states, it was by no coincidence that this categorisation coincided with rapid industrialisation and the development of modern capitalism. As people were blinkered for so long from the experience of these landscapes, the new awareness brought about by peace-process infrastructure now calls for another charting of the sublime in landscapes to mediate and help people identify with nature that will keep the peace process on a forward trajectory. Rather than the sublime being used as a form of harnessing the uncontrollable for aesthetic pleasure or for reasserting moral authority by separating ourselves from nature,<sup>142</sup> it is instead, in this case, a

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<sup>136</sup> Ibid., xxxvii.

<sup>137</sup> Butler, *Frames of War*, 30.

<sup>138</sup> Butler, *Frames of War*.

<sup>139</sup> Jones, "Fear, the sublime and sheltered difference," 104.

<sup>140</sup> John Macarthur and Naomi Stead, "Introduction: Architecture and Aesthetics," in *The SAGE Handbook of Architectural Theory*, eds., C. Greig Crysler, Stephen Cairns and Hilda Heynen (London: Sage Publications, 2012), 133.

<sup>141</sup> Jones, "Fear, the sublime and sheltered difference," 92.

<sup>142</sup> Ibid., 104.

methodology of giving form, a provision for inclusiveness, to use an Yve Lomax term, to the 'incorporeal vapour' that surrounded landscapes during The Troubles. The term is used for 'discursive conjuring',<sup>143</sup> a provision of speech.

Rather than what the philosopher, Bonnie Mann calls the fear of the 'impending absence of nature', within this new acquaintance of nature is harboured the possibility/provocation to 'rethink our relations to the materiality of the earth in ways that might provide for more sustainable futures.'<sup>144</sup> The threatening excess of the Kantian sublime, a fear of wild nature — 'an abyss for the imagination' — where man is confronted by a threatening excess, in peace-process infrastructure people are becoming acquainted with nature which was until recently, was perceived as an absence. The film footage demonstrates a new physical spatial relation between the individual and the landscape and also attempts to capture the metaphysical — how through the 'utility of the beautiful' these no-go areas occupied a place in the mind and in turn became places of speech and action. These collected snippets of film are a public testimony to the peace process.

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<sup>143</sup> Andrew Herscher, *Violence Taking Place: The Architecture of the Kosovo Conflict* (California: Stanford University Press, 2010). The term "discursive conjuring" was first heard by me during his talk at the conference entitled 'Cities in Conflict', organised by the Centre for Urban and Community Research and Unit for Global Justice held at the Institute of Contemporary Arts, June 20, 2011. Mentioned first in Chapter 2 of this thesis.

<sup>144</sup> Jones quotes Bonnie Mann, *Relational Architectural Ecologies*, ed. Peg Rawes, 93.

## Chapter Six

### Active Archive — Sounding (On) Board

In Northern Ireland, linking the present to the past became a dysfunctional operation. At times, the linkings were bizarrely corrupted for multiple reasons: allegiance to paramilitary ideologies; legend creation or usurpation for the sake of indoctrination; justification of violence; coping mechanism; provocation for attracting audiences; belittling or normalizing events as a mode of survival; the desperate human need for retelling the past for the sake of acknowledgement; the inevitable inaccuracies behind the simple process of remembering.

Why tempt fate by beginning the concluding chapter with such an exhausting sentence and, on such grounds, take a risk that the reader may prematurely conclude their time spent with the thesis? The wearing, wearying encounter that the above listing prompts is the reason why this chapter holds its place in the work — to explore afresh what peace-process infrastructure brings to this gap between the present and the past. This chapter further analyses what kind of space this gap needs to be. How can this space be represented? What should these invented links between past and present within the thesis try to achieve? It seems any connection between past and present needs to be of a malleable nature as what is required varies from each individual to the next. Sometimes the distance between past and future needs foreshortening, other times a buffering, other times a buffeting, and at times a simple acknowledgement or a keeping company of those that are locked into stretches of waiting with only a mere possibility of answers arriving in time.

This chapter amplifies alternative relationships between present and past through archival material — the founding and sounding of voice. Though, these are not archives as conventionally defined. I use three different categories of material to examine these concerns; an invented link in the form of a sound capture, a visual archive and a piece of political policy.

Firstly, I listen — the first rule of good negotiation. I listen to a piece of gathered sound and explore the overarching traverse methodology of this thesis, while also asking the more personal question of ‘what kind of re-mememberer am I?’<sup>1</sup> This sonic perspective re-positions the traverse beyond the aesthetic emphasis in the previous chapter and firmly places most significance on the idea of active archive and what an active archive can achieve. The traverse and its film locates the thesis in a position of practice, practicing a PhD — a way of operating within the research. As an example, this chapter holds discussion which clearly emanates from the active archive of traversing and filming — a discussion on surface and depth, waiting and liminality — that otherwise would remain in a ‘fug of the ineffable’.<sup>2</sup> This mode of practicing a PhD plays a role in recalibrating representation and identity within peace-process landscapes.

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<sup>1</sup> I attended the ‘Urban Soundscapes and Critical Citizenship,’ March 27–28, 2014, in University of Limerick, Ireland.

<sup>2</sup> I usurp this expression from the writer Emma Donoghue as it is useful to the thesis in how I read it as a gendered, post-war/peace-process equivalent of the term ‘fog of war’. Compared to fog, fug is an internal/domestic atmosphere of stuffiness and staleness, coming about because of no mechanism of release for the unutterable, thereby stultifying communication. Emma Donoghue, *The Wonder* (New York: Little, Brown and Company, 2016), 157.

Secondly, I examine an existing open-ended archive. A series of artist interviews stemming from an exhibition — ‘Art of the Troubles’, April 11–September 7, 2014, Ulster Museum, concentrating on one work that undermines equating remoteness with insignificance. This artwork by Conrad Atkinson, *Silver Liberties: A Souvenir of a Wonderful Anniversary Year* (1977), and the story of its hanging, or not hanging, activates a unique recording of time during the height of The Troubles.

And thirdly, in the context of a piece of policy called the Haass Agreement, or what is at times called the ‘failed’ Haass Agreement, I explore the gap between past and present through the Agreement’s standpoint of ‘Parity of Esteem’ — a philosophical expression based on the ridiculousness of forcing congruency between political and ethnic boundaries and used in Northern Ireland since the Good Friday Agreement. Such a standpoint also underscores this thesis and explains why the political border was never emphasised by its tracking in a traverse. Instead, I take heed of Haraway’s warning — ‘Siting (sighting) boundaries is a risky practice’ — in the following quote from a section on rehabilitating the sensory system of vision, both in how I conduct my ‘fieldwork’ and in how I put text together or construct this chapter: ‘Like “poems,” which are sites of literary production where language too is an actor independent of intentions and authors, bodies as objects of knowledge are material-semiotic generative nodes. Their boundaries materialize in social interaction.’<sup>3</sup> Rather than outline, I pay homage to Haraway’s work on subjectivity, environment and boundary by hinting at attributes, or wobbly outline, of a peace-process infrastructure or a peace-process picturesque.

I discuss what I wish for from a concluding chapter, using the metaphor of a ‘sounding-board’, so not only raising the past-present chasm but making it a triptych consideration past-present-future. ‘Sounding Board’, both literally and figuratively, embraces the sonic nature of the chapter. A sounding board is a physical structure shaped for projection, such as a parabolic reflector. The intention is to capture and focus energy, whether it is sound or light, for the sake of projection further afield — demonstrating how a small amount of energy can hold great effect. Using the thesis’ own version of an abat-voix / sounding board — the space created by the layers of a vessel/boat in which I travelled in during a traverse — I create a focal-point for this final chapter, a gathering of sound energy, a common focal-point. This pulsating motion of taking-in, then release, taking-in, release, creates movement, the opposite to a full-stop. Interweaving the traverse response amongst other people’s answers to ‘How can I respond to The Troubles?’ projecting forward the peace-process trajectory.

The chapter title inserts the word ‘on’ between sounding and board — sounding ‘on’ board — denoting the importance attached to mobility inherent in the traverse when it comes to gaining other perspectives and also the notion of ‘rehearsal’ that is intertwined in the term. Being ‘on board’ also invokes consensus. The various traverses described have physically carved routes that will be and are undertaken by others. As in a sounding board, the work —

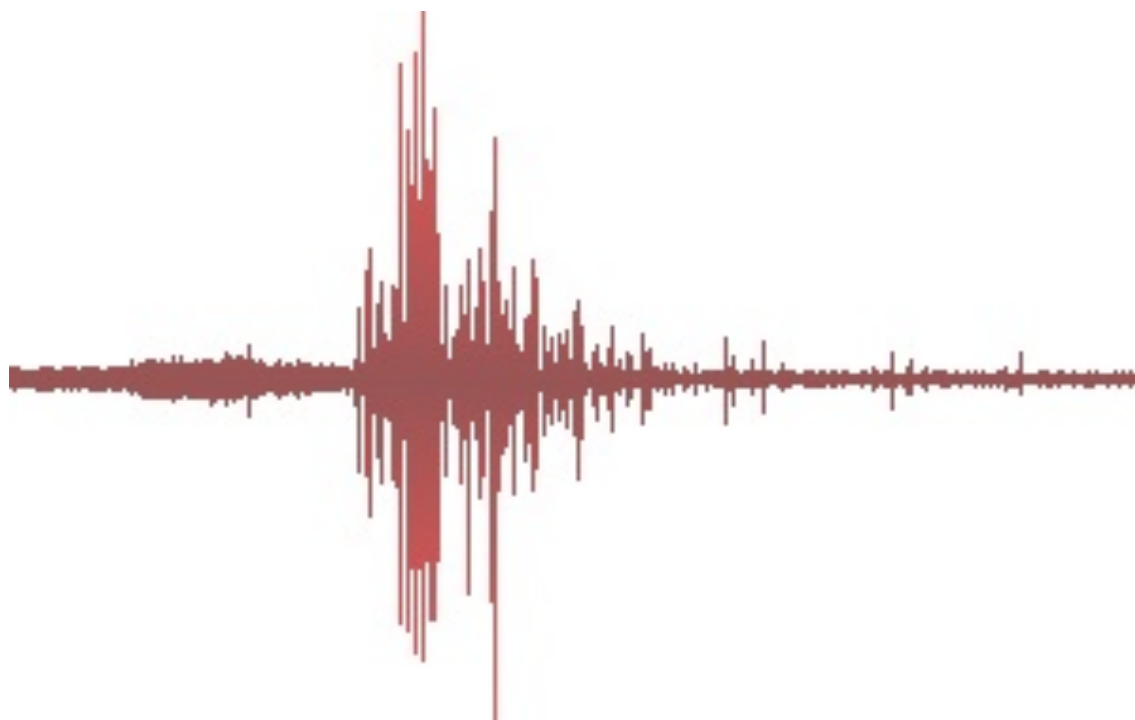
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<sup>3</sup> Donna Haraway, “Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective,” *Feminist Studies* 14, no. 3 (October 1, 1988): 595.

through its projection — makes provision for company, that is an audience is acknowledged. Finally, being the concluding chapter I re-visit and reflect on the thesis title, where now each word has taken on resonances within the aims of the thesis.

### **Listening to the Sound Capture of the Wake**

I extracted this one minute and fifty seconds of sound from reams recorded during the three traverses. This particular snippet comes from the Shannon-Erne Waterway Traverse, Upper Lough Erne within the Crom Estate, located in the south of County Fermanagh, Northern Ireland and was recorded August 4, 2011. While the boat was stationary, I used a small, handheld, digital voice recorder, which I placed in the space — accessible only through a small hatch — between the hull of the boat and the deck of the boat. Since the space or volume is inaccessible by the human body as a whole, the space can only be dreamed or imagined from a visual perspective. If recording, sound is the only medium possible.



6.1 Wake Sound Wave Capture August 4, 2011 <sup>4</sup>

What are you hearing? Or to ask more of you, to include what Roland Barthes called the ‘psychological act’ rather than just the ‘physiological condition’ of hearing, what are you listening to?<sup>5</sup> Or as Brandon LaBelle — a writer, artist, theorist working with auditory culture — puts it, I am asking you to ‘attend to sound’, ‘to temporally live the passing of its sonorous flow’.<sup>6</sup> LaBelle also elaborates on what he deems to be this psychological act, under which ‘listening is decisive; it expands outward and draws inward by attentively incorporating surrounding

<sup>4</sup> “Transloadit.com: File Upload Processing Web Service,” *Transloadit*, accessed August 4, 2016, <https://transloadit.com/>. Wave Form. Generated waveform image from the ‘wake’ audio file. Double take image as the sound is cinched in the middle between the passing boat and the arrival of its wake.

<sup>5</sup> Roland Barthes, *The Responsibility of Forms: Critical Essays on Music, Art, and Representation*, trans. Richard Howard (Berkeley: University of California Press, 1991), 245.

