TRANSLATING RUINS IN POST-EARTHQUAKE PRACTICE

JULIAN ANTHONY HOLCROFT

MA GALLERY AND MUSEUM STUDIES MONASH UNIVERSITY (2001)

PG DIP FINE ART (PAINTING) VICTORIAN COLLEGE OF THE ARTS (1988)

BFA UNIVERSITY OF CANTERBURY CHRISTCHURCH NZ (1986)

This document is submitted in partial fulfilment of the requirements for the

Degree of Doctor of Philosophy

Department of Fine Arts, Faculty of Art Design & Architecture

Monash University, Melbourne 2017

Contents

List of Figures

Chapter One

Chapter Two

Chapter Four

Chapter Five

Declaration of Originality

This thesis contains no material which has been accepted for the award of any other degree or diploma at any university or equivalent institution and that, to the best of my knowledge and belief, this thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.

JULIAN HOLCROFT

MAY/2017
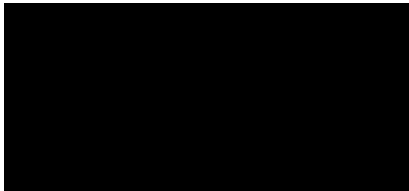
ABSTRACT

Where does the ruin start or end? Is a ruin a self-contained object, a process of evolution or a symptom of collapse? Does natural force or human intervention change how we respond to the ruin? In 'Translating Ruins in Post-Earthquake Practice' these questions coalesce around a single visual image—Gustave Doré's 1872 engraving *The New Zealander* which depicts the figure of an artist traveller sketching the future ruins of the City of London sometime in the distant future. The experience of the post-earthquake environment of the City of Christchurch and Walter Benjamin's repurposing of eyewitness accounts of the 1755 Lisbon earthquake from *Enlightenment for Children* (1933), establishes my study and transcription of ruins through memory as a 'post-earthquake' practice. I argue that this is a practice that can unlock a political, economic and creative interpretation of ruins. This is a position grounded in my studio practice and explored in a series of photo-media epoxy resin and plastic relief collages that reside between painting, sculpture and architecture. The repurposing of materials and art objects as a form of creative substitution informs the studio research through projects that embrace *bricolage*, fragmentation and ceramic restoration techniques.

The relationship of the mid-twentieth century sculptural, photographic and site-specific work of the artist Robert Smithson to a medieval and renaissance conception of ruins and the *Hypnerotomachia Poliphili* (1499), an early typology of ruins, also provides a new context for a contemporary reassessment of the modern ruin and the place of the 'fragment' in contemporary art practice.

Acknowledgements

Introduction

Foundational Geologies: Christchurch/Lisbon

This exegesis begins with a personal response to the aftermath of the Christchurch Earthquake, as it is the post-earthquake environment of the city of Christchurch that underpins my research. I then examine other historical natural catastrophes, such as the Lisbon earthquake of 1755, following this thread into the twentieth century and the writings of Walter Benjamin.

In chapter one, I draw on Benjamin's texts, *Berlin Childhood around 1900* and *The Arcades Project.* I explore in detail a series of radio broadcasts Benjamin undertook for Radio Berlin and Radio Frankfurt's youth hour called *Enlightenment for Children*. This last work is a primary text for Benjamin's ideas about the activation of childhood consciousness as a form of political awakening. In particular I examine his use of personal accounts of catastrophe—especially volcanic activity and earthquakes—as a springboard for the development of his philosophical ideas. Chapter one continues with a short section on the Lisbon Earthquake and its effect on Enlightenment philosophy and the philosopher Immanuel Kant. Kant's relationship to the Lisbon earthquake underpins my subsequent examination of Benjamin's discussion of the catastrophe and his concept of fraud as a process of making, marking, inscribing and printing a reproduction. The process of translation identified in Benjamin's broadcasts extends to concepts of repurposing, *bricolage* and Spolia (Latin, 'spoils'), processes I have applied in my own post-earthquake practice. I consider Benjamin's language of deconstruction, translation and substitution as a process of breakage (fragmentation), restoration and realignment (also an important component of my practice), and I examine other examples of this practice by artists in post-earthquake Christchurch.

Through the insertion of eyewitness accounts in chapter one, I aim to contextualise a position on personal responses to catastrophe. For example, in the ruins of post-

World War II Berlin, citizens would send each other postcards of buildings that no longer existed. This impulse is close to Benjamin's idea of inoculation. It is a response to ruins that disavows the image of the ruin. In fact, the sending of postcard reproductions of lost buildings suggests a mediated response to the effect and an exchange or reproduction of images that is a form of remembrance, containment and ownership. This has led me to make a strong connection, not just between memory and ruins, but between childhood memory and the idea of remembrance itself as a compilation of ruins.

This methodology is used to explore a pictorial and literary translation of the ruin, starting in chapter two, with a reading of Gustave Doré's *The New Zealander* (1872). The figure of the antipodean traveller is embodied in the image of the artist sketching the city of London as if it were in a future state of ruins. This provides a key exegetical reference point from which to situate the experience of a fragmented and displaced architecture in post-earthquake Christchurch and to explore the motif of the fallen city from the perspective of the expatriate observer.

In chapter three, 'Between Nature and Architecture', I develop the concept of the translation of the ruin as a process of literary substitution in a key Renaissance text on ruins, *Hypnerotomachia Poliphili* (1499). I approach this from the position of theorist Georg Simmel who has coined the term 'metaphysical-aesthetic' to describe the struggle between nature and human design (an upward-downward motion similar to the forces created by the collisions of tectonic plates), which he argues is integral to the creation of a ruin. I also make use of Svetlana Boym's interpretation of Simmel's concept of 'perspectivism'—the intersection of art and nature as a form of collaborative practice. Through theorist Dalibor Vesely, I return to the *Hypnerotomachia Poliphili* to explore architectural fragmentation. I examine the paper architecture, engravings, maps and site plans of Italian printmaker Giovanni Battista Piranesi and his recreations of Roman architecture, *Pianta di Roma* (Plan of Rome, 1756) *Vasi, candelabri, cippi, sarcophagi* (typological pattern books from 1778), and the suite of engravings *Ichnographia Campo Marzio* in chapter four. This provides a context for the study of the urban architectural ruin as a fragment of place and time in the work of the twentieth-century American installation artist Robert

Smithson. Architectural fragmentation is explored in Smithson's sculptural projects, his concept of site and non-site and his chalk-displacement site-specific land art projects. In chapter five I consider examples of contemporary industrial ruinscapes and *Ruinenlust* in contemporary art practice. I explore how the ruin can inspire the reclamation of alternative histories and consider the application of these case studies to my own work, exhibitions and projects over the duration of this PhD.

Figure 0. Family Photograph. *Image of the Artist Studying Ruins Aged 13*, 1975, kodachrome View Hill Reserve, Oxford, North Canterbury, (Christchurch).

Chapter One

Catastrophe: Childhood, Memory and Ruins

From: ——

Subject: 7.4 Richter scale earthquake

Date: 4 September 2010 at 10:23:00 am AEST

To: Julian.holcroft@three.com.au

Hi Julian

I walked through Mona vale this morning and there were cracks in the concrete. In one part, the concrete had lifted into an arch like a small bridge. Other buildings in Colombo Street lost brick frontages which just lay in a piled up heap on the ground. People were everywhere taking photos on their cell phones. As I walked through Cashel Street Mall I saw mannequins just lying on the shop floors.[1]

Between 2010 and 2011, there were two major earthquake events in my hometown of Christchurch in New Zealand. On 4 September 2010, the city of Christchurch was badly damaged by a 7.1 magnitude earthquake. On 22 February 2011, an aftershock inflicted heavier and more sustained damage to many buildings, as it ruptured close to the centre of the city and the surrounding suburbs, resulting in fatalities. As a Melbourne-based expatriate New Zealander, my studio practice has been informed by exploring a conceptual position on earthquakes as a context for personal, social and perceptual (aesthetic) responses to a catastrophic event and its aftermath.

The Christchurch earthquake can perhaps be described as a natural and psychosocial realignment—a multilayered and complex system of political, social and environmental fractures and fault lines. Such fault lines expose fractures that have lain dormant for the last century which, if not for the earthquake, would have perhaps remained undetected. A history of unsuitable land reclamation and development, as well as the ebb and flow of capital expenditure and loss of housing,

---

[1] Kirsten Holcroft, edited email message with the author, September 4, 2010.

constitute the sediment of social inequality and long-forgotten colonial division that rises to the surface along with the ubiquitous liquefaction (the geological phenomenon of liquid mud, which can rise to the surface following severe shaking after an earthquake event).

The eyewitness accounts (placed throughout the chapters) function as epigraphs, utilising the primary immediacy of personal accounts to contextualise a philosophical position of the effects of the ruins of buildings and landmarks that still exist in and around the city of Christchurch. This exegesis examines historical and contemporary responses to both natural disaster and those resulting from human actions, as a way of explaining, elaborating and contextualizing my own responses to the 2010-2011 earthquakes in my hometown of Christchurch, New Zealand. The concept of collective amnesia is also central to the idea of memory and ruins as a remainder and reminder of a lost future.

German philosopher Rudiger Safranski has noted political theorist Hannah Arendt's personal observations of the effect that the ruins of buildings and landmarks have on the collective psyche of the inhabitants of the post-World War II city of Berlin. In a report from Germany titled 'The Aftermath of Nazi Rule' published for *Commentary 10* in 1951, Arendt describes how German citizens still living among the ruins would send each other postcard reproductions of lost buildings. As Safranski relates:

> When she returned to Germany in 1950, Hannah Arendt witnessed a peculiar behavior amongst the German citizens, coping with their shattered cities a half decade after the war's end. Picking their way through these urban areas where ruins and inhabited buildings coexisted together with a great number of constructions that were an odd combination of both, the inhabitants, Arendt noticed, had taken to sending one another postcards of 'churches and market squares, public buildings and bridges that no longer existed' as though the cards and their images of an intact city could rectify or supplant the reality of the landscape that they had to occupy.[2]

---

[2] Max Pensky, "Three Kinds of Ruin: Heidegger, Benjamin, Sebald" in *Poligrafi 70,* (Cambridge MA: Harvard University Press, 1999), accessed November 17, 2016, https://www.binghamton.edu/philosophy/people/docs/pensky-kinds-of-ruin.pdf

For Arendt, this process of psychological reconstruction of a lost pre-war architecture was evidence of a depersonalisation of ruins—a form of amnesia. Arendt perceived this as a return to the past and as a tactic of avoidance by ordinary Germans unwilling to take personal responsibility for the war that had devastated their communities.[3]

Sigmund Freud has used the analogy of such psychological realignments in his description of memory as a reconstruction of ruins in his book *Civilization and Its Discontents* (1929–30).[4] Freud imagines a visitor in the present-day city of Rome and its ruins. Not being able to decipher the fragmentary remains on view and using historical and topographical knowledge, the visitor conjures up the past metropolis as a mental entity devoid of human activity. Co-existing simultaneously in time, all historical epochs reappear as overlapping layers, creating a complex three-dimensional blueprint which contains every architectural detail, modification and adaptation from new building to ruin.[5]

Freud's device excuses the metropolis of Rome of extraneous human activity (just as Arendt's Berliners did by sending each other miniature versions of buildings as postcards). The Christchurch earthquake events and their aftermaths can be traced through public media, such as Facebook, Twitter, iPhone images, news reports and, subsequently, scholarly or scientific analyses and texts. This immediate eyewitness response embodies a scaled down narrative, physicality and texture that reinserts the personal back into a mediated report of events. Through the primary eyewitness account of the minutiae of disruption to life, everyday events and routines, an initial response to fragmentation, rupture and shock can be delineated, suggesting new temporal, material and philosophical approaches to thinking and making.

---

[3] Hannah Arendt, "The Aftermath of Nazi Rule: Report from Germany" in *Commentary 10*, 195 accessed17

[4] Sigmund Freud, *Civilization and Its Discontents*, (Martino Publishing, 2010) originally published 1929–30,5.