<sup>6</sup> Brandon LaBelle, *Background Noise: Perspectives on Sound Art* (New York: Bloomsbury Academic, 2006), 159.

environments and their audibility into the folds of consciousness.<sup>7</sup> LaBelle also makes useful distinction between ‘sound’ and ‘music’. Music ‘operates in the domain of cultural production’ while ‘sound presupposes a relation to found phenomena’, possessing qualities such as the ‘here and now’, to be ‘found in the immediate and the proximate’.<sup>8</sup> The following paragraph describes the ‘sound’ of the recording, shifting the emphasis from sight to sound to a more visceral experience. The space of the recording device distils what is heard by muffling ambient sound and singling out the rising hum of an approaching boat to a decrescendo as the same boat passes and moves away. Then, there is a pregnant silence of waiting before the gulping sound of the passing boat’s wake is heard hitting the stationary boat’s hull. The cocooned space between the two layers embodies and amplifies the psychological effect of loudness on the wake’s arrival. Approximately ‘twenty seconds’ pass between the loudest point of the engine hum and the auditory sensation of the wake climax. The actual space of the recorded sound brings two layers of the boat together; the glass fibre of the hull that provides buoyancy with the ability to glide over the water, while the ergonomic folding of the deck caters for human habitation. Together, both of these layers made the traverse physically navigable by me.<sup>9</sup>

To look at how the materiality of sound has been discussed elsewhere within the field — but also sound’s counterpart, listening — I return to an experience one year after I made the recording. On August 17, 2012 I found myself listening to toothpicks tickling the prickles of cacti. A first experience of how ‘Cage stages a consideration of sound through musical practice.’<sup>10</sup> I was seated in the Royal Albert Hall, London, Prom 47 during ‘Cage Night’, a John Cage Centenary Celebration listening to a performance of *Branches* (1976), for which all sounds came from plant materials — cacti, seed pods, dried grass. Well, almost all sounds. I have listened out for recognizable coughs in a YouTube recording of the same night.<sup>11</sup> The composer/percussionist of the piece on the night, Robyn Schulkowsky, explains how ‘*Branches* is basically a series of variations of *Child of Tree*, strung together on a string of silence’. *Child of Tree* can be performed by a solo performer while *Branches* requires up to sixteen players. It is the same material multiplied, with the potential to grow and grow and grow, forming many — eponymous to its title — branches. In an interview at the Fondation Beyeler in 2014 she puts her long lasting fascination with percussion down to the fact that it never stops, can never be mastered, as the modern percussion repertoire keeps changing, each piece of music demands a different kind of virtuosity despite her playing for over fifty years.<sup>12</sup> Compared to a pianist, where irrespective of the repertoire, playing scales still suffice for limbering-up while she claims that different demands are placed on her fingers, hands, feet, head, elbows each time, therefore getting to learn new things all of the time. Rather than a stage, a field of performance was

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<sup>7</sup> *Ibid.*, 158.

<sup>8</sup> *Ibid.*, 3.

<sup>9</sup> Type of Boat: Cruiser Boat, Penichette Classique 935/935W, length: 9.30m, Beam: 3.10m, Air draught: 2.50m, Draught: 0.65m, Drinking Water: 430 L, Fuel Tank: 250 L, Fuel Consumption: 3.0L/h, minimum headroom: Bows 1.82m, Stern 1.85m, Midships 1.91m, diesel engine 37.5 hp, resemblance to traditional barge, raised cockpit 2/3 to the rear, wide sunroof.

<sup>10</sup> LaBelle, *Background Noise*, 3.

<sup>11</sup> "John Cage - *Branches* (1976)," *silesius32*, accessed August, 2012, <https://www.youtube.com/watch?v=PMG78CLvM0A>.

<sup>12</sup> Robyn Schulkowsky, "Interview with Robyn Schulkowsky at Fondation Beyeler," *VernissageTV*, August 10, 2014, <https://www.youtube.com/watch?v=munNqqMwLUY>.



created on the night, musicians were interspersed throughout the venue. Depending on where you were seated 'in the round' or more precisely 'in the ellipse' of the Royal Albert Hall, each audience member, about five thousand approximately, left with their own version of the work ringing in their ears. Brandon LaBelle speaks eloquently on such points in a chapter entitled "Sociality of Sound: John Cage and Musical Concepts" in his book *Background Noise, Perspectives on Sound Art* (2006) while quoting John Cage himself. In relation to a different staging, Black Mountain Event from 1952, LaBelle speaks of how all elements of the staging 'were housed within a spatial design that aimed to disrupt the centrality of the stage/audience dichotomy.'<sup>13</sup> He continued 'the performance presented information from all sides, thereby frustrating certain perspectives while activating others, for an audience member could never experience the entire presentation all at once but was given a series of partial views, each adding up to its own unique "version" of the work.'<sup>14</sup>

Schulkowsky explained Cage's fascination with the cactus as each needle holds a different pitch and every cactus is different which results in a chance-melodic composition, changing each time there is a rendition. Cage searched out randomizing agents in composing works, perhaps this is why Cage did not like the idea of recording as a recording pigeon-holed a work by ignoring the futility in attempting to capture a piece once and for all. These preferences of Cage recalibrated the positioning of an attitude of listening next to the making of sound, highlighting the agency of the listener, or as LaBelle writes, 'he (Cage) mobilizes sound for philosophical thinking based on an ethics of listening'.<sup>15</sup> I began this thesis using the political speech as a primary source of information, however in the final chapter, it is the other end of the sound wave, the receiving end, that gains significance in terms of peace-process infrastructure. To quote the philosopher, Gemma Corradi Fiumara, from her book *The Other Side of Language - A Philosophy of Listening* (1995) on the attitude of listening;

It is almost as though a non-listening speech tends to favor "simple" mechanisms that divide and extinguish, whereas listening requires a laborious attitude more consistent with problems of integration and living. And the gathering that allows these qualities to unfold is not so much concentrated on a single point to the exclusion of others: it is a silent acceptance that tends to unite through the attitude of integrating and letting live.<sup>16</sup>

In LaBelle's chapter 'Public Supply: Buildings, Constructions, and Locational Listening', LaBelle's writing often reads as a lesson on negotiation, for example his explanation on 'sound installation', and how it 'seeks the acoustical conversation so as to chart out new spatial coordinates, to stage relational intensities that often threaten architecture and bodies, and to

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<sup>13</sup> LaBelle, *Background Noise*, 17.

<sup>14</sup> *Ibid.*, 18.

<sup>15</sup> *Ibid.*, 20.

<sup>16</sup> Gemma Fiumara, *The Other Side of Language: A Philosophy of Listening* (Abingdon: Routledge, 1990), 95.

network spaces with other locations, proximate and distant'.<sup>17</sup> He continues: 'sound and places are inherently conversational, reciprocally conducive, and actively integrated as a potential sounding instrument.'<sup>18</sup> Beyond physical surroundings, LaBelle deduces a very relevant definition of sympathy for this thesis. He claims that it is the act of listening that creates possibilities for sympathy to occur through an intermingling of self and environment: 'Listening thus sparks understanding by remaining open, susceptible, attuned to things outside oneself. In creating possibilities, listening weaves self and surrounding into sympathy..' <sup>19</sup> About ten years previously, Corradi pays attention to the 'enigmatic' aspect of listening, along with its openness: listening thrives on improvisation, experimentalism and spontaneity: 'Through listening, a development unfolds that seems both open and **enigmatic**: development of relationships that become knitted together into an ever increasing involvement.'<sup>20</sup> (my emphasis)

A fundamental aspiration behind infrastructure is to assist in the functioning of society. On a basic level transport infrastructure alters notions of what is considered proximate or remote. Amplification does something similar as to amplify is 'to make large; in space, amount, capacity, importance, or representation,' therefore amplification, the boosting of signals, has the ability to transform remote, irrelevant, hinterland into proximate, relevant, foreground by rousing attention.<sup>21</sup> The sounds in the performance of Branches were amplified by 'cartridge-like attachments' constructed by John Fullemann, Cage's Collaborator and sound engineer on many projects. The silences in between amplify the listening, 'what I hear is the noise of my own listening, where responsibility is given to the listener...',<sup>22</sup> where 'silence is always in a state of listening or of waiting for something to happen.'<sup>23</sup> LaBelle talks of 'Presence Through Absence' in the soundscape recordings of Hildegard Westerkamp where 'objective information is incorporated into a greater vocabulary, rich in subjective experience. Her sounds reach our ears because of her being there as a presence that while removed nonetheless remains in the recording, as an implied personality, however subtle or overt. The realness of the place thus partially relies upon the actuality of the person.'<sup>24</sup> As with the wake sound capture the 'realness of the place' relies on the possibility of me having been there. A recording is taken from a space that is inaccessible by humans, in my mind justifying the making of a recording as otherwise this listening-possibility would not exist. In 'confounding view, creating curiosity, initiating inquiry,' the wake recording 'in always missing part of the action, audiences discover through their own initiative possible views.'<sup>25</sup> To quote another composer Barry Truax, 'the sound wave arriving at the ear is the analogue of the current state of the physical environment.'<sup>26</sup> The sound capture is a demonstration of my presence in the landscape, as LaBelle elaborates: 'Sound picks up, collects, and is given shape by environmental presence. Thus, to capture environmental sound

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<sup>17</sup> LaBelle, *Background Noise*, 150.

<sup>18</sup> *Ibid.*, 152.

<sup>19</sup> *Ibid.*, 158.

<sup>20</sup> Fiumara, *The Other Side of Language*, 114.

<sup>21</sup> "Amplify, v.," OED Online (Oxford University Press), accessed January 15, 2016, <http://www.oed.com.libproxy.ucl.ac.uk/view/Entry/6745>.

<sup>22</sup> LaBelle, *Background Noise*, 7.

<sup>23</sup> Fiumara, *The Other Side of Language*, 101.

<sup>24</sup> LaBelle, *Background Noise*, 207.

<sup>25</sup> *Ibid.*, 19.

<sup>26</sup> Barry Truax, *Acoustic Communication* (California: Praeger, 2000), 15.

to bring it home gains significance by situating the subjective body inside the sound wave and its ultimate journey.<sup>27</sup>

The concept of a music circus consisted of an invitation to musicians to assemble and play together, with minimal instructions of when to commence and when to stop playing, sometimes with instruction to play individually and other times to play in groups. *Roaratorio, an Irish Circus on Finnegans Wake* (1979), a musical composition by Cage, is described as a 'many-tiered rendering in sound of both Cage's text *Writing for the Second time Through Finnegans Wake*, and traditional musical and field recordings made around Ireland.'<sup>28</sup> The most accurate word to describe a listening to *Roaratorio* is 'Liveliness' — evident in its title; the cross-species clamour of roar or indication of tumult, while one definition of circus is 'a disturbance or uproar; a lively or noisy display. Also, an 'exhibition', a 'show'.<sup>29</sup> This *Roaratorio* is the product of another Cage score, '\_\_\_\_\_, \_\_\_\_\_ circus on \_\_\_\_\_', where he followed his own instructions on how to turn a book, in this case *Finnegans Wake* by James Joyce, into a performance. By its nature, the work of Cage lends itself to a discussion on sound and listening — a conscious effect of how he worked. 'By giving the performers the freedom to interpret the work, and introduce their own material input, and through structuring works so as to amplify multiplicity, Cage could alleviate the work from his own authorial grip — to step aside and allow the work to complete itself.'<sup>30</sup> I now use Cage's work to branch back to the peace-process context where I focus on this chapter's use of 'wake' as a connector between past and present.

### **Watch your Wake — a muddle between past and present**

While travelling through the Shannon-Erne waterway, one finds signs in the imperative exclaiming 'Watch your Wake'. Go slow in other words. Beneath the text is a simple graphic; inscribed in a circle is an undulating water-line with a diagonal line cutting across it. The signs are there for environmental reasons, a speeding vessel creates a more dramatic wake, a breaking wave, destroying habitats and causing erosion along the waterline. Of course, the other meaning of wake is to 'keep watch' or 'vigil' over a body before burial. The slightly threatening possessive pronoun, 'your' in 'watch your wake', conjures up an image of an outer body experience of one's ghost levitating over its dead corpse. A body is a vital part of a wake, making the wake come alive. Wakes are a strong tradition in Northern Ireland. In both senses, you can ride a wake, either from a recreational stance or in the grieving process. Ultimately inherent in the word wake is an experience of transitioning whether it be physically moving across a space, leaving a sleeping state to one of alertness or moving through the grieving process. Also, in the phrase 'watch your wake' there resides an impossibility. The phrase in one way is symmetrical. If a wake can mean to 'keep watch', surely you can switch words from 'watch your wake' to 'wake your watch' or even 'wake your wake'. And how can you watch, be

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<sup>27</sup> LaBelle, *Background Noise*, 207.

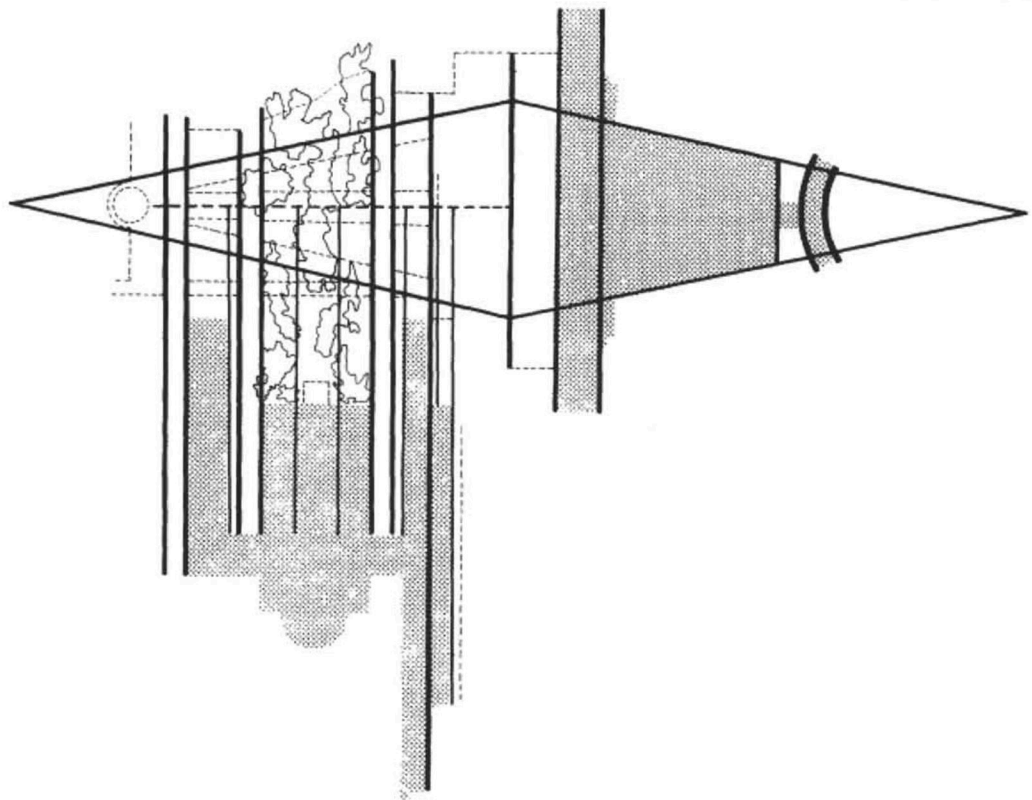
<sup>28</sup> "John Cage," Wikipedia, the Free Encyclopedia, accessed January 18, 2016, [https://en.wikipedia.org/w/index.php?title=John\\_Cage&oldid=700371053](https://en.wikipedia.org/w/index.php?title=John_Cage&oldid=700371053).