[5] 'In *Civilization and Its Discontents*, Freud describes an emotional state of interconnectedness he calls Oceanic feeling.' Oceanic feeling is a psychological term originally proposed in conversation to Freud by Romain Rolland, who derived the concept from aspects of Eastern Mysticism. For Freud, theoceanicfeeling is part of the process of separation from the internal (which he defines as limitless expansion) to the external world (contraction): 'One quantitative part of an attitude or an impulse has survived unchanged while another has undergone further development.' Ibid.,2342

Walter Benjamin and the Ruin of Memory

In establishing the connection between memory and ruin, philosopher and cultural critic Walter Benjamin's highly sensory account of his lost childhood cityscape *Berlin Childhood around 1900*, written between 1932 and 1938, locates memory as a form of 'lost future'. Christian De Cock describes Benjamin's sense of a lost future and the impending Holocaust:

> In *Berlin Childhood around 1900* he somehow tried to find a way backwards into a future, which, although it had been abandoned by then and its idea had been perverted, still held more promise than the images of the future his present had to offer. Writing in the 1930s, Benjamin was painfully aware of the coming catastrophe and of what precisely had been lost already, both personally and collectively. He therefore wanted to present history in such a way that it continuously engaged 'a constellation of dangers' and led the past to 'bring the present into a critical state' so as to allow the promise of a different kind of future. The moment of awakening from the horrors of history begins when 'we begin to recognize the monuments of the bourgeoisie as ruins even before they have crumbled.' Benjamin thus brought to the fore a politicized reading of ruins, treating them as both symptom and substance of (human) history's destructive force (Stoler, 2013). This is a notion of ruin not as the romantic vestige of the corrosive effects of time, but as both remainder and reminder.[6]

For Benjamin, childhood memory is related to ruins as a collection of fragments, a work in progress, a palimpsest, with Benjamin peeling back the layers of subsequent history to expose foundational traces of his early life, the residue of times past.[7] The history of a city is also conjured through the senses and memory of everyday objects. Benjamin uses the term 'inoculation' to suggest a childhood memory as a tactic of avoidance against the disease or the pain of nostalgia, as a way of reclaiming the past in an uncertain future. Inoculation is a form of protection for the state of exile in

---

[6] Christian De Cock and Damian O'Doherty, "Ruin and Organization Studies", (Sage Publications: University of Essex, 2016), 13, accessed November 17 2016 , http://repository.essex.ac.uk/15477/1/Ruin%20and%20OS%200Final%20VeniceEdit-1.pdf

[7] Simon Sleight, "Walter Benjamin, Berlin Childhood around 1900", Trans. Howard Eiland, *Eras Edition 8,* (Cambridge MA: Harvard University Press, 2006, accessed September 8, 2016, http://www.arts.monash.edu.au/eras .

which Benjamin found himself in pre-World War II Germany—a process which Howard Eiland has described as 'the city imprinting itself on the mind of the child'[8]. Eiland suggests that it is these physical forms (ruins of memory), constituting a time, a place, a whole set of relationships between people that are gone and that can never be retrieved, with which Benjamin inoculates himself as a vaccine against the homesickness of exile.[9]

As Benjamin himself puts it in his introduction to *Berlin Childhood around 1900*:

> In 1932, when I was abroad, it began to be clear to me that I would soon have to bid a long, perhaps lasting farewell to the city of my birth. Several times in my inner life, I had already experienced the process of inoculation as something salutary. In this situation, too, I resolved to follow suit, and I deliberately called to mind those images, which, in exile, are most apt to waken homesickness: images of childhood. My assumption was that the feeling of longing would no more gain mastery over my spirit than a vaccine does over a healthy body. I sought to limit its effect through insight into the irretrievability—not the contingent biographical but the necessary social irretrievability—of the past.[10]

Benjamin's idea of inoculation underpins my response to the Christchurch earthquake events as an expatriate. It is an inoculation against the irretrievability of reconstructing the landscape of childhood memory post-earthquake leading to an aesthetic appreciation of the new ruins of Christchurch. These memories remain experientially and conceptually distanced from the immediate catastrophe at the epicentre of the earthquakes and their consequences. Nevertheless they still inform the aftermath of those events and constitute a different kind of inoculation—a focus on personal responses by artists to the recent ruins of the past, including my research and experience as an expatriate artist, observer, traveller and visitor.

The Arcades Project

Benjamin's literary oeuvre is itself a partial ruin—a condition derived from reminiscence and the collation over time of fragmented writing as an expatriate

---

[8] Ibid.

[9] Howard Eiland, "A stroll through Walter Benjamin's Berlin – Part 1 (Introduction)", Harvard University Press Blog, comment posted August 4, 2006, accessed December 5, 2016, http://harvardpress.typepad.com/hup_publicity/2006/08/a_stroll_throug.html.

[10] Ibid.

observer and traveller. In his unfinished life's work, a collection of writings titled *The Arcades Project* (which remained unpublished until the 1980s), Benjamin quotes from a tourist brochure in describing the Paris Arcades of the nineteenth century as:

> Glass roofed, marble paneled corridors extending through whole blocks of buildings. Lining both sides of the arcade, which gets its light from above, are the most elegant shops, so that the *passage* is a city, a world in miniature.[11]

A 'world in miniature' encapsulates the reactivation of Benjamin's childhood memory of the lost topography of nineteenth-century Paris, with its focus on communal architectural spaces—the portals, entrances, archways, shop fronts—and commodities of the shopping arcade as a crucible of modernity.[12]

To establish the concept of primary activation of childhood consciousness as a form of political awakening, Benjamin delivered a series of radio broadcasts (a new mass medium at the time) between 1927 and early 1933 for Radio Berlin and Radio Frankfurt's youth hour. In the introduction to his first program, Benjamin describes himself as a pharmacist of time, comparing the weighting of powders and substances to the condensed temporal nature of the radio medium: 'my weights are the minutes and very carefully I must weigh them, how much of this and how much of that, so the mixture is just right.'[13] Benjamin's transmissions use the segmented broadcast time of the radio medium as a way of condensing his philosophy into pocket-sized translations of his critical writing—a conceptual kindergarten (a children's garden) for the cultivation of social or philosophical ideas.

In 'Aufklärung für Kinder' ('Enlightenment for Children', the title of the publication of the radio scripts in 1985), Benjamin uses eyewitness accounts of catastrophic events, such as the Lisbon Earthquake of 1755, as an empirical form of mutable translation, drawing on a first-person perspective of catastrophe as a way of unlocking a political and economic interpretation of disaster that is grounded in everyday reality, customs, practice and objects.

---

[11] Walter Benjamin, *The Arcades Project,* Trans. Howard Elland and Kevin McLaughlin. Expose of 1935 (Cambridge , MA: Harvard University Press, 2002), 4.
[12] Ibid.
[13] Corey McCorkle, Clocktower Live Stream transcriptions of *Radio Benjamin, Lisbon Earthquake, 1929-32,* accessed November 27, 2016, http://clocktower.org/drupal/play/13510/show/walter-benjamin-the-lisbon-earthquake

In an episode on the Lisbon earthquake titled *Enlightenment for Children,* for example, Benjamin reconfigures the philosophical discourse around the Lisbon earthquake away from the theological issues of providence that were central to Enlightenment philosophy by going back to primary eyewitness testimonies taken from leaflets, which were distributed throughout Europe shortly after the calamitous event.[14]

Historical and contemporary responses to both natural disaster and those resulting from human actions are an important way of explaining, elaborating and contextualising my own responses to the 2010-2011 earthquakes in my hometown of Christchurch, New Zealand. These examples underpin an attempt to make sense of efforts to retrieve and recalibrate memories which are as much a factor in earthquake recovery as the rehabilitation of physical aspects of the city. Photographic records and eyewitness accounts (my own and others) become essential tools for recalling lost structures, histories and personal experiences. While this research project responds very directly to the mediated immediacy of contemporary experience in the Christchurch earthquakes, creative responses by a variety of people (myself included) also provide a kind of prophylactic containment of catastrophe. Examples of catastrophe such as the Lisbon earthquake of 1755 can provide a useful historical template from which to contextualise such experiences.

> *From: ——*
> *Subject: continued...*
> *Date: 4 September 2010 at 1:39:35 pm AEST*
> *To: Julian.holcroft@three.com.au*
>
> *Hi Julian*
>
> *There have been more tremors which have basically been going on intermittently all day. When I read on the internet other people's accounts of T.Vs flying round the room and mirrors swinging I think how did I get off so lightly. I just kept saying over and over again as I stood beneath the door frame, 'please god, please god no,' Not a chip or crack anywhere for me. Most people seem to have had something broken.[15]*

---

[14] Andrew Robinson. 'An A to Z of Theory | Walter Benjamin: Messianism and Revolution – Theses on History'. *Ceasefire Magazine,* accessed November 17, 2016, https://ceasefiremagazine.co.uk/walter-benjamin-messianism-revolution-theses-history/. 97.

[15] Kirsten Holcroft, edited email message to the author, September 4, 2010.

On 1 November 1755, Lisbon was destroyed by the largest earthquake to be experienced and recorded on the European continent. Eyewitness accounts of the Lisbon earthquake were instrumental at the time in formulating enlightenment responses to the catastrophe and the way the earthquake was subsequently interpreted. The earthquake therefore prefigured political and institutional shifts and fissures in European thought at a time when the very nature of modernity was being contested and debated, which contributed to the cultural signifiers of progression and modernity assigned to the earthquake by later cultural commentators, and which still resonate today.[16]

For example, French Enlightenment writer, historian, and philosopher Voltaire's 'Poème sur le désastre de Lisbonne' ('Poem on the Lisbon Disaster', 1756) was published almost immediately after the event.[17] The poem synthesises biblical and classical motifs with eyewitness reports to challenge the concept of philosophical optimism—Alexander Pope's 'what is, is right' is portrayed as an empty, speculative philosophy. Pope's idea pertains to a philosophical perspective on how to live with God and nature rather than seeking an explanation for natural calamities—'earthquakes swallow, ... tempests sweep.'[18] Voltaire's poem forms a template for his picaresque novel *Candide* (1759) and the misadventures of its protagonist who visits the city of Lisbon and experiences the earthquake and its aftermath. *Candide* satirizes the theodicy of Gottfried Wilhelm Leibniz's position that all is for the best because God is a benevolent deity overseeing 'The best of all possible worlds.' Closely following the publication of 'Poème sur le désastre de Lisbonne', the philosopher Jean Jacques Rousseau noted the profound effects of the Lisbon earthquake and the effects of the natural phenomenon on societal structures. Rousseau came to the conclusion that the closely segmented and structured conditions of urban and city life had contributed to the disaster, leading to his treatise on the natural state of individual independence and freedom, which

---

[16] Robinson, 97.

[17] Voltaire, 'Poème sur le désastre de Lisbonne', in *Oeuvres complètes de Voltaire*, ed. Moland, Paris, 1877-1885, (First published in 1756), 465-480.

[18] Russell R. Dynes. *Sesmic Waves In Intellectual currents: The uses of the Lisbon earthquake in 18th century thought.* Preliminary paper #272, (University of Delware Disaster Research Center. 1998), accessed December 1 2016,
http://udspace.udel.edu/bitstream/handle/19716/661/PP272.pdf?sequence=1&isAllowed=y 8 – 9.

consisted of his *Discourse on Inequality* (1755) and *The Social Contract* (1762), a direct result of accounts of human arrangements and behaviours in reaction to the earthquake and the way the social structures of the town of Lisbon were reconfigured in the aftermath.[19] These accounts from 1755 onwards would be immediately understood by the citizens of Christchurch. As Richard Hamblyn relates in *Notes From Underground: Lisbon After the Earthquake*:

> In September 1760, for example, the Italian writer Guiseppe Baretti, on his way home to Genoa after ten years in London, spent a week in Lisbon ('a city not to be rebuilt in haste', as he described it), at the end of which he sadly concluded that 'if half the people that have escaped the earthquake, were to be employed in nothing else but in the removal of that immense rubbish, it is not very clear that they would be able to remove it in ten years'.[20]

And in another personal account by Robert Southey written during a short residence in Spain and Portugal:

> I arrived at Lisbon just in time to hear the house crack over my head in an earthquake. This is the seventh shock that has been felt since the first of November. They had a smart shock on the 17th of this month, but the Connoisseurs in earthquakes say, that this last, though of shorter duration, was the most dangerous, for this was the perpendicular shake, whereas the other was the undulatory motion.[21]

Benjamin draws on the same narratives (as well as additional source material) from eyewitness accounts of the effects of shaking and aftershocks throughout his episodic radio program to align historical readings of earthquakes, floods and volcanic eruptions with new political and economic interpretations of contemporaneous natural and man-made disasters.