<sup>29</sup> "Circus, N.," OED Online (Oxford University Press), accessed January 18, 2016, <http://www.oed.com.libproxy.ucl.ac.uk/view/Entry/33419>.

<sup>30</sup> LaBelle, *Background Noise*, 20.

vigilant of your own vigil, as being dead is a prerequisite of having a wake and you need to be awake to watch a wake. It is a muddle — are you dead or alive? Is it present or past?

I delivered a paper centring on the previous Chapter Five. One audience member, architect Jonathan Hill, remarked that the delivery came across as 'strangely ahistorical', inevitably leading to questions: Why this subconscious effect?<sup>31</sup> Where does this thesis actually sit in time? What kind of remember-er am I for the sake of this thesis? In 2014, Kim Mawhinney, Head of Art at National Museums Northern, in conversation with exhibitors informally calculates that you need to be at least thirty-five to recall being in the present during the height of The Troubles. In age, this estimation puts me right at the cusp of remembering and not remembering — am I a useful link for recounting the past in the present or do I rely on others? As someone that grew up in the Republic of Ireland, we were more protected than our fellow citizens in the North — a shiver of guilt stirring from this realization. Remember, remember, why can't I remember? Through a firm grounding in an actual, physical present, this thesis contributes by creating space for the elicitation of memories, or not. A holder for remembering, depending whether you are on board, or not.



6.2 League of Nations Plan — the first international organisation whose principal mission was to maintain world peace (1920-1946).<sup>32</sup>

### Surface and Volume

In the thesis, the phenomenal nature of films, what is conceived and indefinite verses the literal, what is perceived and definite, comes about because of their relation to the viewer

<sup>31</sup> Jonathan Hill, 'PhD Research Projects Conference,' The Bartlett School of Architecture, February 25, 2014.

<sup>32</sup> Colin Rowe and Robert Slutzky, "Transparency: Literal and Phenomenal," *Perspecta* 8 (January 1, 1963): 53.

and what a viewing elicits. The viewing cannot control the viewer. The viewer's experience is the opposite to Rowe's commentary of experiencing space in Le Corbusier's Palace of the League of Nations, where his 'planes are like knives for the apportionate slicing of space'.<sup>33</sup> In Rowe's description, architecture is directional, working 'like a dam by means of which space is contained, embanked, tunnelled, sluiced, and finally spilled into the informal gardens alongside the lake.'<sup>34</sup> The phenomenal affect goes beyond the constricted outline of the factual realm and is of great importance because of how it does not occlude the multitudinous interpretations of the past. During peace-process negotiations, the necessary transgression from the terms of reference often render talks ineffectual, as will be pointed out in the Haass Agreement. The filmed traverse is a representation of a space for this transgression. That is why the traverse cannot be 'analytically striated (mapped) to yield information about deep space' but instead a journey can be undertaken.<sup>35</sup>

Flatness/surface verses volume — a topical debate at the moment<sup>36</sup> — could be considered a re-reading of Clement Greenberg's establishment of flatness as a category or way of viewing Modern art back in 1961. In the spirit of precedent operating in an analogous manner as a way of relating to history, Greenberg's short section on 'Collage' published in *Art and Culture, Critical Essays* (1965), summons page space when it comes to any such discussion. The text was published two years before Colin Rowe and Peter Slutzky's article "Transparency: Literal and Phenomenal". 'Flat', 'flatness', 'flatnesses', 'flatter', 'flattened', 'flattening' are terms mentioned thirty-two times in the section (pages 70-83), while surface is mentioned forty-three times. Inevitably to discuss flatness and surface comprehensively, their contrary forces are also present in a heavy sprinkling of volumetric synonyms; depth, three-dimensionality, relief, space, *repoussoir*, foreground, middleground, background, plasticity, deep space. And essentially because it is a piece of text on a 'way of seeing', it also hits upon the literal and the phenomenal. In this essay, Greenberg's aim is to examine the motive behind adding extraneous material on the canvasses of both Braque and Picasso during the 'Analytical Cubism' phase of their work. He opposes what he categorises as a knee-jerk reaction from other critics who determined that the purpose behind the extraneous material was to form a connection with 'reality' — a term that deserves to be in inverted commas under the watch of Greenberg in this context — 'the need for renewed contact with "reality" in the face of the growing abstractness of Analytical Cubism.'<sup>37</sup> After tearing apart the purpose in life of a piece of imitation woodgrain, he completes the paragraph with a launching sentence for the rest of the chapter; 'And even if these materials were more "real," the question would still be begged, for "reality" would still explain next to nothing about the actual *appearance* of the Cubist collage.'<sup>38</sup> His italicising of the word 'appearance' and the space he opens up by doing so, gives room for parallels to be drawn

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<sup>33</sup> Ibid., 54.

<sup>34</sup> Ibid.

<sup>35</sup> Emmanuel Petit, "Spherical Penetrability: Literal and Phenomenal," *Log*, no. 31 (April 1, 2014): 34.

<sup>36</sup> Ibid., 31–39.

<sup>37</sup> Clement Greenberg, *Art and Culture: Critical Essays* (Boston: Beacon Press, 1965), 70.

<sup>38</sup> Ibid.

with the previous discussion on the phenomenal — what is considered conceived and indefinite — and the relevance to the films in this thesis.

The surface of the films — the first impressions of a one-dimensional scenic beauty sliding over the mind's eye — were threatening to side-step the peace-process context of this thesis. I relate this concern to that of Greenberg's statement, 'Flatness had not only invaded but was threatening to swamp the Cubist Picture.'<sup>39</sup> To prevent the literal picture-plane fusing with the depicted flatness of the picture, an expedient was needed to introduce depth for the sake of a 'purer' pictorial art.<sup>40</sup> This solution came in the form of a series of trompe l'oeil effects, that could be used to 'declare as well as to deny the actual surface', for example the use of typography, that is writing on the canvas, and eventually to overcome the inexorable flatness Braque took to pasting on actual pieces of imitation-woodgrain wallpaper.<sup>41</sup> By adding extraneous material, the resulting dynamic formed in the mind of the viewer comes across as indefinite, uncontrolled, and somewhat unpredictable. Greenberg uses the verbs 'pushing' and 'jumping' in describing the 'trompe-l'oeil' effects on the eye, describing such a dynamic as 'a constant shuttling between surface and depth, in which the depicted flatness is "infected by the undepicted.'<sup>42</sup>

Thus every part and plane of the picture keeps changing place in relative depth with every other part and plane; and it is as if the only stable relation left among different parts of the picture is the ambivalent and ambiguous one that each has with the surface.

All this expands the oscillation between surface and depth so as to encompass fictive space in front of the surface as well as behind it.<sup>43</sup>

The films hold a not dissimilar role in the thesis as Greenberg's crediting of 'surface' in the above quote. A by-chance trompe l'oeil occurs during the waterway-film traverse at thirty-four seconds and at one minute sixteen seconds. At these points the camera-technology's lack of ability to cope with approaching and departing direct sunshine breaks the continuity of scenic movement by flashes of black. The eye is propelled through a kind of peristalsis, a constricting of the literal surface of the film towards a deep-space of what Greenberg calls a 'sonorous' black.

All the value gradations are summed up in a single , ultimate value of flat, opaque black—a black that becomes a color as sonorous and pure as any spectrum color and that confers upon the silhouettes it fills an even greater weight than is possessed by the lighter-hued forms which these silhouettes are supposed to shade.<sup>44</sup>

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<sup>39</sup> Ibid., 71.

<sup>40</sup> Ibid.

<sup>41</sup> Ibid., 72, 73 and 74.

<sup>42</sup> Ibid., 74 and 76.

<sup>43</sup> Ibid., 76-77.

<sup>44</sup> Ibid., 83.

The artist Gris, according to Greenberg, rehabilitates black and shading, which had lost all plastic description. Instead of merely existing as cadences of design, its plastic description was regained.<sup>45</sup> I have written the below Greenberg quote twice; the first an unmanipulated version, in the second I have supplanted the italicized words with their opposite to make provision for the trompe l'oeil of the films. In the films, the flash of black works in the opposite way, yet expands the field of depth to the same extent. Instead of affixing material, the by-chance trompe l'oeil in the film footage involves the taking away of information.

By its greater corporeal presence and its greater extraneousness, the affixed paper or cloth serves for a seaming moment to push everything else into a more vivid *idea* [his own emphasis] of depth than the simulated printing or simulated textures had ever done.<sup>46</sup>

By its [lesser] corporeal presence and its [lesser] extraneousness [the flash of black] serves for a seaming moment to push everything else into a more vivid idea of [surface] than the simulated printing or simulated textures had ever done.

Unlike the adding of material, which Greenberg criticizes as a device that boomerangs as literal flatness asserts itself again as the main event of the picture, the omittance of surface makes depth less precarious and works as a reminder of an actual place where a specific angle of the sun at that moment is left resonating in the retina.<sup>47</sup> Although at one point considered to be a fact-finding mission, the films have little to do with evidencing 'reality', their *appearance* conveys a method of linking past and present through an oscillation between surface and depth. To finish this section on a Gombrich footnote that Greenberg slips into page seventy-six.

a still life by Braque..... will marshal all the forces of perspective, texture, and shading, not to work in harmony, but to clash in **virtual deadlock**..... [Cubism succeeds] by the introduction of contrary clues. Try as we may to see the guitar or the jug suggested to us as a three-dimensional object and thereby to transform it.....we will always come across a contradiction somewhere which compels us to start afresh.<sup>48</sup> (my emphasis)

Characteristics attributed to the way of viewing cubism are attractive in terms of negotiation skills; marshalling of forces to work together, introduction of clues from all sides, compulsion of starting afresh, however rather than clashing in 'virtual dead-lock' as above, I perceive the films as representing actual *break-through*, both literally and phenomenally. In the gathering of film-surface a 'fictive' space — room for anecdote, hear-say and story — was opened up between the now possible to navigate actual field and the captured footage. The movement of the

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<sup>45</sup> Ibid., 71.

<sup>46</sup> Ibid., 75.

<sup>47</sup> Ibid.

<sup>48</sup> Ernst Gombrich, *Art and Illusion: A Study in the Psychology of Pictorial Representation* (New Jersey: Princeton University Press, 2000), 281–83.

physical traverse is not the only movement within the films: there is also that of the oscillation along the present to past axis.

### **Waiting (liminal)**

The sound gap between the passing boat and the wake's arrival is an in-between space of waiting and anticipation. The wake is recorded by putting sound to the displaced medium of water — region of disturbed flow — before the energy is dispersed. This gap in sound denotes a relationship between geographical distance, movement through a landscape and a subject's determination of mobility (speed and size of wake source). In this case the gap in sound is as liminal as it is fleeting. This sound capture corporealises this in-between space. There is both a temporal and terrestrial dimension to liminality. Border zones/lines, thresholds or portals were seen as 'structurally identical with the intermediate period of a ritual passage: spatial and geographical progression correlated with the ritual marking of cultural passage.'<sup>49</sup> The Shannon-erne Waterway is in itself a concretised portal, within which I audio-record a liminal track from within the boat's hull. Is this soundscape a 'liminal hinterland between the living and the dead', the basis of a 'psycho-topographic mapping' — 'a real-and-imagined space of embedded memory'?<sup>50</sup> However, sometimes a space of waiting is not formulaic, and holds no guarantee of transitioning to the next stage. According to the anthropologist and social scientist, Bjorn Thomassen, in his essay, 'Revisiting liminality' — there has been a 'proliferation and celebration' of liminal spatiality having the effect of 'annulling their transformative potential while flattening out mental and physical landscapes.'<sup>51</sup>

[...] without a proper re-integration, liminality is pure danger.

Liminality cannot and should not be considered an endpoint or a desirable state of being; when this happens, creativity and freedom lose their existential basis and turn into its opposites: boredom and a sense of imprisonment.<sup>52</sup>

'Liminal spaces and moments are indeed characterised by contingency and uncertainty.'<sup>53</sup> To counteract a permanent feeling of such characteristics of permanent liminality, a remedy is offered: 're-establish some notion of background in which individual action can be understood and measured, and in which frenetic movement finds a rest. We need to turn to the concreteness of lived space.'<sup>54</sup> In other words that sense of being at home.