For example, an episode on the shaking experienced during the Lisbon earthquake

[19] Russell R Dynes, "The Dialogue between Voltaire and Rousseau on the Lisbon Earthquake: The Emergence of a Social Science View", *International Journal of Mass Emergencies and Disasters 18*, 1 (2000), accessed December 1 2016, http://www.ijmed.org/articles/166/download/.

[20] Richard Hamblyn, 'Notes From Underground: Lisbon After the Earthquake' in *Romanticism 14*, issue 2, March 2009, accessed December 1 2016, http://www.euppublishing.com/doi/pdfplus/10.3366/E1354991X08000226.

[21] Ibid.

segues into a discussion of the shifting flows of water through the tributaries of the Mississippi River, the rupture of the man-made levees built to constrain them and eyewitness accounts of the catastrophic flood of 1927. This leads to a further discussion of the subject of political containment and release. The deliberate breaching of the Mississippi levees to save the city of New Orleans (itself a beneficiary of 'flows' of capital from the very cotton fields that were inundated as a result of human intervention), for example, translates into a lesson about the inbuilt circularity of economic capital and the failure of capitalist (bourgeois) systems of regulation and control.[22]

In another episode of *Enlightenment for Children*, Benjamin introduces the subject of fraudulence through a discussion of American Prohibition and the futile attempts to stem the practice of bootlegging, which in contemporary parlance is also a term attached to the illicit and sometimes inferior recording and sale of music (a bootleg), representing a 'watering down' of a product which nonetheless becomes collectable and expensive due to its rarity (through a process of reverse transcription). The illegal flow of alcohol is analogous to water, mud or (in a combination of the two) liquefaction, which percolates through the gaps and fissures of containment as a result of political compromise and hidden corruption. Benjamin goes further, aligning the concealed byways and routes of the alcohol traffickers and the interconnected earthworks of man-made levees to Sigmund Freud's structural model of the psyche. The amalgam of internal psychic communications defined through the ego, superego and id becomes a psychoanalytic analogy for the shifting network of wetlands, swamps, lagoons and channels left by the Mississippi River as it deviates north and south from its historical watercourse.[23]

The impenetrable language of the unconscious is depicted as a descent into watery depths akin to drowning in a flood or sinking into a drunken stupor due to the over consumption of liquor.[24]

---

[22] JeffreyMehlman, *Walter Benjamin for Children: An Essay on His Radio Years* (Chicago: The University of Chicago Press, 1993), 35.

[23]Ibid.

[24] The Waimakariri (the main river in north Canterbury) running southeast from the Southern Alps is located approximately eight miles north of Christchurch. Geological evidence indicates that the river mouth has been very mobile, at times flowing through the current location of Christchurch and it is projected after the overdue Alpine fault ruptures in an earthquake event to revert back to this water course which will inundate the newly rebuilt post-earthquake city of Christchurch.

In another episode—on forgery—Benjamin introduces his subject through a discussion of an earthquake that preceded the eruption of Mount Vesuvius and the inundation of the ancient Roman town of Pompeii in AD 79. Benjamin recounts eyewitness testimony of the hot and semi-fluid flow of magma (a by-product of volcanic activity) which flows down the mountain (like water or alcohol) to engulf the town and its inhabitants. The magma causes the victims to be contained (entombed) and encased (cast) in lava leaving an imprint of the bodies in the basalt which Benjamin translates into a lesson on forgery as process of transcription through marking, inscribing and imprinting a facsimile.[25]

Theoretical Aftershocks

In contrast to earlier and later disasters, the cultural aftershocks of the Lisbon earthquake of 1755 continued to affect the trajectory of European science, social life, religion and philosophy until at least the end of the eighteenth century. Immanuel Kant, for example, published several scientific theories on volcanoes and earthquakes, which attempt to explain the causes of the Lisbon event.

These natural- philosophical essays were precursors to his main philosophical works,

---

[25] Mehlman, 25.

Other parallels can be drawn between earthquake, catastrophe and fraud. D. B. Cooper (a media pseudonym for an unidentified man who hijacked a Boeing 727 aircraft inflight between Portland, Oregon, and Seattle, Washington, in 1971 is one example. Cooper extorted $200,000 in ransom and later parachuted to an uncertain fate with the bulk of the marked bills unrecovered. The site considered most likely to contain the physical clues to solve the mystery was obliterated by the 1980 eruption of Mount St Helens which was preceded by a number of small earthquakes. In 1980 three packets of the stolen bills were discovered buried on a river bank at Tena Bar. This was twenty miles from the original drop site. However the physical evidence that the money had somehow washed downstream was incompatible with the geological and other evidence suggesting the placement did not date from the time of the crime. Packets of real money were deposited in the tributaries of the Washougal river

particularly *Observations on the Feeling of the Beautiful and Sublime* (1764), where he elevates the earthquake as an important natural force in his theory of aesthetics. The concept of the sublime was already part of a history of aesthetics from its early beginnings in the Greek critic Dionysius Longinus's *Peri Hupsos* or *On Sublimity*. Written in the first century AD Longinus defines irresistible strength in language as a sublime experience, a trait described in terms of geological force, eruption and earthquake:

> In Longinus' words, the successful incorporation of the sublime in language, thought, and literature endues works 'with a strength irresistible' that 'strikes home, and triumphs over every hearer,' transporting the audience members from their individual feelings into collective awe of the literary work. The sublime, then, is the masterfully crafted *force* of language so powerful that it overcomes rationality, causing the audience to submit to incomprehensible feelings, and leaving them overwhelmed and in awe of the experience that transported them into a realm of sentiment beyond description. It does not lay waiting in an object ready to leap out at those who happen upon it, or is feeling that can be recognized in nature at all, but rather is an overcoming of conventional thought that is created and brought out through powerful language.[26]

---

to ascertain the likely flow and movement of the original bills which eventually discounted a wash down theory. In the Vesuvius Prophecy written by Greg Cox (2008) the narrative of the book revolves around a character named Diana trying to resolve a vision she has had where her mother confronts a man named D.B. Cooper on Mt. Rainer, Washington. The man is causing the volcano to erupt with catastrophic results.

[26] Brendan Rhodes, "Longinus, Burke and Kant: Origins of the Sublime," Aesthetics, Image, Artwork and Truth, Blog Site, comment posted on November 28, 2009, accessed December 18, 2016, http://aestheticsrhodesfall09.blogspot.com.au/2009/11/longinus-burke-and-kant-origins- of.html; Ibid. Stretching and surpassing rationality through thoughts made grand in writing, thoughts that pull the audience out of their common ideas and into a larger arena, forcing the audience to think and perceive in a mode beyond normality.

The Irish political theorist and philosopher Edmund Burke whose treatise on aesthetics, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, was published in 1757, also associates sublime experience with incomprehension (as in Longinus). However, Burke links the sublime to objects that induce feelings of awe and even terror, and which are suggestive not only of the incomprehensible and the unknown but also of the presence of the divine. In *The Sublime*: *The New Critical Idiom* (2006) Phillip Shaw argues that while the threat of violation is one of Burke's recurring themes, sublime experience requires the safety of distance:

> The threat of violence is mitigated by distance: an erupting volcano may induce terror in the mind of one about to be engulfed by lava, but to the distant spectator the sight could be experienced as a form of delight. In this secularized version of Burnets's apocalypse, the viewer may exercise a facility for aesthetic contemplation; the volcano is judged not to be a threat to life and is perceived instead as an example of the awesome destructive power of nature. Through repeated exercise the meeting with the sublime strengthens our powers of conception; we become, as it were equal to the powers we survey.[27]

Kant reformulated a number of philosophical theorems on human nature, morality, and freedom in response to the Lisbon earthquake. These early papers form the basis of a positivist reading of an earthquake event which locates nature, ruins, as well as theological and perceptual responses in relation to natural human catastrophe, and the fragment (ruin) as part of a complex theory of aesthetics and the sublime. For example, Kant's three critiques, *Critique of Pure Reason, Critique of Practical Reason,* and *Critique of Judgment* (1781–1790) describe three different stages or types of the sublime, mirroring the scientific measurement of earthquakes on the Richter scale, a mathematical device that represents a doubling in magnitude between

---

[27] Phillip Shaw, *The Sublime. The New Critical Idiom* (London: Routledge, 2006), 6. The author describes Longinus's depiction of the sublime as 'ravishing, or even raping the audience.

numerical units.[28] Kant's theory was derived from his understanding of earthquakes as a product of volcanic pressures formed in underground caves filled with molten liquid, and of the destructive force of an earthquake as a necessary part of a cycle of creation. Our contemporary understanding of earthquakes is, in contrast, based on the concept of plate tectonics in which the turbulence of an inner core is expressed through a layered crust of plate collisions and surface tensions redistributed as new equilibriums. As Jeffrey Mehlman argues, 'Kant's philosophy of will remains too wedded to metaphors of volcanic expression to encompass Benjamin's discussion of surface tension'.[29] Benjamin is less interested in Enlightenment debates about morality, right and wrong, the existence of God and the sublime than in an interconnected relationship between volcanoes, earthquakes and their transcription onto contemporary life. As a translation of energy from one plate to another, it is the kaleidoscopic (as in a children's toy), fragmented interplay of plate tectonics that interests Benjamin rather than the mechanics of volcanic activity which underpins Kant's philosophy of the sublime.[30]

For Benjamin, surface tension is transcribed through a language of deconstruction, translation and substitution. For example, Benjamin describes impressions of bodies left in Pompeii as imprinted into the hot magma not unlike the striking, marking or stamping of an inscription or image into the hot wax of a seal. In stamp-collecting another topic in *Enlightenment for Children*, the addition of a postmark to a postage stamp functions as a stamp or seal of authenticity (in identifying or obscuring a fake) and as a mark of cancellation. The process of postmarking as a form of cancellation also partially obliterates the stamp, such as in a catastrophe. Benjamin thus describes the postmark as imprinting the face with weals *and* cleaving or striking a continent (which the stamp represents) as in an earthquake.[31] In this way catastrophe—natural or man-made, flood or earthquake—becomes translatable (imprinted, transcribed, stamped or marked) onto the surface of everyday objects, customs and practice.

---

[28] Amador Filomena, *The causes of the 1755 Lisbon Earthquake on Kant*, (Doctoral Dissertation Abstract) retrieved from University of Alberta, Lisbon. 2004, accessed 22 April 2015, https://documat.unirioja.es/descarga/articulo/1090088.pdf .

[29] Mehlman, 29-30.

[30] Ibid.

[31] Robinson.