Sound is inherently volumetric, remarkably angular and faceted. The sound capture corporealises a physical arrangement. The sound-piece tries to provide a space in the landscape where liminal space is not a stagnant position, but instead where transition is possible — a rousing of sorts — where a wake is awakened rather than dissipated without

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<sup>49</sup> Hazel Andrews and Les Roberts, eds., *Liminal Landscapes: Travel, Experience and Spaces In-Between* (Abingdon: Routledge, 2012), 24.

<sup>50</sup> *Ibid.*, 14.

<sup>51</sup> Bjorn Thomassen, "Revisiting Liminality - The danger of empty spaces," in *Liminal Landscapes*, 31.

<sup>52</sup> *Ibid.*, 30-31.

<sup>53</sup> *Ibid.*, 32.

<sup>54</sup> *Ibid.*, 31.



trace. Can this in-between space be called liminal? How can this space be recognised? What is this space when you are waiting for the arrival of only the possibility of a wake? Whether or not we can call this a liminal space or a fleeting space, is a subjective labelling which depends on the hope or belief of the parties involved. If you hold hope in the fact that definitely someday the body will be found, you are signing up to a liminal existence in the meantime. Only after the body is found, can this time or these places of searching be truly called a fleeting space. Nature's enveloping of evidence has been documented by photographers over the passage of time. A 'tuning-in' to the agentic characteristics of nature is an inevitability in the search for victim's remains and also in the process of waiting. Thomassen, in tracing the anthropological routes of liminality, reiterates van Gennep's stance, stating that transitions — from group to group or from one social situation to the next — along with being a 'fact of society' are also a 'fact of existence' that parallels our lives to nature. He quotes van Gennep's *The Rites of Passage*: 'The universe itself is governed by a periodicity which has repercussions on human life, with stages and transitions, movements forward, and periods of relative inactivity.'<sup>55</sup> It seems to go without saying that all landscapes are in a state of flux, between states, liminal. Sometimes because of this constant state of flux, staid situations — being stuck — can arise and sometimes by honing in on multiple sources of information, a release might just come about — the films worked in this way in terms of generating the thesis.

In the afterword of the publication *Liminal Landscapes*, the cultural geographer, David Crouch, writes about the meaning of landscape working from two premises, the first being 'Can Landscape be anything but liminal?' and last being, 'Landscape is full of liminalities'. The activity of 'capturing' footage of the traverses — and the difficulties described in each journey's undertaking and the effects present in the footage — correctly intimates how landscapes are by their nature fleeting, verifying how:

Landscape is not perspective and horizon, or lines, but felt smudges, smears, kaleidoscope, a multi-sensual expressive poetics of potentiality, becoming and poetics.<sup>56</sup>

Once the non-fixity aspect of landscape is acknowledged, a possible rebalancing/recalibrating of representations, practices and identities is unleashed. Crouch continues:

The dynamic and complex character of landscape in process, working away from the particularly fixed character familiarly associated with landscape in and as representation. Landscape as the performative expressive-poetics of **spacing** is a way that makes possible an always emergent dynamic relationality between representations, practices and identities....I hope to have rendered landscape's

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<sup>55</sup> Van Gennep, *The Rites of Passage* (Chicago: University of Chicago Press, 1961), 3.

<sup>56</sup> Andrews and Roberts, *Liminal Landscapes*, 239.

purported fixed and steady character as instead shuffling, unstable and lively.<sup>57</sup>  
(my emphasis)

He gives credit to Deleuze and Guattari's term 'spacing' as a way of 'introducing a fresh way of conceptualising the process-dynamics of the unstable relationality of space/life. Spacing occurs in the gaps of energies amongst and between things; in their co-mingling. Their interest thus emerges 'in the middle', the in-between.'<sup>58</sup> This is not far from Hannah Arendt's description of unleashing one's thoughts onto the world, at which point the co-mingling is not under your control — sometimes a terrifying realisation.

While writing the thesis, victims of the terrorist paramilitary group's — IRA's — deliberate policy of 'disappearing' have been uncovered. Brendan Megraw, one of the sixteen people 'disappeared', became the most recent 'breaking news'. He was 'disappeared' the year I was born, and recently located, October 2014, while I was writing this chapter. From my perspective, this span of time — my date of birth to the present — coincides with a lifetime of waiting. The main evening news announced October 1, 2014, that the body, more likely the remains of twenty-three year old Brendan Megraw, was found during the fourth 'act' of searching the Meath Bog. Shortly afterwards, DNA testing verified identification. During these searches forensic archaeologists look for anomalies beneath the surface using ground penetrating radar. In this case, a contractor was removing a drain in preparation for the search when he came across the victim's remains. The Independent Commission for the Location of Victim's Remains (ICLVR) had been informed of the general location. The following is a quote from the victim's brother, broadcast the day the body was located: 'When I woke this morning I was not expecting this news. Just unbelievable good news. It's been a long time coming. There were times we thought maybe he's not here at all, maybe he wasn't killed, or something like that.' (RTE 6 o'clock news, October 1, 2014) This of course is the intended consequence of such a 'disappearing' policy, launching loved-ones into a kind of absurdist existence — 'betwixt and between', an unresolved position. The second quote especially, highlighting the pointlessness of persisting with the unsuccessful searching, where those involved must be left questioning 'what is the point?' There is no plot structure, or there is in fact no plot, that small piece of ground remains lost. Remains cannot be located in the ground. In hindsight, now that the body is found, the waiting, 'the long time coming' could be considered a liminal space, in that it came to an end. In the same interview, Megraw talked of his deceased mother's wish; they would find her son's body and he would be placed in the ground above her husband and then after her death, she would be placed on top. In that way they could look after him. The more traditional liminal space of a wake, as a rite of passage, can now take place. Unfortunately the actual order of events, and the slowness, prevented her desire to locate and envelop her son's body between his parents. For her, the waiting was not liminal but became a forever state. Fortunately, for the rest of the family in this case, the waiting was over. A wake —

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<sup>57</sup> Ibid.

<sup>58</sup> Ibid.

keeping watch or vigil over a body before burial — could finally occur, a body being a vital part of a wake. However, what happens if such a space is not liminal, or fleeting? And there is no 'listening vessel' to capture the disturbance in flow? Instead, it becomes a way of life, of existing. What can give testimony, bear witness, to this existence? If there is no plot uncovered, can the searching, the waiting be archived in its open-endedness? — a sort of cruel absurdist aspect.

Slowness is an important attribute of the films. The films realise Megraw's phrase 'a long time coming' and provide company in the searching. The pace of the work holds this space of waiting and searching, reconciling with the fact that there may not always be an ending to the plot or a plot at the end or the plotting's beginnings uncovered. There is a sense, but also an important 'sense-less' or absurdist aspect to the work. The characters in Beckett's *Waiting for Godot* spring to mind where Estragon continuously forgets and Vladimir continuously reminds while both are waiting endlessly. People's expressions of their impressions help generate or propagate the text. The following is an example of 'practicing' a PhD, captured in a paraphrased response by architect, Perry Kulper: he noted the films for their mesmeric, animalistic, eastern influence, almost bestial qualities of waiting patiently.<sup>59</sup> They don't speak, they sort of roar, they poise themselves, they sort of wait. The traverse holds this quality of preparation, a waiting for, a longing of things that may or may not arrive, those things are hard to speak about, to position. There is a nascent quality about them, trance-like, that allow us to subtly be in delayed spaces, to populate different discussions such as the 'sublime' or in this case 'remembering'. His generous response came with a warning — the films should not be caged. His concern was that the films afore mentioned qualities may be hijacked if too much was asked of them in respect of western influences of historicity or as a mechanism in speaking about the peace-process. The importance of retaining their 'deliberate ambiguity', not inhibiting other individual impressions became a certainty. In taking on the hope of the 'loved one's families, the waiting time can be categorised as liminal, the space between the disappearance and the finding of the body. Beyond the 'waiting' on behalf of the families directly effected on a personal level, there is the waiting, the feeling of suspension, the liminality, brought about by the time of the 'peace-process' — waiting for a regular pace to return to all parts of the island, waiting for policy to take affect, voices to be heard and other journeys to become possible.

In their opening chapter of *Liminal Landscapes: Travel, Experience and Spaces In-Between* (2012), anthropologists, Hazel Andrews and Les Roberts place practice in a key position in their discussion on 'Re-mapping liminality', claiming that it is 'the actions and dispositions associated with place which help inform the idea of a landscape as liminal'.<sup>60</sup> The films offer a liminal 'vantage point' during this 'fog of troubles' where a positive aspect of the in-between is generated. This approach, as Thomassen mentions, to 'write from the interstices' can become a strategy as exemplified by Bhabha's work *The Location of Culture* (2012) where

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<sup>59</sup> Perry Kulper, 'PhD Research Projects 2014 Conference,' The Bartlett School of Architecture, February 25, 2014.

<sup>60</sup> Andrews and Roberts, *Liminal Landscapes*, 14.

'liminality represents a possibility for cultural hybridity that entertains difference without an assumed or imposed hierarchy'.<sup>61</sup> In reading the Haass agreement, not imposing a hierarchy is vital, and instead to provide a space for people 'to find our own way and our own means to this higher ground' rings through with using liminality as a strategy — shifting ground on route to a higher ground. The films take seriously this notion of physical effort in 'tending' to its past. This metaphoric climb to 'higher ground' is currently being achieved in one instance by the actual physical removal of topsoil before x-raying ground in the search for the Disappeared. The films are an 'active archive', a venue — ascending hills, on the ground, under the water — on route as media to find 'our own way and our own means to this higher ground'.

There is no **guidebook** for how a people can address the elements of its past, for each history is as distinctive as it is painful. The efforts of Northern Ireland to tend to its past may be informed by what others have done. But we must find our own way and our own means to this **higher ground**.<sup>62</sup>

(Haass Agreement with my emphasis)

This shifting ground is also emulated in how my films have been shown in different locations. As one part of an exhibition, the choice was between a back room with immersive projection, or the front window on a small screen.<sup>63</sup> I figured outdoor footage for outside viewers so I chose the latter. Dame Lane is a pedestrian link between City Hall at one end and towards Trinity in the other direction. As an aside, and thinking about 'impression', originating from the verb 'to print', the venue building was originally a printworks, dating from 1905, and as previously noted, is mentioned as what used to be the place of work of the fictional flâneur Leopold Bloom in *Ulysses*. As with sound, one does not fully realise how light and projection works in a space until installed. As night would fall, the image would jump the screen boundary through the reflection in the curved glass — intermingling with the footfall of passers by.

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<sup>61</sup> Ibid., 27.

<sup>62</sup> "Haass Report - Proposed Agreement 31 December 2013 - Haass-Report-2013.pdf," 19, accessed July 28, 2016, <https://www.northernireland.gov.uk/sites/default/files/publications/newnigov/haass-report-2013.pdf>.

<sup>63</sup> "Elemental Exhibition," 5 Dame Lane, Fumbally Exchange, Dublin, January 19-30, 2015.



6.3 Effect of screen installation at Elemental Exhibition, photographs courtesy of photographer Conor Horgan.



6.4 Street context of *Elemental Exhibition* at Fumbally Exchange, Dame Lane, Dublin, 19-30 January 2015.

Two more of the 'Disappeared', Kevin McKee and Seamus Wright, were located in June 2015 by the ICLVR (Independent Commission for the Location of Victim's Remains), leaving three out of the sixteen (as listed in the Belfast Agreement) 'disappeared' yet to be recovered.<sup>64</sup> The celebrant eloquently does his job, acknowledging the past and sending out a rallying cry on behalf of those still underground in un-marked plots so that this time is liminal, a fleeting time, for their loved ones.

We acknowledge the 43 years of pain, of wondering, of uncertainty and not knowing what had happened. We acknowledge that at times there were very few to turn to and it was a lonely road for them to travel. We commend the family's resilience and all they have come through. It is part of our sometimes faltering peace process that is working, has proved itself to be robust and very confidential for those who have chosen to work with it.<sup>65</sup>

As Andrews explains, there is no map, as liminal landscapes can only be 'invoked', not commanded, 'the requisite geographical knowledge for navigating liminal landscapes is that which is generated and engaged with ritually and experientially: i.e. in practice and in situ'. Situated practices of wayfinding trump the cartographic map — in Ingold's words, we know as

<sup>64</sup> B. B. C. News, "Who Were the 'Disappeared'?", BBC News, accessed July 27, 2016, <http://www.bbc.com/news/uk-northern-ireland-10814888>.

<sup>65</sup> Patsy McGarry, "Funeral of 'disappeared' Kevin McKee Held in Belfast," *The Irish Times*, accessed September 17, 2015, <http://www.irishtimes.com/news/ireland/irish-news/funeral-of-disappeared-kevin-mckee-held-in-belfast-1.2351209>.



we go, not before we go.<sup>66</sup> Crouch, in his *Afterword* describes two different orientations; geography of phenomenology (a means to relate life and a materiality of landscape in practice) and ideological power of landscape making (working between art history and historical landscape geographies with regard to the interpretation of power as expressed in the representation of ideas) — ‘representation’s capacity to frame and prefigure the world that is open to use in pursuit of particular ideologies of power’.<sup>67</sup> The work of this thesis sits within the interstices of the above taxonomy.

### **Art of the Troubles Archive**

In this second example of an archive, I choose to look at artists — ‘unedited first responders’ as Kim Mawhinney, Head of Art at NMNI National Museums Northern Ireland, states — that worked with the effects of The Troubles in Northern Ireland. Unlike policy makers, they do not need to abide by certain rules of language and explore different ways of handling voice: throwing your voice, veiling your voice, substituting for voice and finally the defunct voice.<sup>68</sup> These people were first and foremost responding solely for their own sake. Their works are unedited testimonies to The Troubles as the artists had no need to fall in line or conform to any expected response. For the purposes of this thesis, I focus on one artwork by Conrad Atkinson.