As a translation of philosophical thought for children, the radio episodes of *Enlightenment for Children* can be considered prototypical of Benjamin's later iconic text *The Work of Art in the Age of Mechanical Reproduction* (1935). In this work the primarily concern is the decay of the 'aura' of an art object (its original presence in time and space) through its mechanical reproduction (as in a photograph), which is closely aligned with a loss in translation. Such translation, however, takes the form of creative substitution in *Enlightenment for Children* suggesting a process of making (an artwork, radio program or reproduction) which, like the movement of the tectonic plates of the Lisbon Earthquake or the shifting east to west boundaries of the Mississippi River tributaries, can be equated to a network of political, economic and creative deviations. This is a deconstructive moving, shaking or shifting from established channels which Benjamin likens—in his essay, *The Task of the Translator* (1923)—to a process of breakage (fragmentation), restoration and realignment:

> Fragments of a vessel which are to be glued together and must match one another in the smallest details, although they need not be like one another. In the same way a translation, instead of resembling the meaning of the original, must lovingly and in detail incorporate the original's mode of signification, thus making both the original and the translation recognizable as fragments of a greater language, just as fragments are part of a vessel. [Benjamin here invokes the Kabbalistic doctrine of time—tsum, the breaking of the vessels and the gathering up of the 'sparks of light,' which will usher in Messianic time, one of Benjamin's life long concerns].[32]

While going into more detail on Benjamin's idea of messianic time would represent a detour, the concept is also one of substitution. Benjamin argued that pre-capitalist societies experienced time differently—as natural cycles rather than as interchangeable instants. Benjamin suggests that time would formerly be 'filled' by

---

[32] Walter Benjamin, "The Task of the Translator" in *The Translation Studies Reader*, ed. Lawrence Venuti (London: Routledge, 2000), 3. http://www.totuusradio.fi/wordpress/wp-content/uploads/2010/09/Benjamin-The-Task-of-the-Translator.pdf , accessed January 2, 2017.

festivals and memorial days, creating connections between moments through time.[33]

In this way, Benjamin sees messianic time as filling the place left empty by capitalism. Capitalism sucks memory out of everyday life.[34] This process is marked by a process of redemption (filling and restoration), of broken time (memory as ruin), and as a practice of repurposing. As Andrew Robinson writes:

> Objects, ruins, ideas and language become rearticulable, or can be 'redeemed' (something Benjamin also relates to allegories, collecting, and non-standard uses). An old factory is 'redeemed' as a squat, a commodity is 'redeemed' as meaningful to a collector, a word is 'redeemed' by being used allegorically... The idea of 'redemption' in Benjamin's work stems from his theory of messianism. Objects are redeemed by being used in alternative ways, distinct from their usual connections, and especially their exchange-values and their sign-values (e.g. as fashionable). This might be termed a *bricolage* or deconstruction of objects. Many examples can be found in the practices of squatters and other activists, in terms of the DIY reconstruction of everyday objects for new purposes—old stereos rescued from the roadside and reconfigured, scrap materials used in artworks and so on. One might think of this in terms of a 'just in case' rather than 'just in time' approach to objects, resonant with local knowledge and resilience rather than commodity systems.[35]

Ancient historical parallels to Walter Benjamin's concept of *bricolage,* desconstruction and redemption can also be made to the practice of Spolia. Spolia is a process where remnants of ancient buildings and ornamental materials are retained and re-combined into new buildings as a hybrid form of social, historical and architectural pastiche.

---

[33] Andrew Robinson, "An A to Z of Theory, Walter Benjamin: Messianism and Revolution – Theses on History," *Ceasefire Magazine*, posted Friday November 15, 2013, accessed December 10 2016, https://ceasefiremagazine.co.uk/walter-benjamin-messianism-revolution-theses-history/.

[34] Ibid.

[35] Max Pensky, "Three Kinds of Ruin: Heidegger, Benjamin, Sebald" in *Poligrafi 70* (Cambridge MA: Harvard University Press, 1999), 79-80, accessed November 17, 2016 https://www.binghamton.edu/philosophy/people/docs/pensky-kinds-of-ruin.pdf

Specific examples include the creative reuse and recycling of ornamental fragments from (the usually deliberate destruction) of early pagan structures as an historical record of *apotropaic* (magic) beliefs. The salvaged statues, stones, and relief panels placed into the walls of buildings such as the twelfth century Byzantine church *Little Metropolis*, in Athens, Greece for example can symbolise a continuity between early mythologies, spiritual values and traditions. As a dynamic and creative pre-modern form of destruction and renewal, collage, recycling, and design practice Spolia represents the pragmatic re-using and recycling of art and architectural elements as a reconfiguration of the past to accommodate the present.
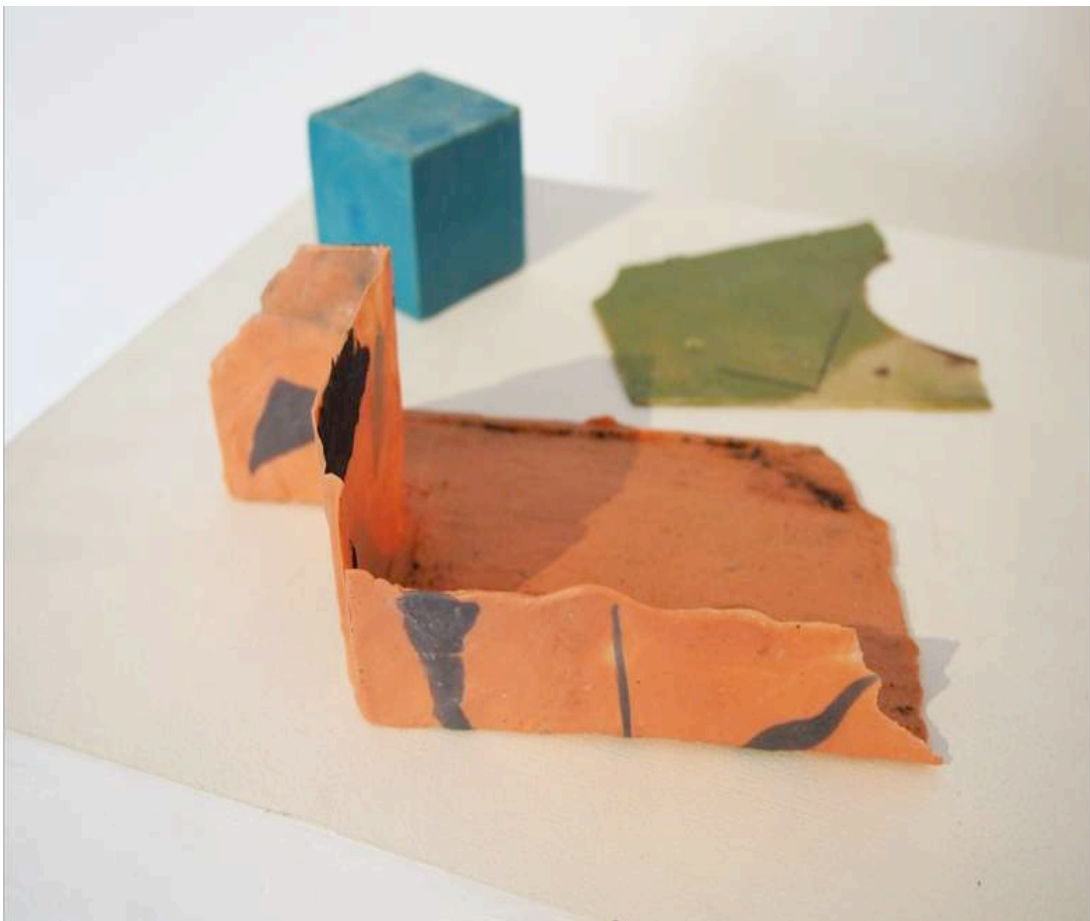
Figure 1. (a) Julian Holcroft, *Untitled*, 2012, epoxy resin, oil, pencil, 7 x 12 x 7 cm.

As with the scripts of *Enlightenment for Children* Benjamin's *Arcades Project* repurposes and redeems the historical layers of the city of Paris by way of analogy to volcanic activity, aligning the eruption and suppression of revolutionary action to seismic activity. For example, the shopping arcades that are the subject of *The Arcades Project* open up new routes and trails in the old medieval quarter of Paris to create an urban labyrinth which Max Pensky compares to earthquakes and volcanism:

> The Paris of the triumph of human reason sits snugly like a cap upon a massive
> and pressurized reservoir of exiled, disciplined, and deeply unruly nature, which, if
> it could, would erupt and geyser through every porous opening in every Parisian
> street and boulevard. Below the streets lie literally miles of passages, tunnels,
> crypts, catacombs, dripping caverns, cul-de-sacs filled with ossuaries and secret
> burials.[3636]

Seismic Fields

Benjamin alludes to the after-effect of seismic activity when he describes the arcades as a form of controlled destruction, leaving ruined chrysalis-like architectural fossils in its wake. The arcades trace their way across the unstable surface of this three-dimensional seismic field. In the moment in which they are poised to vanish as victims of the next wave of architectural reform, the arcades appear simultaneously as history and nature.[37]

Writing on Benjamin's *The Origin of German Tragic Drama* (1928), Christian De Cock, notes that Benjamin's view of the ruin is as an interruption to a narrative of progressive modernity:

> For Benjamin the knowledge of ruin interrupted dominant modes of temporality
> in which we assume we look forward into the future. Thinking with and
> inhabiting the ruin, Benjamin could only see future events in those instances
> where they had already moved into the past. Benjamin thus brought to the fore a
> politicized reading of ruins, treating them as both symptom and substance of

---

[36] Ibid.

[37] Ibid.

(human) history's destructive force.[38]

Benjamin's *Enlightenment for Children* and The *Arcades Project* encapsulate a repurposing of childhood memory as a small-scale revolutionary force. Benjamin inscribes volcanic analogy onto revolutionary practice in the way volcanic activity is contained and expunged as pressure builds and is expressed. He then widens the discourse to consider a deconstructive reading of natural disasters including an optimistic comparison of post-revolution recovery (through art and fashion) with the way magma sets into igneous rock, such as basalt, in the aftermath of an explosive event. A similar analogy can be made with the rapid reforestation of scorched landscapes after bushfire, providing new and fertile ground for regrowth and the post-earthquake recovery by artists in the city of Christchurch.

As with the central business district of the city of Christchurch in 2011 and the surrounding 'Red Zoned' suburbs (extensive housing developments and land to the east of Christchurch considered unable to be remediated due to earthquake damage) most of the ruins of central Lisbon were removed, leaving a flat, evacuated central area of some 200,000 square metres: Lisbon's ground zero.[39] Richard Hamblyn provides further detail on the suddenness of the change in the post-earthquake cityscape of Lisbon in *Notes from Underground: Lisbon after the Earthquake* from the eyewitness account of Major William Dalrymple in 1774. A similar recovery process is evident in the reconstruction of Christchurch with the government sanctioned clearance of many historic buildings in the city centre to make way for an, as yet only partially realised, architectural blueprint:

> Lisbon's new layout had also been designed to cope with the observed effects of
> earthquakes on buildings, as described in the numerous eyewitness testimonies that
> circulated for years after the disaster. In contrast to the maze-like arrangement of
> Lisbon's narrow pre-quake streets, the new rows were unusually widely spaced, in

---

[38] Christian De Cock and Damian O'Doherty, "Ruin and Organization Studies", (Sage Publications, University of Essex, 2016), accessed November 17, 2016. http://repository.essex.ac.uk/15477/1/Ruin%20and%20OS%200Final%20VeniceEdit-1.pdf .12-13.

[39] Richard Hamblyn, 'Notes From Underground: Lisbon After the Earthquake' in *Romanticism 14*, 2 (March 2009): 109, accessed December 1 2016, http://www.euppublishing.com/doi/pdfplus/10.3366/E1354991X08000226.

order to grant survivors of future earthquakes safe passage in the event of structural collapse, while each building itself was constructed around a light wooden frame known as a *gaiola* ('bird cage'). The overall effect was one of striking uniformity: 'Whole streets and adjoining squares were planned in a single sweep: there was no place for individual variation.[40]

Hamblyn points out that surprisingly little attention has been paid to the complex history of Lisbon's physical reconstitution in the decades following the earthquake, and even less to the series of contested meanings, memories and reflections that the radical redesign of Lisbon provoked, both among its surviving citizens and its stream of foreign visitors.[41]

The collection of essays in *Once in a Lifetime: City-Building After Disaster in Christchurch* (2014), edited by Barnaby Bennett, James Dann, Emma Johnson and Ryan Reynolds, goes some way towards addressing the issue of post-reconstruction and rebuilding after the Christchurch Earthquake. As curator Melanie Oliver suggests in her contribution to the collection of essays, there is a post-earthquake lack of an organic ecology of small alternative art spaces co-existing within and beside established institutions. The reasons for this are complex but include a weakened local council, government oversight of the reconstruction process, insurance claims and a constantly changing landscape of demolition, vacant sites and rebuilding. While the Christchurch rebuild slowly progresses and top-down institutional visions are yet to reach fruition, a space remains within which to explore the relevance of ruinology during a period of ongoing demolition and rebuild. Personal and historical perspectives of the post-earthquake environment have the potential to play an important role in re-establishing memory and memorial as part of a creative dialogue. Such explorations can start with the experience of living among ruins although new historical contexts and unexpected juxtapositions may underpin not so much a revolutionary awareness but a small-scale evolutionary progression which, as Walter Benjamin has suggested, contains a necessary inoculation against nostalgia to create a position from which to engage with a future that never came to be.

---

[40] Ibid., 111.
[41] Ibid., 108.

Back to the future: Personal and Artistic Responses to Ruin

From: ——

Subject:

Date: 6 September 2010 at 8:41 am AEST

To: Julian.holcroft@three.com.au

The repertory theatre in Kilmore street has been condemned for demolition. It is an iconic building and it is very sad. I will go into the city later and check New Regent Street. I will also see whether Country Theme has a red, yellow or green sticker on it. If it has a yellow sticker I can probably access the building but if it has a red sticker then i won't be able to go in. Manchester Street seems to have been hardest hit, as that is a particularly old part of town.[42]

In December 2011, I presented a Powerpoint lecture titled 'Christchurch: Between the Zones' for 'The Rest Is Silence', the final in a series of exhibition projects at Death-be-kind, an arts space in Brunswick, Melbourne. Death-be-kind was also a curatorial project co-ordinated by Melbourne artists Clare Lambe and Elvis Richardson exploring the subject of mortality and the memorial in contemporary Australian art practice. My lecture explored the disappearance of buildings and recovery after the earthquake in Christchurch. Part travelogue, part survey, and part curatorial project, my presentation consisted of images of artworks and architecture and a discussion of the collaborative social and creative spaces that emerged after the 2010 and 2011 earthquakes in Christchurch.

The title 'Christchurch: Between the Zones' referred to division—an expatriate return to and from a specific site, as well as the division of the suburbs of Christchurch into post-earthquake colour-coded building zones.[43]

---

[42] Kirsten Holcroft, edited e-mail message to the Author, September 6 2010.

[43] I had previously lived on the top floor of the Alderman which was subsequently subdivided into two gallery spaces for the *Death-Be-Kind* project. The concept of the return and its spatial dislocation is reminiscent of Robert Smithson's travelogue slide lecture on his experience as a resident at the Hotel Palenque in Mexico, which Smithson delivered to architecture students at the university of Utah in 1972. Rather than focusing on the ancient Mayan ruins that were the primary reason for his trip to Mexico Smithson chose to filter his historical research on Mexican architecture through the entropic and architecturally challenged Hotel Palenque. The Hotel Palenque is presented as a stage for re-enactment, a theatre of the absurd and a site of spatial and architectural uncertainty.

In the presentation I discussed the post-earthquake city of Christchurch, and how the rearranged social and architectural strata seemed to mirror the underlying geological shifts. The emergence of the destructive capacity of the fault lines, which lie under the Canterbury plains like stacked sheets of glass, immediately exposed social and political fault lines and pressures that had lain dormant for a century—suggesting temporary aesthetic and social alignments as a by-product of de-building, remapping and reconstruction.

The scale of the earthquakes' disruption and the rupture of underlying substructures, both social and geological, have resulted in challenging spatial, ideological, architectural and aesthetic displacements, as well as responses by artists that were initially fragmentary and ad hoc and, out of necessity, used available space, makeshift materials and humour. Temporary works, such as graffiti, posters, pamphlets and adapted found-object sculptures were created outside the parameters of institutional art spaces, and they were often crafted by people who would not usually consider themselves as art producers at all, such as florists, chefs, children, builders and council workers.

On another level, the physical process of partial or complete removal of buildings produced a materially, temporally and spatially altered environment, with proposals for new temporary social arrangements in response to the sudden voiding of space and the collapse of modernist substructures. The establishment of temporary projects and housing due to structural collapse at Christchurch Polytech Institute of Technology's Faculty of Creative Industries, for example, saw new proposals for the design and construction of a movable arts precinct—modular, mobile and transportable spaces that would provide flexible gallery and studio space to replace the once abundant access to studios that the city provided.

The blurring of boundaries between communal and official art spaces in Christchurch resulted in unexpected collisions through co-habitation across creative and geographical divides. The redefinition of social and creative space reconstituted the flow and rhythm of capital and social patterns of behaviour. Local gallerists, for example, reopened in shared spaces. The dealer Jonathan Smart operated his business from the partitioned studio space of sculptor Neil Dawson, a space that was
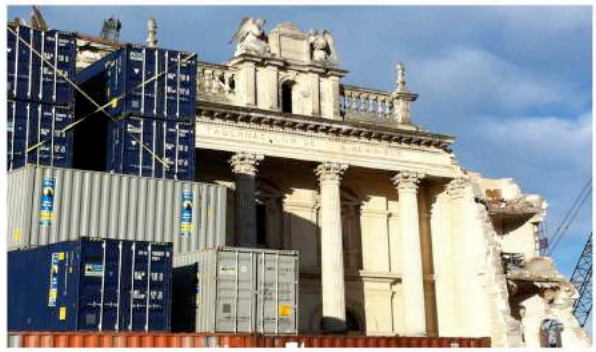
Figure 2 Julian Holcroft. *Between The Zones*, 2012. Digital photographs, PowerPoint presentation, Death Be Kind, The Alderman, Melbourne, Australia. L-R Christchurch, New Zealand: Catholic Cathedral, State Trinty Church, Chambers 341 exhibition, Central Red Zone, Cathedral Cake Kaiapoi Bistro, Graffiti Paste ups, Central Red Zone, Christchurch New Zealand.

previously a Masonic lodge. Social and distribution networks were combined in unexpected ways. C1 Espresso, a popular coffee outlet, reopened in a space untouched by the earthquake—a coffee packaging and distribution factory.

Established art practitioners began to rethink the concept of the studio through the lens of loss and fragmentation. Christchurch painter Jane Zusters, for example, explored a relationship between the personal and the domestic through collage, cutting and splicing between architecture and photography. Her photomedia and collage artist book project, *Where the Home Is: The Christchurch Earthquakes 2010–2012*, documents interior and exterior spatial collapse as a process in which the exterior fabric or skin of a building is removed. Selected images of damaged buildings and mobile territorial markers, barricades and fences temporarily placed to define post-earthquake no-go zones within the city, puncture the privacy of interior space.[44]

Figure 3. Jane Zusters. *Worcester Street February 22 at Home Alexandria Street Richmomd.* Photograph in artists book *Where The Home is*, Christchurch Earthquakes 2010-2012, Hoe Press, 2012.

---

[44] A recent work by Zusters *Cathedral Square at home Bill Sutton's Studio, Red Zone Christchurch* 2014, Giclee print on 100% cotton rag acid-free watercolour paper (Edition of 5 + 1 AP), juxtaposes an interior photo of regional painter William Sutton's studio designed by architect and sculptor Tom Taylor, with an exterior view of the boarded-up face of a clock tower in Cathedral Square. Bill Sutton's studio has become a flashpoint for a generation of artists in Christchurch because it resides just within the Christchurch Red Zone and is slated for demolition. In an exhibition titled *House Studies* curated by Sophie Bannan at Johnathan Smart Gallery in 2016, artist Daegan Wells presents photographs of pot plants collected from outside Bill Sutton's studio. Through his archival and sculptural practice, Daegan Wells has researched and collected artefacts from the Christchurch Residential Red Zone for several years. He considers the exploration of this largely unoccupied area as a performative drawing practice.

Figure 4 Tony DeLautour, *Property Press*, 2012,
mixed media (suite of 4).

Although Zusters work is concerned with the documentation of the 'studio' as a
domestic refuge rom which to enact a form of collation and retrieval, a slightly
different intention underlines a suite of prints collectively titled *Property Press*
(2012), by Christchurch artist Tony De Lautour. In these works, the artist
reconfigured the gridded plans of housing divisions and subdivisions, using a layered
screen-printing technique. The first layer consists of reprints from the Christchurch
property press—faded off-set lithographic images of property for sale representing
the ownership title of the 'section' or 'block'. The grainy black-and-white images are
overprinted with gridded, blocked-out colour field squares of blue, green, yellow, red
and orange. While these reference the early architectonic experiments of Russian
Suprematists like Kazimir Malevich, the Italian Cubo-futurists, and the Neo-
plasticism of Piet Mondrian, they are also reminiscent of the ongoing spatial
adaptations within the city and the coloured zones and stickers, street cordons and
road blocks with which Christchurch was officially divided.

Figure 5 Mathew Galloway, *The Silver Bulletin*, 2010–2012, Ilam University Press.

The closure of institutional art spaces, infrastructure collapse, and the emergence of a new landscape of vacant blocks, parkland, and portable structures in Christchurch also opened up new possibilities for social and discursive spaces through small-scale projects and publications such as *The Silver Bulletin*—a limited edition publication in a fanzine style format which contained submissions by local artists, designers, musicians and architects.[45] The project provided a platform for a critical visual and textural appraisal of the environmental and social remediation of the city of Christchurch. The design elements use a visual style and format that expanded the function and concept of the publication as a process of collaborative engagement, curatorial exchange, object, artefact and archive.[46]

---

[45] An arts publication project produced at the Ilam School of Fine Arts at the University of Canterbury, Christchurch between 2010 and 2012, by designer Mathew Galloway.

[46] As founder and editor, Matthew Galloway observes in the first issue's editorial, "I wanted to look at how a publication—printed, un-tied to a specific location, distributable and a holder of content—might work as a way to continue discourse amongst the arts community, provide a venue for work, and in the process become an archive of thought and activity during an interesting time in the history of a city. On another level, the publication—and my writing surrounding it—is an investigation into the role of the graphic designer as writer, editor, producer & publisher. As the project continues into 2012, the focus of my research is shifting to look at the potential role of

In the pages of the *Silver Bulletin*, local marketing and advertising logos are appropriated and symbolically redesigned to reflect a new post-earthquake reality. For example, in the first issue, the project *Biennale of Urban Demolition* takes the form of a photo essay by the artist and curator Chloe Geoghegan. The artist's page consists of random photographs titled *Outside 2* and *Shibboleth 3*, which depict suburban and environmental damage, such as liquefaction, cracks and fissures. These are aligned with photographs and film stills of earthworks, sculptures and installations, such as Eva Hesse's *Inside 2* and Doris Salcedo's *Shibboleth 3*. The *Biennale of Urban Demolition* was a tactical, ironic, and playful inversion of the spatial and linguistic conceptual projects and propositions of American artists— Gordon Matta-Clark, Robert Smithson, Hans Haacke and Douglas Huebler—who, working in the late 1960s and early 1970s, sought to critically address a process of sculptural and photographic practice using urban and remote sites located away from institutional frameworks and spaces. Matta-Clark, in particular, recast the social pressures of urban decay, gentrification and demolition by physically cutting through and splitting buildings. Matta-Clark's spatial ruptures, intersections, cuttings, and splitting provide fertile ground for the contemplation of the building as a corporeal body that allows the viewer to potentially reinterpret and reconstruct buildings in ways that transcribe the effects of earthquakes (such as fault lines which literally split buildings in two).

In my collage *Red Zone* (Fig 6), a suburban house is resized into the restricted spatial format of a postcard. The underlying image is a photograph of an abandoned house in the Burwood Red Zone (a suburb of Christchurch declared unsuitable to rebuild on due to land damage). Blocks of plastic offcuts encase and potentially protect the underlying building replicating the plywood window repairs to earthquake affected historic buildings, and suburban homes.

---

an independent publication as an alternative and critical cultural voice, and at graphic design as a tool for critical engagement." Mathew Galloway, *The Silver Bulletin,* ed. Mathew Galloway*,* Issue One (Ilam School of fine Arts University of Canterbury, Christchurch, 2010-2012).

Figure 6 Julian Holcroft, *Red Zone,* 2015, epoxy resin, oil, texta and pencil on digital print, 7 x 12 em.