On June 6, 2014, I attended a conference in the Ulster Museum entitled *Art of the Troubles: Culture, Conflict and Commemoration*. The conference was one of many events encircling the ‘Art of the Troubles’ exhibition in the Ulster Museum, April 11 – September 7, 2014 and then travelling to Wolverhampton Art Gallery. Kim Mawhinney, Head of Art at NMNI, National Museums Northern Ireland, gave a welcome address to begin the day and also guided a lunchtime tour through the exhibition. Due to the tour’s brevity, Mawhinney dwelled on a number of pieces for different reasons. More or less at the beginning of the tour, Mawhinney places the tour participant on shaky ground, that is, she makes one query the structures in place, the curatorial power of what is there to see and what is, perhaps, not there to see — an important affect for such subject matter. She activates this sense through offering the historical narrative of the English painter’s, Conrad Atkinson’s work entitled *Silver Liberties: A Souvenir of a Wonderful Anniversary Year*.

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<sup>66</sup> Andrews and Roberts, *Liminal Landscapes*, 9.

<sup>67</sup> *Ibid.*, 237.

<sup>68</sup> “Ulster Museum - National Museums Northern Ireland,” other works studied include; John Packenham, *Peace Talks*, 1992. Oil on canvas; Rita Duffy, *Peace Veil*, 2002, Mixed Media, Prison Doors, salt and glass; Philip Napier, *Ballad No. 1, 1992*, Accordion, accordion buttons, motor, accordion bellows, sound; Locky Morris, *Gap of Danger — An Bhearna Bhaoil*, 1988, Mixed media, burnt bin lids, tar. Accessed July 27, 2016, <http://nmni.com/um/Collections/Fine-Art/Troubles-Art?Page=5>.



6.3 Conrad Atkinson, *Silver Liberties: A Souvenir of a Wonderful Anniversary Year*, 1977 Queen's Silver Jubilee, 25 years of monarch's reign. 4 acrylic paintings with collage of photographs and newspaper clippings and barbed wire 54 x 84 inches each, 7x18 feet overall. Wolverhampton Art Gallery.

A souvenir generally keeps a specific piece of the past close at hand, conjuring up fond memories of a particular time. In this instance, the title of the work is at odds with its depiction. The purpose seems to be about creating a chink in the wonderfulness — 1977 and 1978 were particularly gruesome in terms of violence — lulling people into a fond recollection through the title and then to be confronted by images that are also part of their collective past within the United Kingdom.<sup>69</sup> The juxtaposition of title and work created an affront that certain sections of society at the time in 1978 could not tolerate. This is a confrontational piece, because of the truncheon-wielding, life-size graffiti of the hybridised male/swine, ironically encased in the white, the peace, middle section of what is read as a tricolour triptych. Flanking the sprayed image of the figure purporting to be a British soldier, are newspaper cut-outs of the thirteen people shot dead on Bloody Sunday, January 30, 1972, contained within the green and within the gold, are street scenes of loyalist symbolism. Alongside the green, white and gold — the Irish Republican Flag — and separated by a vertical stretch of barbed wire, there is one black panel, within which a man who died in controversial circumstances involving police in Newcastle, England. The work was a commentary on how what was happening in Northern Ireland from a legislative perspective was now affecting Britain — liberties were being eroded.<sup>70</sup> Although viewed as a banner of republicanism, it was more a call to arms for those on mainland Britain to become more protective of the workings of their democratic institutions, rather than being blinded by the shininess of the previous year's silver jubilee celebrations. Atkinson viewed the piece as 'a warning banner for the UK', out of love for the UK rather than rousing paramilitary groups — what is done elsewhere affects liberties at home.

Within the black panel, an address to the Irish people in 1812 from Percy Bysshe Shelley, is transcribed, 'the discussion of any subject is a right that you have brought into the world with your heart and tongue. Resign your heart's blood before you part with this inestimable privilege of men.' To illustrate the importance of the right of discussion, Shelley

<sup>69</sup> "CAIN: Chronology of the Conflict 1977," accessed July 29, 2016, <http://cain.ulst.ac.uk/othelem/chron/ch77.htm>.

<sup>70</sup> Jonathan Jones, "Belfast's Ulster Museum and the Trouble with the Troubles," *The Guardian*, sec. Art and design, accessed October 6, 2014, <http://www.theguardian.com/artanddesign/jonathanjonesblog/2010/may/19/museums-northern-ireland-troubles>.



viscerally entwines voice with body. The right to discussion is as intrinsic a part of the body's make-up as are the vital organs. Burke's concern was to affirm these sacred/natural rights into 'express covenants,' covenant stemming from 'covenir', to come together.<sup>71</sup> Like one's heart, the right of discussion could be found in good or bad condition within a society. The 'grounding' of these rights, not only by the process of law but also the physical experience, are of great importance to this thesis.

The notion of 'in practice' or in usage is present in Burke's thought process on rights. For Burke, rights have context, they are not divorced from what has gone before nor can they come into existence after a vacuum between the present day and the nebulous 'original state of nature'. This reiterates Burke's stance of how the human is a 'social animal', an intergenerational construction, 'ratified by usage and experience'.<sup>72</sup> In the below quote Burke addresses the aristocracy, and as Jesse Norman, states 'as so often with Burke much meaning lies below the surface' pointing out what he terms as the 'characteristically Burkean caveat', 'if you are what you ought to be'. Burke is not as deferential to the aristocracy as he is often made out to be.

You, if you are what you ought to be, are in my eye the great oaks that shade a country, and perpetuate your benefits from generation to generation.<sup>73</sup>

Along with breaking down boundary in relation to time, and illustrating continuity, he also illustrates a breaking down of boundary geographically. Burke, like Atkinson, dematerialises the notion of the peripheral in geographical terms, what happens abroad has an effect at home. In connection with the detrimental application of power in Indian and other colonies of America, Burke works to show what is considered peripheral does not give permission to hold lower standards of human rights. As similar to Atkinson's demonstration, the effects are reflected back towards the 'centre'. The liminal, from the previous section, and the peripheral are worlds apart, the liminal in essence is about 'embarking upon' whereas the peripheral is about edge.

In the year I was born, 1978, Atkinson's artwork was part of an exhibition entitled *Art for Society* from the Whitechapel Gallery, curated by Nicholas Serota which in the same year then travelled to the Ulster Museum. However, following objections from certain staff, the object handlers and trustees, the work was removed from the wall. In fact an entire separate exhibition was set up to house the rejected works in the Arts Council Gallery on Bedford Street. Mawhinney states that this was when 'tolerance was a very different attitude within the staff', a time when dividing into two became the only workable option. The artwork's story as a 'pro-democracy piece,' of where it hung and of where it did not hang, now contributes to an

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<sup>71</sup> Jesse Norman, *Edmund Burke: Philosopher, Politician, Prophet* (London: William Collins, 2013), 203.

<sup>72</sup> *Ibid.*, 204.

<sup>73</sup> *Ibid.*, 206.

understanding of the time in which the artist created the piece and why he made it.<sup>74</sup> The story of the work keeps company with what the artist was attempting to convey — what happens further afield holds a direct bearing on ‘home’, the close at hand.

The films which accompany this thesis contribute to an understanding of the present time. Their story works as an archive to the peace process. Although, the strict etymology of ‘film’ comes from ‘membrane’, in the instance of this thesis, these films are a demonstration by a third party, a visual testimony, of what can be occupied, a venue — as volumetric as sound. Instead of ‘hearsay’, they give ‘leeway’, a sheltered space that links present to past in a productive way. Leeway, being a nautical term, meaning extra space in which to operate that holds an element of freedom, allowance or latitude to it.<sup>75</sup> In terms of audience, film has a more malleable medium in that ‘object handlers’ can be evaded altogether and projection can be portable or an all immersive experience and projected as big or small as desired. Projection, because of the somewhat intangible nature of it, makes the films less vulnerable to location determinism and in that way are not deterministic in their exposure as these films are not expensive to transport and in that way become more penetrative. The fact that the films were taken along traverses — not possible to undertake during the height of the conflict — is a demonstration of how liberties, rather than being eroded, are being strengthened today. As illustrated through Atkinson’s work — by commenting on what is done ‘elsewhere’ (Northern Ireland) and insisting that such activities affect liberties at home (UK) — the films work in a similar vein to undermine the fictitious notion of equating periphery to remoteness to irrelevance: a major factor complicit in the long duration of The Troubles.

Although, to date, the exhibition is considered the largest — over sixty-five works from fifty artists — retrospective of art relating to The Troubles in Northern Ireland, it was decided that no overarching catalogue was to accompany the exhibition. Mawhinney states that the artist and the artistic community was the starting point. The aim was to foreground the artists’ voices and their individual perspectives as to how they negotiated The Troubles — ‘negotiation as an art form’. Instead, an archive was structured which, partly in interview format, foregrounds the multiple viewpoints of the artists through their own voices. Most importantly, the archive is described as the ‘on-going’ archive. The archive in this instance is not a sealed time capsule but still open, inclusive, still beating. This clarification is verbalised because in the context of The Troubles in Northern Ireland, it would be wrong to assume fixed containment of historical record. The recognition of volatility is to ensure against the fear of regressing. The medium of the archive contributes to the fluidity of how researchers can use it. How the interviews are available online, how and where you listen to them, when you listen to them, what order you listen to the artists, the resulting juxtapositions and the possibility of listening over and over, lead to a multifarious archive that works to the benefit of this thesis. In turn, the exhibition and

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<sup>74</sup> Máirtín Ó Muilleoir, “A Brush with the Censor,” *The Guardian*, March 14, 2007, sec. Comment is free, <http://www.theguardian.com/commentisfree/2007/mar/14/mairtinomuilleoir1?guni=Article:in%20body%20link>.

<sup>75</sup> “lee-Way | leeway, N.,” OED Online (Oxford University Press), accessed March 28, 2016, <http://www.oed.com.libproxy.ucl.ac.uk/view/Entry/106980>.

archive became an appropriate provocation for this concluding chapter and gave me a context, or a 'sounding board' for the question, 'What kind of 'remember-er' am I?'

### **Haass Agreement Policy**

The Haass Talks — named after the chair, US diplomat Richard Haass — '*An agreement among the parties of the Northern Ireland Executive on Parades, Select Commemorations, and Related Protests; Flags and Emblems; and Contending with the Past*' culminated in a *proposed* agreement/seventh and final set of proposals December 31, 2013.<sup>76</sup> The proposed agreement was not signed in by the Panel of Parties in the Northern Ireland Executive which left certain politicians justifying how the proposed agreement was still not a failure, despite everyone not agreeing. The 'agreement' emphasises the fraught relationship with the past and is also very conscious of time passing.

According to the agreement, all emphasis to date was placed on the building of new political institutions. Society was not given the "**tools or venues**" to fully grapple with the pain and anger that are inevitably the legacy of generations of violence and conflict. The **paths** made available over the ensuing years have not proven equal to the demanding task.<sup>77</sup> One example of how consensus could not be achieved involved the question of who is considered eligible for victim's services, since 'our understandings of the word 'victim' in this context were closely tied to our different narratives of the conflict, which are not presently reconcilable.'<sup>78</sup> The agreement continues by saying what is now needed, is a '**civic vision**'. Despite their explanation of 'civic vision' — a way of holding people's 'different senses of the past's meaning and importance' — the term sounds remarkably singular and ungrounded.<sup>79</sup> (The emphasis in the above paragraph is my own, highlighted because they are terms which could be used to describe peace-process infrastructure.)

The first section in the proposed agreement is on parades, select commemorations, and related protests encircle Articles 10 and 11 of the European Convention on Human Rights (ECHR), that is the rights to freedom of expression and freedom of assembly and association, reminding us that with rights comes responsibilities. The agreement provides a 'how to' guide when it comes to these freedoms. In contending with 'Northern Ireland's unique history and characteristics', the agreement states:

[...] that the tradition of parading, protesting, and assembling be conducted in a way that contributes to the goal of building a shared and open society. Those who parade, commemorate, and protest have just as strong an interest as those who do not in building a peaceful and prosperous Northern Ireland where reconciliation takes hold and all space is shared. Restraint and generosity in the exercise of the freedom of

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<sup>76</sup> "DUP Says Haass Proposals Need Work," BBC News, accessed October 28, 2014, <http://www.bbc.com/news/uk-northern-ireland-25637592>.

<sup>77</sup> "Haass Report - Proposed Agreement 31 December 2013 - Haass-Report-2013.pdf," 19.

<sup>78</sup> *Ibid.*, 22.

<sup>79</sup> *Ibid.*, 19.

expression, assembly and association, as well as fulfilment of the associated responsibilities, can advance this goal.<sup>80</sup>

How do the films contribute to building a shared and open society? Firstly, what is the theoretical framework for what I define as a 'shared and open society'? As in the above extract from the Haass Agreement, 'freedom of expression' in shared space is not an unfettered right, but is tempered by 'restraint and generosity' — a holding back and a giving away — this tempering contextualises the human right, bringing it in from abstraction to a situated practice. The traverse methodology for exercising your rights and 'staying out of trouble' at the same time does not have to abide by the travel idiom, 'to stay on the straight and narrow'. The films are a 'situated practice' of abiding by 'freedom of expression' responsibilities that contain 'leeway' or room for drifting in actual locations. In 'shared space', 'freedom of expression' always occurs within a milieu, embedded within an environment. The notion of shared space in this thesis which renders the traverse possible, and its filming, leans heavily on the animal semiotician's, Jakob von Uexküll's notion of 'umwelt' (1986).<sup>81</sup> The 'umwelt' concept underlines how both the environment and the human constitute each other within a nature-culture feedback relationship, so rather than 'human plus environment' there exists instead a sympoiesis or co-constitution of environment and entity within it, where systems are collectively produced rather than a people-centric approach. An understanding of this 'grounding' is what constitutes subjectivity and responsibility in a working Peace Process of Northern Ireland. The architectural historian, Antoine Picon, speaks of this 'unfettered' idea of infinity, the romantic myth of freedom, stemming from seventeenth/eighteenth century study of calculus where infinity emerged. Rawes argues that this is not the kind of freedom we need today.<sup>82</sup> Better notions of freedom come from different organisations of social relations and of our relationship to the environment — an ontological ethics.

I would argue that Burke, although a man of his time, argued for a not dissimilar stance; his organisations of social relations was intergenerational, with an emphasis on legacy and grounding in the context of law, custom and tradition. However, as explored in Victoria Perry's 2009 thesis, *Slavery, Sugar and the Sublime*, social relations for Burke were also based on class.<sup>83</sup> He understood what it meant to be categorised as landed gentry, no matter the cost. His family home was bought with proceeds from the slave-trade through his younger brother Richard — collector of customs in Grenada. I mostly dwell within the work from his 'struggling essayist' stance. Burke operated within a conservative milieu, calling Rousseau's 'Universal Rights of Man' — 'Liberté, Égalité, Fraternité' — mere slogans, incitant of violence in their revolutionary effects:

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<sup>80</sup> Ibid., 4.

<sup>81</sup> Peg Rawes, ed., *Relational Architectural Ecologies: Architecture, Nature and Subjectivity* (Abingdon: Routledge, 2013).

<sup>82</sup> Peg Rawes, *Materialist Ecological Architectures*, Lecture Series at the Bartlett, UCL, March 2015.

<sup>83</sup> Victoria Jane Perry, "Slavery, Sugar and the Sublime."

rights are an essential component of his world view. What he rejects are universal claims divorced from an actual social context, or based on man's rights in a purported state of nature.<sup>84</sup>

For Burke, the social order is in the broadest sense what constitutes a nation.<sup>85</sup> Thus Burke is not opposed to change as such, only to radical or total change. On the contrary: for him acceptance of change is the indispensable corollary of commitment to a given social order, which will itself be continuously evolving. To recall the words of the *Reflections on the Revolution in France*, 'A state without the means of some change is without the means of its conservation'.<sup>86</sup> And at risk of trotting out the over-used quote, but unavoidable because of how eloquently the interrelations are expressed between the different fields and ages that construct a functioning society, especially when a strong underlying theme of this chapter is the past-present-future triptych.

It (society) is a partnership in all science, in all art, a partnership in every virtue and in all perfection. As the ends of such a partnership cannot be obtained in many generations, it becomes a partnership not only between those who are living, but between those who are living, those who are dead, and those who are to be born.<sup>87</sup>

In disregarding Burke's effusive manner in the unattainable and sometimes dangerous expression 'in all perfection', I do see in this quote the first principles of what is known today as the 'anthropocene' emerging in this notion of society, hinting at the fact that a true partnership should be constructed between the environment and society. The anthropocene attests to the fact that this partnership or lack of partnership matters by imprinting a legible geological index onto the earth's core. The films work to express this partnership with the environment or surrounding world of the 'umwelt' where all can carve their own 'world view'. Rather than abstract concepts being applied — such as Isaac Newton's idea of **time** being independent of life — Von Uexküll talks of creatures existing in their tailored spatio-temporal existence for survival (1986).

The discussion on parades in the Haass Agreement attempts to put a system in place, a structured timeline, as a way of monitoring 'shared space'. They suggest the establishment of an 'office' that administers the application process and locks in space for dialogue. This comes in the form of a literal blank on the notification form where organisers can document any dialogue with effected members of the community. Along with the office, an 'authority' is established whose general remit centres on relevant human rights standards along with assessing the general criteria for the event, this might involve changes to its 'timing; route; size (number of participants); and conduct during its route, such as the use and manner of display of

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<sup>84</sup> Norman, *Edmund Burke*, 203.

<sup>85</sup> *Ibid.*, 204.

<sup>86</sup> *Ibid.*, 205.

<sup>87</sup> *Ibid.*, 201.

flags and other emblems' after thinking through and listening to concerns over potential impacts of the event.<sup>88</sup> Beginning with the request of 'restraint and generosity' to be exercised along with one's freedoms, there follows a code of conduct that has the full force of the law behind it. Two of the principles listed are: 'The avoidance of threatening, provocative, abusive, sectarian, obscene, or racist **words or behaviour**, with due regard to the right of everyone to be free from sectarian harassment.'<sup>89</sup> Reiterating again the doctrine of shared space: 'Respect for the diversity of Northern Ireland and for all space as shared space.'<sup>90</sup>

The violent reaction to Belfast City Council's decision to reduce the number of days to eighteen when the union flag was to be flown over City Hall in Belfast among other council buildings, instigated this agreement and partly led to a third of the proposed agreement's heading, 'Flags and Emblems'. During the talks, it became evident, as is stated in the introduction of the final proposed agreement, 'that difficulties surrounding parades and protests, flags and emblems, and the past are **symptoms** of much deeper divisions'.<sup>91</sup> This second pillar of the agreement, 'Flags and Emblems', seemed to be the most contentious. No agreement was reached on any of the proposals put forward in relation to the flying of flags or display of other emblems. On asking the question, what is a flag, both in an international context and in the context of Northern Ireland, the impossibility of arriving at a consensus on this issue became clear.

Flags are recognised around the world as powerful symbols of sovereignty and identity. When flown with respect for both flags themselves and those who view them, flags have an appropriate and recognised role in defining official status, expressing affinity, and inspiring loyalty and goodwill, whether they represent a country, a community organisation, a sporting team, or a myriad of other entities. These various roles illustrate that debates surrounding the issue of flags go well beyond sovereignty to questions of identity, culture, traditions, language and more.<sup>92</sup>

Atkinson's work was prescient in recognising this fact as he seemed to be aware of this complexity. Although flags are abstract and very rational in their design, he created a commentary on the complexity of the flag through his work. Atkinson populates the flag with mug shots — people's faces are visible, offering global recognition and an expression of affinity. There is no blind spot. The graphic is clear. The blocks of colour were used as placeholders for specific events. In a peace-process landscape, civic visions beyond the declarative role of the flag are important in offering a place of belonging beyond that of the emphatic category. Conversely, the films anchor questions of identity in a specific place in the present where emphasis is placed on the surrounding world, making alignment with an abstracted sense of

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<sup>88</sup> "Haass Report - Proposed Agreement 31 December 2013 - Haass-Report-2013.pdf," 12.

<sup>89</sup> Ibid., 14.

<sup>90</sup> Ibid.

<sup>91</sup> Ibid., 3.

<sup>92</sup> Ibid., 15.

nationality less significant. The proposed agreement continues then to talk of flags in the Northern Ireland context, explaining how under the 1998 Good Friday Agreement, it became the 'birthright of all the people of Northern Ireland to identify themselves and be accepted as Irish or British, or both, as they may so choose', and that 'without a larger consensus on the place of British-ness and Irishness,' it would be impossible to gain a consensus and to devise a sustainable policy solution since flags are merely 'manifestations' of these identities.<sup>93</sup> Talking flags in isolation turned out not to be helpful. Immediately, it became evident that the 'terms' of reference of the Haass-O'Sullivan talks were too restrictive to enable a productive outcome. The terms (*terminus/terme*), or the boundaries needed to disintegrate. For policy makers, and their concept of framework, this means the formation of yet another commission, the 'Commission on Identity, Culture, and Tradition', the remit of which is to hold structured discussions in public. The commission was to be formed three months after signing. As of yet, I see no evidence of this having materialised.

The third and final pillar of the proposed agreement 'Contending with the Past' subsumes the majority of the report. The verb in the present participle — 'contending' with the past — already intimates a certain kind of relationship with the past, a certain kind of 'remember-er'. People in Northern Ireland 'struggle' with the past, or using the other definition of contend, 'strive in rivalry' with the past.<sup>94</sup> A position, where often the most important aspect is oppositional, to quote another stalwart figure of negotiation before Richard Haass, that of Senator George Mitchell, "I said to them once, 'in terms of finding things to disagree about, you are geniuses, great innovators. In finding ways to resolve your differences you are like blocks of granite.'"<sup>95</sup> From his experience in negotiations leading to the 1998 Belfast Agreement, he asserts that negotiation is an art, not a science, 'requiring knowledge, skill, judgment and humility.'

In order to alleviate sensitivities, there is an attempt to pace the past in the proposed agreement — sometimes fast and sometimes slowing, all in an effort to create the most comprehensive archive possible. Despite stating the urgency of the situation: 'Time is of the essence in this effort. Already, memories are fading and people are passing away';<sup>96</sup> there is still an acknowledgement of how 'many of the histories of the conflict have not yet been written, as it is too recent and often too raw to get enough perspective.'<sup>97</sup> The proposed agreement suggests the setting up of an archive for 'oral histories, documents, and other relevant materials from individuals of all backgrounds, from Northern Ireland and beyond, who wish to share their experiences connected with the conflict.'<sup>98</sup> Interestingly, the agreement also attempts to tailor the release of the past. For instance, if a person worries about the impact of divulging

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<sup>93</sup> Ibid.

<sup>94</sup> "Contend, v.," *OED Online* (Oxford University Press), accessed October 24, 2016, <http://www.oed.com.libproxy.ucl.ac.uk/view/Entry/40136;jsessionid=916AB8D5D3FDF82F54E91030027A04E6>.

<sup>95</sup> Simon Carswell, "George Mitchell on the Art of Skilful Negotiation," *The Irish Times*, accessed June 17, 2015, <http://www.irishtimes.com/news/politics/george-mitchell-on-the-art-of-skilful-negotiation-1.2204093>.

<sup>96</sup> "Haass Report - Proposed Agreement 31 December 2013 - Haass-Report-2013.pdf," 36.

<sup>97</sup> Ibid., 35–36.

<sup>98</sup> Ibid., 36.

incendiary material that will impact on their lives within their homes or neighbourhoods, it is possible for them to add a caveat saying that the recorded information should not be released until 'after a given period of time, upon their death, or at a fixed point thereafter.'<sup>99</sup> This is a built in time lag, or buffer, a way of guaranteeing slow release of the past. Importantly, the emphasis here is on 'hearsay'. It is not intended to be a 'fact-checked resource,' partly because it is not a feasible option as 'The passage of time and loss of evidence through decommissioning (of weapons), decay, destruction of evidence and other means will often mean that there is too little admissible evidence.'<sup>100</sup>

The Haass agreement's recommendation in linking past to present was to have two parallel receptacles of past. Firstly, in the form of a 'fact-checked resource' of the conflict bracketed between 1968-1998, a chronological 'Historical Timeline Group', neither condemning nor condoning, 'a contextualised, evidence-based accompaniment' set up by the Implementation and Reconciliation Group, IRG. Secondly, there is an official site for an ever expanding bulk of oral histories — a place for 'hearsay'. Hearsay being the literal 'get-out' clause in the court of law, offering a valid objection and in turn establishing a limited immunity as a way of enticing a greater number of 'participants'. What Haass and his team were trying to do in policy terms is not dissimilar to what the films demonstrate in architectural terms. Interestingly, the agreement attempts to use architecture metaphorically:

We have sought to **construct an architecture** that honours those choices and provides many **avenues to the destination** of a more harmonious society, one that does not forget the past but is not held back by it as we are today.<sup>101</sup>

The traverse methodology attempts to rescue architecture from this kind of use, offering the individual their own specific mix of urgency, slowness or buffering when engaging with the past. A striking sentiment in the Haass - O'Sullivan talks became the 'principle of choice' — the right to opt in or opt out of the different tools laid out for dealing with the past. For now the team was more concerned with gathering as much information as possible, as soon as possible. The benefit of forming such a 'central place' — an archive — of conflict-related oral histories and documents enabled by the Northern Ireland Executive is two-fold according to the proposed agreement; for the individual contributors, there is a 'powerful catharsis' and 'validation', and from a societal point of view the collection will form a 'vital primary resource for the future historians, genealogists, and writers who will interpret the myriad histories of Northern Ireland.'<sup>102</sup> In a listing of what the proposed archive offers, the first is a 'website with a structured series of questions to elicit people's narratives.'<sup>103</sup> To me, this form of extraction sounds painful for the subject matter involved, often going for a walk is more effective. The traverse aids and abets the proposed archive. Both kinds of archive do align when the proposal

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<sup>99</sup> Ibid.

<sup>100</sup> Ibid.

<sup>101</sup> Ibid., 20.

<sup>102</sup> Ibid., 35–36.

<sup>103</sup> Ibid., 36.



categorically states that the operation of the archive 'will not seek to interpret people's narratives or attempt to create any single narrative of the past. It will, rather, be a collection of individual narratives.'<sup>104</sup> Emphasis is placed on the **multiplicity** of voices, people's narratives in the form of diaries, journals, travel logs, letters, oral video histories — 'first-person accounts of experiences, feelings, perceptions, and remembrances.'<sup>105</sup> The traverse works now. The intention of the traverse does not vary hugely from the proposed archive laid out above, instead it could be described as an 'active archive' currently working where each route taken incrementally goes in the preferred direction along the peace-process spectrum.