The collage graphically suggests the construction techniques of mortar and joint work used in interlocking stonework structures and the colour fields of modernist abstraction while the splits, cracks and fissures between the blocks of colour suggest the division, slicing and crumbling of food, paper, human flesh or, alternatively, the splitting, and cracking of fault lines associated with the expression of earthquake activity. Materials are reworked through the preparation and production of fragments of plastic cast from offcut building materials, such as damp course (used to line the foundation of buildings). Figures 1 (a) *Fragments*, epoxy resin, oil, pencil, dimensions variable, 2012, (see page 30) and Figure 1(b) *Sculptural Fragment* , epoxy resin, oil, pencil, 2013, (see page 43) for example are constructed using a repurposed technique from china restoration. In these examples a putty is created from scratch using a mixture of epoxy resin and talc as a filler. The resin can then be applied in a semi-fluid state to remodel, fill and restore any missing pieces and gaps in broken crockery, alabaster, plaster and other materials. This process allows for the material (while soft) to be coloured with oils and when dry it hardens into a form of plastic, which can be sanded smooth, or cut into abstract pieces and shapes.

The colour and shapes of these pieces are derived from a childhood memory of creative toys including building blocks, custom made ceramic substitutes like Play-Doh, DAS modelling clay, plasticine and coloured Cusinaire rods (*Réglettes*) used to teach mathematical concepts in elementary school. The *Réglette* rods can be used to demonstrate sentence structure and grammar and to represent floor plans, and maps. A similar method to that used in the repair of china can be applied to the reconstruction of the damaged and missing architectural features of ancient Greek temples, using lead, plaster and masonry. Everyday objects, such as broken vases, statues, lamps, plates, and bric-a-brac, can also be mended in this way. These small-scale objects may contain their own untold histories of catastrophe—a porcelain dog missing its tail, for example, a richly ornamented vase with an unsightly crack, or a pair of figurines with their heads snapped off. Broken saucers and plates, cups missing handles, soup tureens and chamber pots, butter dishes and sugar bowls with

chipped lids—all can be repurposed as a form of social and historical bricolage.

Figure 1 (b). Julian Holcroft, *Untitled,* 2012, epoxy resin, oil, pencil. 7 x 12 x 7 cm.

Between The Gaps

From: ——

Subject: Saturday nights are for the theatre

Date: 14 April 2012 at 1:39:35 pm AEST

To: Julian.holcroft@three.com.au

Tonight it was The Park Royal next to the Christchurch Town Hall. The 'stage' was well lit and a small audience gathered with their cell phones and cameras ready to record the event for posterity … the Park Royal Hotel was already split into two so that you saw this gaping big hole in the centre of the building where there was just dark sky in-between. Then a cream soft-top Magenta coloured stretch limousine pulled up out of nowhere. Other cars jammed with people pulled up and people got out and watched, transfixed. They were all in their own little worlds, some smoking cigarettes while their video cameras diligently followed the action.[47]

Ryan Reynolds, a performer and designer with experimental troupe Free Theatre Christchurch, writes in his chapter 'Desire for the Gap' from *Once in a Lifetime: City-Building After Disaster in Christchurch* (2014) of the shifting temporality of Christchurch as both a *post*-city and a *pre*-city. This seemingly contradictory temporal situation is explained as the experience of inhabiting a space that is largely aspirational, because much of the city centre has been removed and basic infrastructure, such as roads, housing and institutional spaces, are still in the process of being replaced or completed.

The key focus for Reynolds is his experience as a founder of the project *Gap Filler*, which developed out of the ruins of the 2010 and 2011 post-earthquake environment. Reynolds calls *Gap Filler'*s practice of quick creative responses to the new leftover gaps and fragments of spaces between buildings 'transitional', because the content for the projects was not necessarily new, or created for a designated site. Taking a different approach to the institutionally endorsed site-specific art project, *Gap Filler* instead functions as an unofficial redelineation of fragments of space.

---

[47] Kirsten Holcroft, edited e-mail message to author, April 14 2012.

The fragments between buildings—the gap itself—became a site of operation from which to consider new possibilities. In this way, the creative response of what came to be known as *Gap Filler* tends to consist of works that can be thrown together quickly or simply reconstituted from other completed projects.

For example, the project *Dance-o-mat* featured a public dance floor, jukebox sound system and lights; another project featured a cycle-powered cinema. Many projects were temporary, low cost, and low risk, needing little funding or other institutional support.[48]

Reynolds quotes from Georg Simmel's essay on urban displacement, 'The Metropolis and Mental Life' (1903) in explaining the concept of the desire for 'the gap' and the approach of *Gap Filler*:

> The content, sometimes superficial, is often eclipsed by a *desire for the gap*. I mean this in a spatial, temporal, and political sense. A gap is a void where many things are possible. But it is not a complete absence of form: there are physical characteristics, like neighbouring walls, buildings or features. There is a heightened sense of history on each individual site and, standing on a bare site in full view of mass destruction and ongoing demolitions, one is squarely within a specific recent history.[49]

De Cock argues that, for Benjamin, it is this exposure to a natural history of catastrophe and ruins that could help animate dormant energies, precipitating the awakening of a revolutionary consciousness, which brings us closer to the deconstructive anti-auratic shock of reproducible art and its quasi-Brechtian capacity to jolt (by way of 'estrangement') the viewer into political action.[50]

---

[48] The status of *Gap Filler* did, however, eventually shift to that of an established entity linked to social reconstruction, gaining official funding and support. This had the unintentional effect of cementing an institutional view of other post-earthquake creative activity as non-critical for post-earthquake recovery. As such, critical practice was viewed through the prism of the transitional, and assessed within the parameters of social well-being and psychological recovery.

[49] Ryan Renyolds, "Desire for the Gap" in *Once in a lifetime: City-Building After Disaster in Christchurch*, ed. Barnaby Bennett, James Dann, Emma Johnson and Ryan Reynolds (Christchurch: Free range press, 2014), 174.

[50] Ibid; Jeffrey Mehlman, *Walter Benjamin for Children: An Essay on His Radio Years* (Chicago: The University of Chicago Press, 1993), 19.

This recalls both philosophical accounts of the causes and effects of the Lisbon earthquake of 1755, as well as the motif of the fallen city and its relationship to my studio practice.

Conclusion

In this chapter I have introduced a condensed history of philosophical approaches to earthquake-related events. One of the threads of this research has been to create a distinction between my own experience as an expatriate visitor and the first-hand experience of those at the epicentre of the Christchurch earthquake. The chapter initially focused on memory and the eyewitness account and dissemination of catastrophe, with reference to other historical events such as the Lisbon earthquake of 1755. Walter Benjamin's radio program *Enlightenment for Children* established a model for locating the eyewitness account as an empirical form of mutable translation drawing on a first person perspective of catastrophe as a way of unlocking a political and economic interpretation of disaster that is grounded in everyday reality, customs, practice and art objects. Benjamin utilises childhood reminiscence, 'a world in miniature', and his memory of the arcades of Paris, as a form of inoculation against nostalgia, not unlike the inhabitants of the ruins of Berlin who sent postcards of buildings (miniatures) to one another as a form of amnesia, an inoculation of wartime memory. Nevertheless, both approaches contain responses to catastrophe and can be read as a transcription of the catastrophic event (such as the Lisbon earthquake, the destruction of Berlin, or the loss of a childhood landscape) onto everyday practice, objects and processes. Benjamin thus establishes an important foundation on which to consider artistic responses to ruins, memory as ruin, and childhood memory as a series of juxtapositions that suggests a prototype or analogue of the awakening of revolutionary consciousness. Benjamin introduces the idea of the translation of catastrophe as a form of creative substitution—through the social repurposing of objects, narrative histories, customs and human behaviours. William Taylor has suggested that:

an awareness of change in the urban environment writ large by observations of wholesale cataclysmic collapse encourages thoughts of a more abstract kind—of the transience, complexity, or incomprehensibility of modern life, for instance, or its condition of ceaseless transformation and risk. Both awareness of change and interpretations of its meaning are brought into sharp relief by representations of urban disasters as well as more everyday or 'ordinary' manifestations of change.[51]

From the philosophical perspective of Taylor and Benjamin a response to the Christchurch earthquake suggests another set of questions concerning ruins as objects of study and practice: Where does the ruin start or end? Is a ruin a self-contained object in the process of evolution or collapse? Does natural force or human intervention change how we respond to the ruin? In chapter two these questions coalesce around the discussion of a single visual image—Gustave Doré's 1872 engraving of *The New Zealander*, which depicts the figure of an artist, architect, archaeologist, or tourist sketching the imagined ruins of the City of London sometime in the distant future.

---

[51] William M. Taylor, "Composing Catastrophe: Robert Polidori's Photographs in 'After the Flood' and Comparative Visual Records of Post Katrina New Orleans" in *Visible Culture,* accessed May 2 2014 https://rochester.edu/in_visible_culture/Issue_16/pdfs/IVC16.pdf.

Figure 7. Gustave Doré, *The New Zealander,* 1872, engraving, in *London: A Pilgrimage*, Blanchard Jerrold.

Chapter Two

A Future Archaeology: Macaulay's New Zealander

Introduction

In this chapter I discuss how the ruin has developed as a versatile source for writers and artists and how the motif of the fallen city has developed as a pictorial framing device for political and cultural translations of ruins between the seventeenth and nineteenth centuries. I utilise theoretical positions established in Julia Hell and Andreas Schönle's *Ruins of Modernity*, an edited collection of essays on contemporary and historical *Ruinenlust* (as a desire for ruins through looking at or through them). This includes Svetlana Boym's concept of the ruin as a porous architecture (outlined in *Ruinophilia: Appreciation of Ruins*) and the concept of *Ruina* as a process of collapse, outlined in David Williams's *Writing Postcommunism: Towards a Literature of the East European Ruins.* I begin with an analysis of the poet and Pre-Raphaelite artist Gabriel Rossetti and his poem *The Burden of Nineveh* (1856), which describes the transplantation of a fragment of ancient sculpture as a form of cultural and colonial renewal. This concept is explored further in Gustave Doré's image of *The New Zealander* which frames an historical lineage of images and texts based on eyewitness accounts of ruins and the development of a fascination with ruins as a fictional and rhetorical practice for artists and writers in the seventeenth and eighteenth centuries. Thomas Babington Macaulay's literary reimagining of the expatriate New Zealander sketching the ruins of a future London forms the basis of a study of the translation and transplantation of the literary motif across different epochs. Examples include Constain Francois de Volney's *The Ruins, or a Survey of the Revolutions of Empires* (1791), Francis Carr's novel *Archimango or The New Zealander on London Bridge* (1864), a reversal of the trope in James Anthony Froude's book *Oceana, or, England and Her Colonies* (1886), and Samuel Butler's *Erewhon or Over The Range* (1872).

Framing the Ruin

In his book *In Ruins* (1995), curator and writer Christopher Woodward cites the work of the Italian artist Alberto Burri as an example of the disembodied ruin as a form of containment.[52] Formed using concrete in 1968, Burri's monumental land art sculpture covers the ruins of Gibellina, a small city and commune in the mountains of central Sicily, which was destroyed in 1968 by a major earthquake. To create the sculpture, Burri condensed and reshaped the ruins of the old city into irregular rectangular concrete blocks and pathways, which in aerial photographs resemble one of his abstract paintings. At another site nearby, a new city has since been reconstructed from the recycled ruins of the old town. Burri's reinterpretation of the ruin is an expression of sculptural and architectural modernity. But the ruins of the old town are also entombed in the work, truncating the memory of the original site through the suppression of its natural decay and organic regrowth (see Figure 8 (a) below).

Figure 8. (a) Alberto Burri, *Ruderi di Gibellina or Grande Cretto,* 1968, Sicily.

The sense that ruins are versatile matter, discursively speaking, is one of their most enduring features and a subject which I will develop in this chapter.

---

[52] Christopher Woodward, *In Ruins* (New York: Pantheon Books, 1995), 136

The concept of the 'fallen' or ruined city suggests a downward collapse while also encapsulating an aesthetic meeting point between contradictory forces – the downward pull of nature and the 'upwards' building of human activity.

These tangential meeting points are explored through literary and creative metaphors of natural collaborations in post-catastrophe environments. I will argue that the ruin has been situated as a translatable analogue of the motif of the fallen city in the works of novelists, romantic poets, painters and sculptors from Francesco Colonna's *Hypnerotomachia Poliphili* (1499), an early architectural and antiquarian romance of the ruin (influential in the discovery of ruins as objects of contemplation in the Renaissance), to essayist Thomas Babington Macaulay (1800–1859), artist and poet Dante Rossetti (1828–1882), and writer Rose Macaulay (1881–1958), who wrote of her personal responses to the ruins of the London blitz, among other artists and writers who have utilised ruins as a discursive framework.

Svetlana Boym writing in *Ruinophilia: Appreciation of Ruins* has outlined how in the late eighteenth-century nostalgia became a key driver in the positioning of ruins as an artifice and framing device:

> In the history of architecture, the fashion for ruins and the discovery of archeology went hand-in-hand with the construction of artificial ruins. Moreover, imagined artificial ruins might have anticipated the archeological discoveries. It is not by chance that many seventeenth and eighteenth century paintings of ruins presented them as porous architecture; ruins appear as *vedute*, gateways to the landscape, elaborate man-made frames that mediated between history and nature, between architecture and the elements, the inside and outside of dwellings. The time of the fascination for ruins coincided with the fascination for new optic devices, from lorgnettes to dioramas. Nostalgic vision colored the 'ruin-gaze' which required a 'progressive lens' for both the myopic and the farsighted.[53]

Ruins have been utilised to articulate lessons on ancient morality, as ruminations on artistic creativity and as political allegories. Walter Benjamin saw in ruins 'allegories

---

[53] Svetlana Boym, "Ruinophilia: Appreciation of Ruins," Atlas of Transformation, accessed September 20, 2016 http://monumenttotransformation.org/atlas-of-transformation/html/r/ruinophilia/ruinophilia-appreciation-of-ruins-svetlana-boym.html.

of thinking itself,' (which, as was discussed in chapter one, for Benjamin included the lost city of childhood memory and ruins as a prototypical analogy for revolutionary consciousness).[54] In this way, the concept of the fallen city provides an analytical prism from which to explore a plethora of scattered observations on such diverse topics as the application and design of building materials, patterns of land use, social and historical consciousness, the rise and fall of culture and civilization.

These ideas distinctively coalesce in Gustave Doré's apocalyptic engraving *The New Zealander*, which, as with Benjamin's *Enlightenment for Children*, is a history in miniature of ruins. Doré's image is an experiment, an exercise in creative thinking about ruinous material remains, which are enlisted as the building blocks of a creative literary and pictorial provocation.
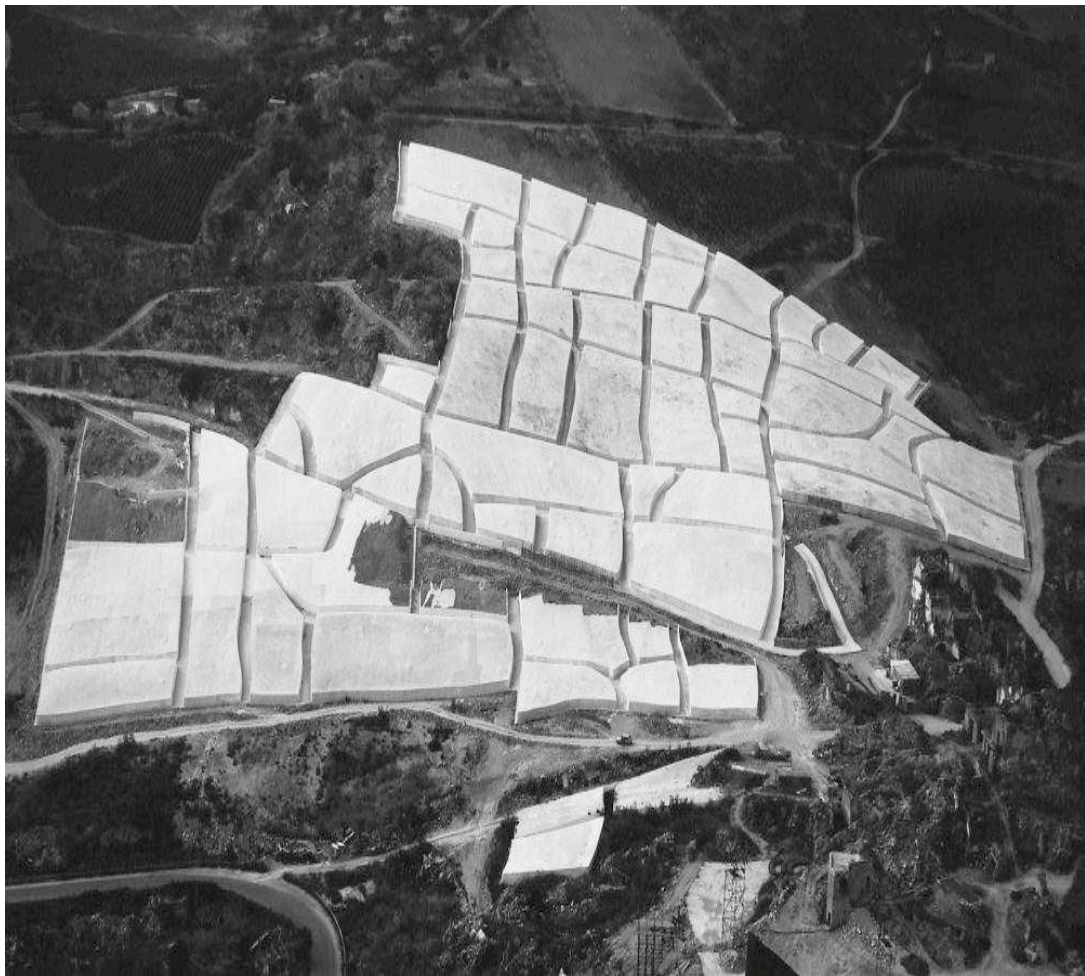
Figure 8. (b) Alberto Burri, *Ruderi di Gibellina or Grande Cretto,* 1968, Sicily.

---

[54] Ibid.

Relics of the Future

In *The Burden of Nineveh* a Pre-Raphaelite poem from 1856, the author, narrator, expatriate traveller and painter Dante Gabriel Rossetti takes a sculptural fragment from antiquity and extemporises on its passage through time from the ruins of Nineveh to the British Museum. In the first stanza Rossetti introduces his inspiration for the poem, which occurs as he exits the museum into the streets of the city. Looking up Rossetti sees above him a colossal Assyrian sculpture, a protective deity in the shape of a winged bull from Nineveh, being transported into the museum (as in Figure 9 below).
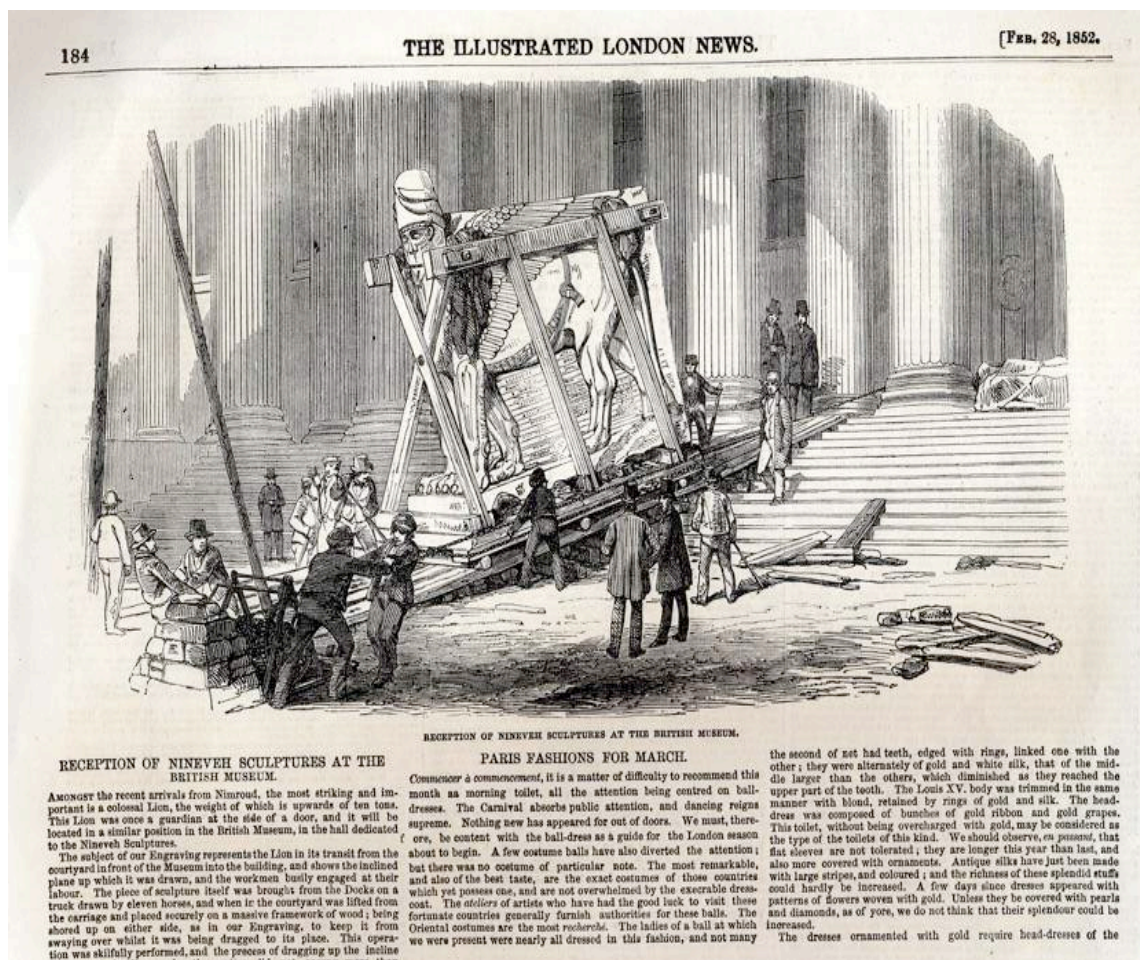
Figure 9. Unknown, *Reception of Nineveh Sculptures at the British Museum*, 8 February 1852, etching and engraving in *The Illustrated London News*, p.184, The British Museum.

Extrapolating from this chance encounter, Rossetti envisages future visitors from Australia digging up the sculpture in the ruins of the British Museum, and coming to

the mistaken conclusion that they have found the remains of a devotional idol, an object of worship by native Britons. Rossetti describes how the shadow of the sun falls and revolves around the sculpture as it has through the centuries, forging a new sense of natural continuity with the future and the past:[55]

> The sunshine shivered off the day: The
> callous wind, it seemed to me, Swept
> up the shadow from the ground: And
> pale as whom the Fates astound,
> The god forlorn stood winged and crown'd.[56]

The last stanza describes the process of transportation of the art object to an antipodean destination to become a relic of another culture and time:

> So may he stand again; till now,
> In ships of unknown sail and prow,
> Some tribe of the Australian plough
> Bear him afar,—a relic now of London, not of Nineveh!

For Rossetti, the presence of the sun reanimates and models the sculpture, conferring new life, weight and importance to the art object as it passes through time. Rossetti's conjecture about the rise and fall of civilisations precedes a later incarnation of the theme—Doré's *The New Zealander*.

A Future Archaeology: Macaulay's New Zealander

Doré's engraving depicts a solitary figure sketching the panoramic ruins of the city of London by the light of an overcast moon. The image has the spectral quality of a vision or hallucination, a figment of the imagination or an episode from a poem. As

---

[55] Julie Flygare, "Art outlasting Empire in "The Burden of Nineveh" in *Pre-Raphaelites, Aesthetes, and Decadents,* Victorian Web, 2004, 151, accessed April 8, 2015, www.victorianweb.org/authors/dgr/flygare5.html.

[56] Dante Gabriel Rossetti, *The Poetical Works*, *2 vols,* ed. William Michael Rossetti, Boston: Little, Brown, 1913. I, 21-30. American printing of British edition published by Roberts Brothers, 1887.

Figure 10. Georg Ludwig Hartwig, *View of the Lisbon earthquake, November 1st, 1755*.1887. Etching.

in Rossetti's *The Burden of Nineveh*, an antipodean traveller is depicted gazing on a relic of the future under the timeless light of the moon suggesting the transient nature of epoch and empire.