It is a time when human mobility is at the centre of politics, which brings about the following equivalencing; 'being in the world, being in the border', since this is the place where mobility, or lack of mobility, is laid bare.<sup>106</sup> A significant factor in the UK plebiscite voting for an exit from the European Union can be placed at the table of the European Parliament. Their difficulty in formulating a response, verbalising and arguing that response successfully — rather than falling back on an inciting, derisory laughter — enervated the Leave stance and created a pushing outside of the fold before one vote was cast. Peace-process infrastructure jumps into the border areas — both physical and imaginary — for words to take shape. The below quote from the former vice-chairman of the North's policing board, Denis Bradley, in suitably seismic language, holds a faint glimmer of a 'silver lining' to the uplifting of the drawbridge on mobility:

..... a Remain vote would have been desirable but the earthquake of Leave would force people and politicians to reassess the various sets of relationships on these islands. Remain would have been bland. We would have kept going on with the apathy, and I think the apathy has been blown out of the water.<sup>107</sup>

True enough, a border poll between Irelands has been flagged by the powers that be but more to act as a reminder to Europe. This catapulting of the 'border issue', once again, almost as a brand, towards the political elites of Europe, is to work partly as a ploy to protect trade — but still the following quote deserves to be listened to without cynicism: 'Trade is fine but the peace-process is unique.'<sup>108</sup> The current 'sense of an "invisible" border', 'a soft border'<sup>109</sup> is however, by no means, seen as a 'brand'<sup>110</sup> in the eyes of the 30,000 people that cross it every day — not as tourists or travellers or refugees with that 'special slouch leaning toward a better planet with

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<sup>104</sup> Ibid.

<sup>105</sup> Ibid.

<sup>106</sup> Michel Agier, "Hospitality in Contemporary Context and the Future. Spaces, Relations and Subjectivities." (Public Lecture, European Architectural History Network: Fourth International Meeting, May-June, 2016, Dawson Street, Dublin), accessed June, 2016, <https://eahn2016conference.wordpress.com/public-lecture/>.

<sup>107</sup> Gerry Moriarty in Derry, "Northern Ireland: Brexit Has Blown Apathy 'out of the Water,'" *The Irish Times*, accessed July 5, 2016, <http://www.irishtimes.com/news/ireland/irish-news/northern-ireland-brexit-has-blown-apathy-out-of-the-water-1.2709079>.

<sup>108</sup> Pat Leahy, "Kenny Comment on Border Poll Aimed at Europe, Not North," *The Irish Times*, accessed July 27, 2016, <http://www.irishtimes.com/news/world/uk/kenny-comment-on-border-poll-aimed-at-europe-not-north-1.2727207>.

<sup>109</sup> Diarmaid Ferriter, "Diarmaid Ferriter: Brexit May Bring North and South Closer," *The Irish Times*, accessed July 27, 2016, <http://www.irishtimes.com/opinion/diarmaid-ferriter-brexit-may-bring-north-and-south-closer-1.2707279>.

<sup>110</sup> Leahy, "Kenny Comment on Border Poll Aimed at Europe, Not North."

less ambitious generals, less snow, less wind, fewer canons, less history'<sup>111</sup> but as people, who stayed put during The Troubles, and are no longer conscious that they are going to and fro between Irelands.

It is the hope of this thesis, despite the possible resulting geopolitical changes, that the generators of this work, the three traverses, will retain their main criterion as an active archive — journeys that were not possible during the height of the conflict but now are and will remain to be in the future. To strike the traverse possibility from its filmic purveyor, would strike a detrimental blow to the peace-process. Two strikes. I heard the below poem at an event curated by Colm Tóibín, called 'Imagining Home'. Adam Zagajewski, twice exiled in his lifetime, read his poem 'We know what art is' aloud in a slow, enunciated Polish-accent.<sup>112</sup> The two strikes struck the listeners, the 'r' trilled — some laughter — before the final hanging phrase.

We know what art is.

We know so well the sensation of happiness which is sometimes bittersweet, sometimes just sweet like Turkish pastry.

We appreciate art because we want to know what does it mean to be alive.

We are alive, it seems, but we are not sure as to what does it amount to so we go places by just opening a book at home.

We remember a moment of epiphany in front of a painting, the colour of the sky the day it happened.

We tremble when a cellist plays Bach suites and when a piano sings.

We know the taste of a great poem written three-thousand years ago or yesterday.

We don't understand why sometimes in a gallery we see and feel nothing, nothing at all.

We don't know why some books exhale the other with forgiveness, another keeps an anger from centuries.

We know until we forget.

We are not sure why some artworks are shut down like Italian Museums on a day of *sciopero* — strike,

Why our souls sometimes shut down like Italian museums on a day of *sciopero* — strike,

Why is art silent when terrible things come and go and we don't even need it then because terrible things seem to fill the world completely, entirely.

We don't know what art is.

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<sup>111</sup> Adam Zagajewski, "Refugees (Poem)," accessed July 29, 2016, <http://connection.ebscohost.com/c/poems/15257669/refugees-poem>.

<sup>112</sup> Adam Zagajewski, "We Know What Art Is (Poem)," accessed July 29, 2016, <http://www.abebooks.com/Know-What-Art-poem-Adam-Zagajewski/11561844151/bd>. I heard both poems read aloud by the author, Adam Zagajewski, at an event curated by Colm Tóibín entitled 'Imagining Home', March 31, 2016.

### **To conclude, a traverse of the whole:**

In this dissertation, I argue that, in Northern Ireland post-Good Friday/Belfast Agreement, one can see the emergence of a landscape of reconciliation that I call “peace-process infrastructure” — landscapes that bolster a peace-process by being re-appropriated for civilian purposes and knit back into their surroundings. I began from the position that current scholarly engagement with peace-process zones and border areas is too constricted and too often hones in on signifiers of a divided society such as the interface walls and the accompanying political/social unrest. By contrast, this dissertation sought to amplify and to understand the transformations underway in both the mindsets of the people and the surrounding physical landscapes. In order to figure out the resulting “peace-process infrastructure”, I found that new forms of aesthetic, corporeal, poetic engagements were needed, which I attempted to forge through my traverse methodology and its filming.

At the outset of this thesis, I attempted to collect primary source material through an interview format, which had the unfortunate effect of interviewees declaring themselves as apolitical and becoming non-communicative. I found the traverse, or crossing over, under or through boundary lines, by foot or by boat and sometimes swimming, became a productive way of inserting myself into the landscape. The choice of my three sites was underpinned by one condition; that civilian movement of any sort was not possible in these sites during the ethno-national conflict known as The Troubles, so that now they have moved from a physical periphery to an imaginary central stage through a kind of peace-time colonisation. This imaginary does not solely belong to those that frequent these sites today, but to all those that felt their movement was impinged upon during the unrest, or to those that took part or are still taking part in the peace-process, no matter where they currently reside. The condition underpinning the choice of sites gives the traverse a transgressive role, in the sense that it does not skirt about given binaries, nor takes sides, but instead undermines binary oppositions by coruscating such lines. The practice of the traverse mobilised me to explore the full array of landscape representation from oppressive images of conflict at one end and touristic representation at the other.

After my initial hike up Slieve Gullion, and its former watchtower hills, I realised what lingered were the films I had taken of my traverse. I began to understand that the films might allow me to unlock and share the fieldwork on my return, to locate the reader/viewer in a world rather than show them an example, a preference shared with Donna Haraway. The traverse films thus embody an ethos of gathering, an aesthetics of process that is not simply visual but interlaced with a sensibility that endorses an emotional and intellectual responsiveness. The art writer, Yve Lomax, crucially helped me to distinguish between the traverse and its filming: to see how the films offer a way of uncoupling the traverses from their present time, in that they are no longer shackled to the tune of the infinitive, but split into

unlimited past and unlimited present. This uncoupling, I argue is a characteristic of any true mode of enquiry, occupying a pivotal position between past and future, taking heed of the past for the sake of a better future. In analysing the meaning of enquiry through existing enquiries such as those carried out under the remit of the HET (Historical Enquires Team) in Northern Ireland and of course, Burke's enquiry regarding the sublime and beautiful, I further situated my own particular mode of enquiry — the traverse and its filming. The films were initially tied to the tangible, in that the traverses were filmed in real-time in particular locations, but the possibility of multiple screenings then lead to a taking leave of both the geographical/political boundaries and the short time frame of the actual traverse. However, the routes captured in the films maintain an adherence to physically possible traverses. This is an important point in terms of peace-process infrastructure that such a method does not join ranks with any ideology that seeks to alter territorial boundaries but instead makes connections as cultural vectors. Such a broadening reach strengthens the cultural 'special affinity', a term inserted into the Constitution of Ireland as a result of the Good Friday/Belfast Agreement. The importance of resonating and drumming up interest from multiple perspectives, beyond the outline of Ireland, for the sake of the peace-process is discussed as a vital contributing factor of its success.

My practice in this thesis consisted of the intermeshing of the physical traverse, its filming, and the resultant writing. The thesis was wholly dependent on this three-way alliance. The traverse and its filming became the metaphoric hunting ground for the text and the figuring of peace-process infrastructure, an emanation of an in-between world, that pivotal position between conflict and peace. The films' initial purpose, a fact finding mission, fell away, as they became less to do with evidencing reality, but instead became durable and critical prompts, altering under parallel readings of certain texts. Their appearance allowed me to populate the landscape with different discussions, of such subjects as memory, the beautiful and the sublime, links between past, present and future and the constitution of new publics — discussions which I argue have too often been missing in border studies and engagements with post-conflict zones.

On my commencement of this project, an enlightened friend declared "Forget about word-count, these years are about time for thinking". All advice helps, to a certain extent, but ultimately I came to realise that there is thinking in the actual writing process. Hannah Arendt's meaning of 'to think' and how thinking holds an implicit dialogism resonated with my subject matter, in how dialogue plays a central role in peace-processes. This theoretical insight was made manifest through the traverses, a framework for the human condition of plurality. One example in the dissertation of her definition of 'thinking' was my drawing of a parallel between the lock chamber within the landscape of Northern Ireland and the first building of a bicameral parliament and staking a claim for the importance of spaces of delay for double-takes and thinking again. The writing of Hannah Arendt was an anchoring

tenet to this dissertation. Her life experience led to her careful modulating of public and private space and alerted me to this fragile dynamic. How she constitutes reality as *appearance* — ‘something that is being seen and heard by others as well as by ourselves,’<sup>1</sup> and how she states that ‘the reality of the public realm relies on the simultaneous presence of innumerable perspectives and aspects in which the common world presents itself and for which no common measurement or denominator can ever be devised’<sup>2</sup> were of particular importance in terms of a structuring device for the site chapters of this thesis. Her work also provided inspiration for the metaphorical in the thesis through her use of light spectrum as a literary trope.

I also found that Edmund Burke, not initially invited but very much present in the subject matter, through the political speeches, his presence in the city of Dublin, and his mode of enquiry, needed to be taken on-board. Although a deeply conservative figure, he was responsible for articulating the strongest emotion that a person could feel, the sense of awe when it came to the sublime, and the way in which the surrounding landscape was formative to his writings intrigued me. As a child his home was subject to flooding by the River Liffey which inspired his philosophical enquiry on the sublime and the beautiful. This example of “an enquiry” offered this thesis a new object of pursuit, a strategy, in deciphering between the beautiful and the sublime when tackling the fact that the footage of a conflict landscape was being labelled beautiful. The footage does not automatically yoke together the sublime and beautiful in equal measure, but rather provides the possibility of a spectrum, thereby acknowledging the impossibility of completely entering into the mindset of another. For me, the sublime registered the terrible incidents which occurred in the landscape, and yet also heeds how I, personally, was not at risk in these landscapes due to the passing of time. Here, the sublime is a way of preventing total erasure of the violent past — the sublime is a stretchable mode of recognition.

Other theorists are deployed to compliment but also to temper the presence of these main figures in the work. For example, Judith Butler is enrolled to expand on Arendt’s notion of plurality when it comes to sharing the earth beyond that of anthropocentrism to one of cohabitation and co-dependency. A team of theorists are brought in to thwart Burke’s conservatism and his gender specific similes in the form of Rosi Braidotti, Donna Haraway, Luce Irigaray, Yve Lomax, Barbara Penner, Peg Rawes, Jane Rendell and Isabelle Stengers. In fact, there is a feminist slant, by means of those listed and more, woven through the work and acting as a strengthening device to its approach and the defining of peace-process infrastructure. In the throes of a peace-process, societies have a window of time to become more equal, as roles are transforming during the transitioning from violence to peace. In this thesis, the undercurrent of feminism acknowledges the active carving out of these more equal

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<sup>1</sup> Hannah Arendt, *The Human Condition* (Chicago: University Of Chicago Press, 1958), 50.

<sup>2</sup> *Ibid.*, 57.

roles. Feminist notions of situatedness, embeddedness and the oblique perspective are fundamental to this thesis. Although, these concepts do not solely belong to feminism, the scholars throughout the thesis offered me ways to be reflective on the methodology.

Unlike during the height of The Troubles where in desperation people felt they needed to put their bodies on the frontline, for example during the hunger strikes, during a peace-process there exists the option of partaking in accepted frameworks of people. Arendt's experience of 'statelessness' prompted her writings in relation to frameworks of a people not depending on the tangible to prevent exhaustion of the individual.<sup>3</sup> The history in my thesis provided a framework in its bringing together of peace-process infrastructure. My particular traverses are not meant to be definitive in any way, but they serve to demonstrate the potential for *all* to undertake such routes, either in mind or physically. In other words, I began to understand my role in this history as being to make manifest a framework — an assemblage of sites — that was not totally reliant on the personal nor the individual, a framework that acknowledges 'such a common world can survive the coming and going of the generations only to the extent that it appears in public.'<sup>4</sup>

Artists and visual material held an important role in this thesis in building the context for the backdrop of this conflict. Through their self-questioning, in how to approach conflict landscape and their eye-witness accounts from the time, they aided me in formulating my own particular practice and guided me in certain key decisions. So, for instance, during one phase of his work, the artist Willie Doherty preferred not to capture people within the camera frame, arguing that such a set-up would be entering the person into a victim versus perpetrator set-up. Likewise, I made a decision not to show people in my films, although I do not see them as being un-peopled. They are not; they contain the viewpoint of the person undertaking the traverse, me in this case, who represents one particular viewpoint of many possible viewpoints.

This project undeniably raised powerful ethical challenges, especially given that I am not from Northern Ireland, and that some of the chosen sites are possibly complicit in the disappearing of victims. How could I proceed with my traverses, covering often beautiful landscapes, yet knowing of the violence and conflict that some of these sites had so recently seen? How would I explain my project to someone who had lost a loved one? As I progressed in my dissertation, I came to see this work as an attempt to keep company with those locked into stretches of waiting with only the slightest possibility of answers arriving in time. I enlisted the landscape of peace-process infrastructure to make manifest a resonating silence that carries forward once you the reader stops reading, becoming a sounding board that projects. In this sense, the final chapter, a form of coda, marked the shift from a visual to a sonic

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<sup>3</sup> Hannah Arendt, *The Jew as Pariah: Jewish Identity and Politics in the Modern Age* (New York: Grove Press, 1978), 90.

<sup>4</sup> *Ibid.*, 55.

register that I wanted to capture. Up to this point, my writing had focused on the appearance of peace-process infrastructure through visual means by way of the film footage. But here, the silence between the passing vessel and the arrival of the wake was of utmost relevance; this silence is more accurately described as a listening space. In Arendtian terms, it is a space, a room for being heard and seen, a landscape that does not overpower or efface the experience of some for the sake of a new meta-narrative of a beautiful landscape. My belief is that this depiction of waiting in the sound capture creates room for intersubjectivity, and for other people to become seen and heard, to convey their presence and to calibrate their own links between present and past for a hopeful future. The sequencing of the site chapters, similar to other infrastructures, hold multiple joining points, however this chapter, the final chapter, needed to represent an holding-open, true to the nature of a peace-process. Instead of proffering a firm closure, this chapter worked as a repository creating a mechanism to ensure that the long term effects of the conflict, its intransigence and its violence, are not side stepped into obscurity.

Although these places were redacted from the public sphere, in the sense that civilian movement of any sort was not possible in these sites during the time of the conflict, they were not empty spaces. In this dissertation, I sought to protect these three sites — Divis Mountain next to Belfast City, Shannon-Erne Waterway, the former watchtower hills, a non-exhaustive list — by inventing a collective noun, *peace-process infrastructure*. In terms of appearance, these sites are yet again in jeopardy due to geopolitical changes in the outline of the European Union, giving added urgency to *appearing* these sites as vital to the peace-process. Through the traverse methodology, I attempted to populate these sites yet again, and made them *appear* as demonstrable facts of reconciliation, as a peace-process infrastructure — sites that bolster and support a peace-process. The traverse combines both the physical and the metaphorical by re-territorialising the inhabitant in body, but also in mind. Therefore, the reach of the dissertation will hopefully not be limited to those within close proximity, or consanguinity for that matter, but also for those of far-flung affinities where connections can be made along lines of violent histories, and present-day, peace-processes through visual culture and landscape.

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## **Dissertations**

Alexander Hugh McCreery, "Turnpike Roads and the Spatial Culture of London, 1756-1830 / Alexander Hugh McCreery." Unpublished Ph. D. thesis, University College London, 2005.

Andrea Phillips, "Walking into Trouble: The Ethics and Aesthetics of the Pedestrian / Andrea Phillips." Unpublished Ph. D. thesis, University College London, 2004.

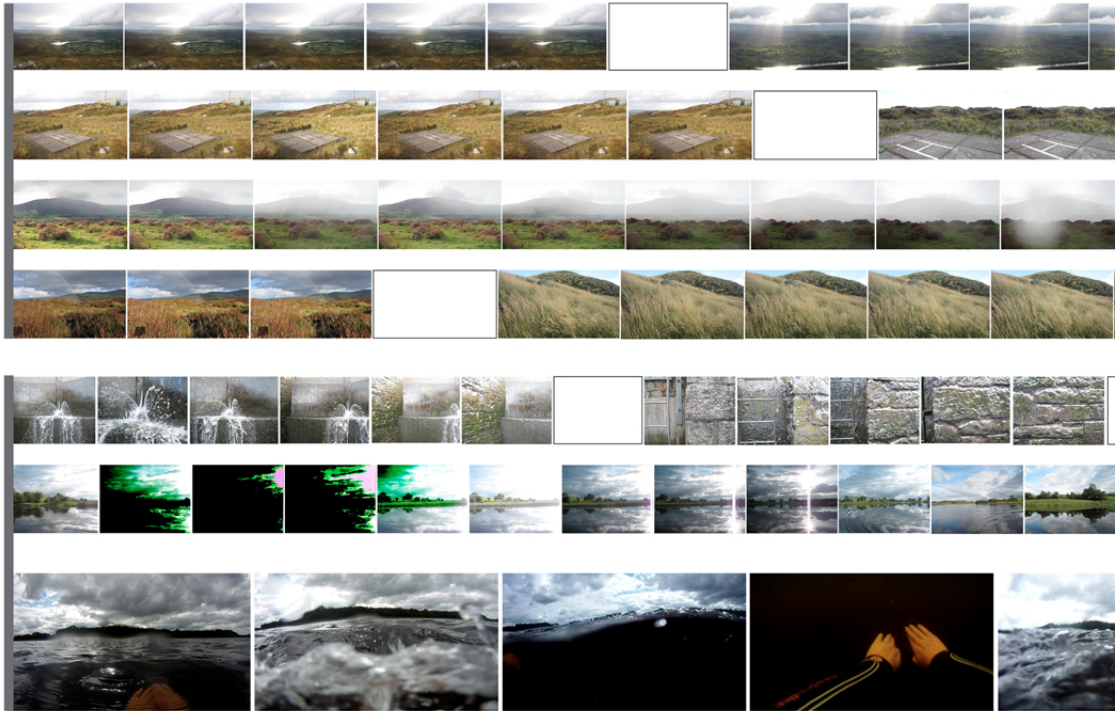
Henri Praeger, "Is Architecture a Forensic Process in the Interactive Age? / Henri Praeger." Unpublished Ph. D. thesis, University College London, forthcoming.

Katherine Elaine Bash, "Spatial Poetries: Heuristics for Experimental Poiesis / Katherine Elaine Bash." Unpublished Ph. D. thesis, University College London, 2011.

R.W. Vance, "Metaphors of National Identity: A Psychoanalytic Perspective / R.W. Vance." Unpublished Ph.D. thesis, University of Sheffield, c. 1998.

Victoria Jane Perry, "Slavery, Sugar and the Sublime. / Victoria Jane Perry." Unpublished Ph.D. thesis, University College London, 2010.

# APPENDIX



## Peace-process infrastructure \_ Constructing landscapes in-between Irelands

Over the course of 30 years the 'Troubles' in Northern Ireland led to the rupturing of physical sites from people's everyday environment. This thesis explores what is happening to these sites in a post 'Good Friday/Belfast Agreement' era and how they are being re-appropriated for civilian purposes and knitted back into their surroundings. This work does not pitch 'landscape-as-picture' against the action words — instrumental, strategic and operational — inherent in 'landscape-as-process'. Instead, I investigate how both the physical and the imagined landscape work together to form what I call 'peace-process infrastructure': landscapes that maintain and support a peace-process.

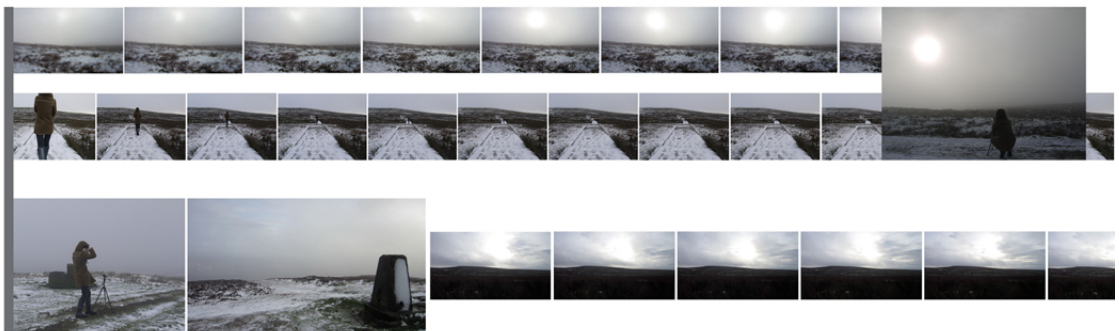
My working theory considers the construction of common ground and the space of encounter as an instrument in peacemaking. I select three sites that illustrate a physical middle-ground where dialogue was an active part in the present landscape's making — Divis Mountain next to Belfast City which was a military zone before becoming a public park, the Shannon-Erne Waterway and the watchtower hills about Slieve Gullion Mountain in South Armagh. Under the 'practice strand' of each site I am using movement as a tactic, also as a celebration, when it comes to exploring the physical encounter. I have specifically selected a series of traverses that were not possible to undertake as a civilian during the conflict. The garnered film footage from these acts works as testimony to a fragile peace-process, which in turn become an archive that spins the text.

The tools that were specific to the sites for overcoming topographical distance in the past — limelight, lock and lens — are deployed once more to make what is considered remote and out of touch, close and tangible.

At its heart, this is a project of documenting particular sites, but it is motivated by the larger desire to contribute to a worldwide discussion about peace-process situations from a spatial perspective. People's interpretations of and their reactions to the constructed encounter in the world around them are a direct consequence to the architectural systems that commandeer our surroundings. This thesis will offer one answer to how, today, physical landscapes are produced and organised, demonstrating the agency of landscapes within the peace-building process, and how landscapes have the potential to deconstruct toxic territorial organisation leading to creative production. 2016 marks the centenary of the 1916 Rising in Ireland. A time when it was understood that revolutions were not just a protest but a creative process — a tool for remaking states and societies — and that in world terms the 'cultural' Irish revolution preceded the political revolution galvanising world and Irish opinion towards independence for Ireland. This work creates a cultural milieu about the peace process that garners strength for its success.



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## **Gathered Traverse Footage and Sound Capture**

Compilation \_ 3 x Traverse  
Footage in Exhibition February 2015  
Sound Capture August 4, 2011 \*

### **Chapter 2: Recasting the Limelight \_ Divis Mountain**

- black back
- portraits
- sun moving
- walking up Divis Dec 10, 2011

### **Chapter 3: Splicing the Natural and the Unnatural \_ Shannon-Erne Waterway**

- waterfall 4:08 \*
- interred 2:38 \*
- sun connect 4:40 \*
- under bridge 2:06
- rain 0:33
- pink wind 1:37
- no wake 1:04
- three boats 12:48
- swim no vessel 3:01 \*

Reach Files (Rough Work):

- Day 1 \_ July 31, 2011 \_ Riversdale to Ballyconnell
- Day 2 \_ August 01, 2011 \_ Ballyconnell to Belturbet
- Day 3 \_ August 02, 2011 \_ Belturbet to Enniskillen
- Day 4 \_ August 03, 2011 \_ Enniskillen to Crom
- Day 5 \_ August 04, 2011 \_ Crom to Ballinamore
- Day 6 \_ August 05, 2011 \_ Ballinamore to Kilclare to Kiltybardan Lough
- Day 7 \_ August 06, 2011 \_ Kiltybardan Lough to Ballinamore

Type of Boat: Cruiser Boat, Penichette Classique 935/935W, length: 9.30m, Beam: 3.10m, Air draught: 2.50m, Draught: 0.65m, Drinking Water: 430 L, Fuel Tank: 250 L, Fuel Consumption: 3.0L/h, minimum headroom: Bows 1.82m, Stern 1.85m, Midships 1.91m, diesel engine 37.5 hp, resemblance to traditional barge, raised cockpit 2/3 to the rear, wide sunroof.

\* Significant captures for the thesis.

### **Chapter 4: Contouring Outlooks \_ Watchtower Hills**

Compilation of summit ascents 18:00 minutes (Romeo One Two 0:00, Golf Four Zero 1:35, Romeo Two One 7:30, Romeo One Three 15:24, Golf Three Zero 16:17)

Summit Files (Rough Work):

- 1509\_12 Camlough Hill
- 2209\_12 Cloghoge, Sugarloaf, Sturgan
- 2809\_12 Jonesborough Hill
- 2909\_12 Tievecrom
- 3009\_12 Creevekeeran
- 3009\_12 Croslieve
- 3009\_12 Crossmaglen
- 3009\_12 Drummuckavall
- 3009\_12 Glasdrumman

## Screenings

- *Up-Grade Presentation*, Bartlett School of Architecture, UCL, October 11, 2011.
- *PhD Research Projects 2014 Conference and Exhibition*, Bartlett School of Architecture, UCL, February 25, 2014.
- *Elemental Exhibition*, Shop-Front Venue, Fumbally Exchange, 5 Dame Lane, Dublin, January 19-30, 2015.
- *Film and Architecture* event organised by doctoral candidates, Bartlett School of Architecture, UCL, February 25, 2015.
- *RA FILM | MAKING | SPACE*, Royal Academy of Arts' Architecture Series, evening showing at the Royal Academy London organised in collaboration with the doctoral programme at the Bartlett School of Architecture, UCL, February 13, 2017.
- Individual Screenings.