The image of the fallen city is part of a genealogy of such depictions, some of which are biblical but many also depicting the 1775 earthquake environment of Lisbon. A few examples include the copper plate engraving *Lisbon, Portugal, During the Great Earthquake of 1 November 1775* (1775), *Lisbon Seen From the East During the Earthquake* (1756), and *View of the Lisbon Earthquake, November 1st 1755* by Georg Ludwig (a version produced in 1887 well after the event, see Figure 10 above) and a series of engravings of contemporary drawings of fragmentary ruins of churches showing *The Lisbon Cathedral*, *St. Roch Tower*, *St Paul's Church* and *The St. Nicholas Church* (Figure 11 on page 56).

Doré's engraving first appeared in the publication *London: A Pilgrimage* as part of an illustrated book project of 180 etchings conceived in 1868 by English journalist and playwright Blanchard Jerrold. As a work of social journalism, *London: A Pilgrimage* explores the modernisation, social stratification, inequity and chaos of daily life in nineteenth-century London. Doré's illustration appears in the last chapter
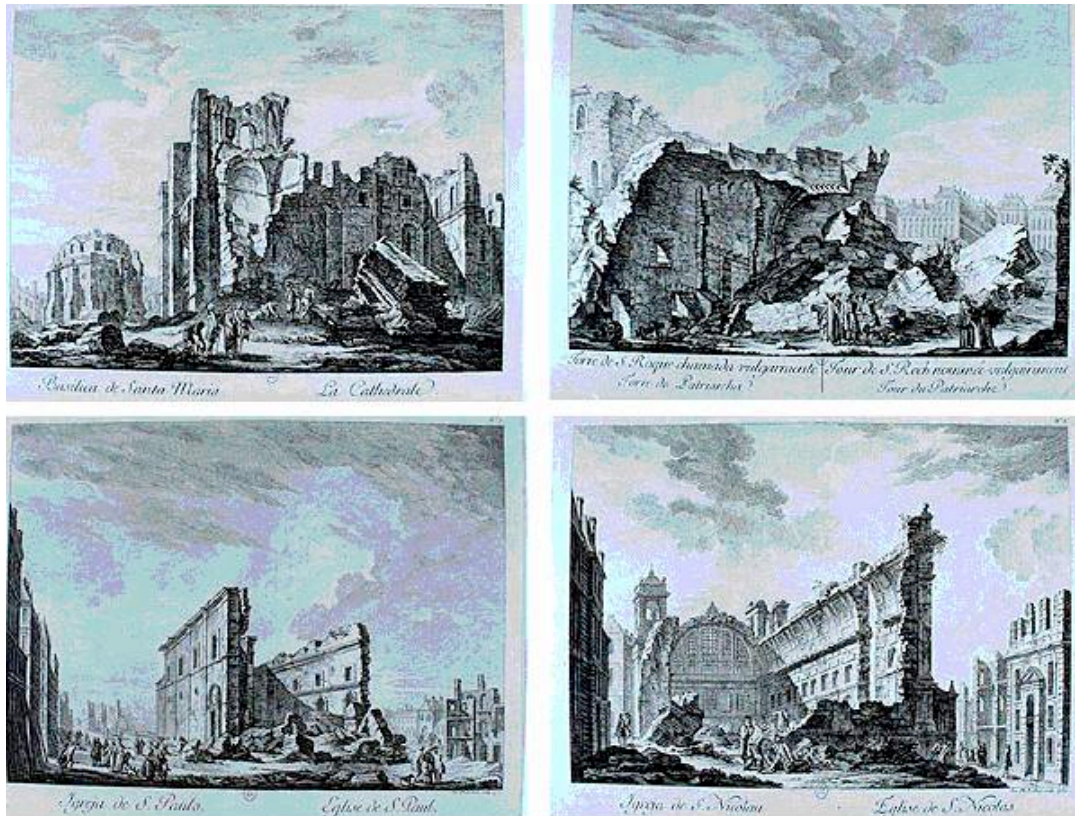
Figure 11. Pedegache and Paris, *Engravings based on contemporary drawings of damage from the 1755 Lisbon earthquake, showing the Lisbon Cathedral (upper Left), the St Roch Tower (Upper Right), St Paul's Church (Lower Left), and the St. Nicholas Church (Lower Right).* University of California, Berkely.

of the volume and its purpose is to invoke the ruin as a visual coda to the text using the cipher of the traveller sketching the ruins of St Paul's dome on the edge of the River Thames. The tourist, a traveller from New Zealand, is depicted in the foreground of the picture leaning against a colossal block of granite, a remnant of the long since removed five-arched London Bridge which invokes the image of an ancient Roman ruin or the architectural fragment of Rossetti's sculptural monolith.[57] By the time of the publication of *London: A Pilgrimage* in 1872, Doré's figure was already something of a cliché, a popular symbol used to describe the fall of the capital; a synthesis of historical and contemporaneous literary thought and the practice of looking at and interpreting ruins.

---

[57] Designed by architect John Rennie in 1831. The bridge is one of several incarnations of the thoroughfare, which have traversed the River Thames from the Roman era to the present day. The bridge was sold by the London City Council in 1967, after 140 years of spanning the river, to an American real estate developer who disassembled, numbered, and shipped the granite blocks to a new location on the desert shore of Lake Havasu City in Arizona. To recreate the new bridge sections of the old masonry have been added to the exterior of a reinforced concrete replica while the 'river' flowing underneath is a canal cut through the sand dunes from Lake Havasu to replicate the River Thames. The present day bridge is an inauthentic ruin, a ruined folly.

Ruinenlust and The Expatriate Trope

Ruin gazing or *Ruinenlust* also encapsulates a process where the cumulative effects of time and decay on ancient buildings are studied through drawing, painting, print and other media. Many images of ruins produced in the nineteenth century and earlier were framing devices to aid in the contemplation of longevity and the passing of time, the dissipation of order and structure, and the rise and fall of civilizations such as the Holy Roman Empire and the classical monuments of Greece.[58]

Julia Hell and Andreas Schönle's edited collection of essays *Ruins of Modernity* (2010) examines ruins from different historical periods—from the catastrophe of the Lisbon earthquake of 1755 and post-Second World War German *Trümmerfilme* (rubble films) set amongst the remains of buildings in Berlin, to Cold War atomic test sites, the more recent industrial ruins of Detroit, and the Twin Towers in New York. Introducing their volume, Hell and Schonle suggest that the ruin is a 'uniquely flexible and productive trope,' as well as an aesthetic and conceptual category that is uniquely ill-defined.[59]

David Williams, writing in *Post-communism: Towards a Literature of the East European Ruins*, comments:

> The Latin word *Ruina* means 'a collapse or rather a collapsing—that is a process'. Yet the definition of a Latin signifier far from ends the argument. Does the ruin signal the loss or endurance of the past? Is ruination the work of nature or human beings? Is the ruin the marker for nostalgia for a vanished past or perhaps shame? Hell and Schönles' penultimate question on whether the aestheticisation of the ruin belittles the human suffering it connotes, pushing us into morally dubious territory is perhaps the key one. While not completely ignoring 'people of the ruins' ruinology past and present, tends to look away from those who live in literal and symbolic ruins, let alone those whose lives—or very selves—are 'in ruins'.[60]

Such questions—particularly the loss or endurance of the past as a way of thinking about the present—are embedded in Doré's image of *The New Zealander* and

---

[59] See Edward Gibbons *The History of the Decline and Fall of the Roman Empire*.
[60] David Williams, *Writing Post-communism: Towards a Literature of the East European Ruins, Lessons in Polysemy,* (Basingstoke: Palgrave Macmillian, 2013), 8.

encapsulated in the last paragraph of the conclusion of *London: A Pilgrimage* as Jerrold and Doré consider the ruin of the future metropolis:

> Now we have watched the fleets into noisy Billingsgate; and now gossiped looking towards Wren's grand dome, shaping Macaulay's dream of the far future, with the tourist New Zealander upon the broken parapets, contemplating something matching—'The glory that was Greece–The grandeur that was Rome.'[61]

Jerrold's reference to Macaulay's New Zealander paraphrases a quote from historian Thomas Babington Macaulay's October 1840 essay in the *Edinburgh Review* of Leopold Von Ranke's book *The Ecclesiastical and Political History of the Popes During the Sixteenth and Seventeenth Centuries*. 1840 was the year of the annexation of New Zealand, when the Treaty of Waitangi was signed, British sovereignty over New Zealand was proclaimed and a sense of colonial renewal established. The original passage by Macaulay reads:

> And she may still exist in undiminished vigor when some traveller from New Zealand shall, in the midst of a vast solitude, take his stand on a broken arch of London Bridge to sketch the ruins of St. Paul's.[62]

The 'she' in this case represents a warning about the strength and antiquity of the Catholic Church—a reminder of its persistence and longevity across the centuries which endures as a monument to a superseded past while emblems of rational progress might prove short-lived.

Macaulay was not the first to popularise the idea of the expatriate New Zealander or to link this figure to the ruin of the metropolis as a rhetorical trope.[63] The prediction of the future ruin of the city of London was anticipated in the letters of Horace Walpole (1774), Constain Francois de Volney in *The Ruins or a Survey of the Revolutions of Empires* (1791)—accompanied by an illustration of *The Traveller*

---

[61] Blanchard Jerrold and Gustave Doré, *London, A Pilgrimage* (London: Grant and Co, 1872), 219.

[62] Thomas Babington Macaulay, "Project Gutenberg Etext Critical & Historical Essays by Macauly#8, Thomas Babington Macaulay [Volume II], 2000, accessed March 28 2015, http://www.gutenberg.org/cache/epub/2333/pg2333.html,

[63] William Colenso, "A Few Remarks on The Hackneyed Quotation of Macaulay's New Zealander", The Pamphlet collection of Sir Robert Stout: Volume *65*, New Zealand Electronic Text Collection, 1882, accessed March 30, 2015, http://nzetc.victoria.ac.nz/tm/scholarly/tei-Stout65-t2-body-d2.

Meditating on the Ruins of Palmyra—the poem *Time* by Henry Kirke White in the posthumous publication *The Remains of Kirke White* in 1807, as well as poet Percy Bysshe Shelley's preface to the satirical *Peter Bell the Third* (1839), and others.

In another example Francis Carr's novel *Archimango or The New Zealander on London Bridge*, published in 1864, a literary reinterpretation of Macaulay's New Zealander, utilises the first person eyewitness account of the expatriate traveller that is a feature of Rossetti's poem *The Burden of Nineveh*. Carr writes:

> I sit upon the last crumbling stones of that bridge-erstwhile the famous London Bridge. Pavement, Footway, Parapet, abutment, pillar, pier all, all are gone. A rough steep bank leads to the water on its northern site. The river, not as of old, sluggish, thick and black, but lively clear and sparkling, flows unbroken over its foundations—and on the last few mouldering stones, once lifting up the most heroic spot in Middlesex survey the ruined and desolate city. Ruin of Ruins![64]

The poet Shelley and Macaulay are recalled later in the same paragraph in a passage which reads 'Supreme St Paul's still rivals St Peters of Rome—they are equally levelled and traceless in the dust'.[65]

Macaulay extrapolates on the image of London in ruins on two previous occasions in 1824 and 1829, however his 1840 essay bears some similarity to the posthumous prior publication of Shelley's poem *Peter Bell the Third* which adopts the imagery of the Old Testament prophets to foresee a time of ruin:

> When London shall be an habitation of bitterns; when St. Paul's and Westminster Abbey shall stand, shapeless and nameless ruins, in the midst of an unpeopled marsh; when the piers of Waterloo Bridge shall become the nuclei of islets of reeds and osiers, and cast the jagged shadows of their broken arches on the solitary stream.[66]

---

[64] Fancis Carr, *Archimango or The New Zealander on London Bridge* (London: Lock Ward, 1864), 2.
[65] Ibid.
[66] Richard Skilton, **"Contemplating the Ruins of London: Macaulay's New Zealander and Others"** *Literary London Society*, http://literarylondon.org/the-literary-london-journal/archive-of-the-literary-london-journal/issue-2-1/contemplating-the-ruins-of-london-macaulays-new-zealander-and-others , accessed April 7, 2014.

The image of the expatriate traveller gazing at the ruins of London can also be traced to Comte de Volney's engraving of a traveller resting beside the ruins of Palmyra. This image appears in the account of his travels, *Voyage en Syrie et en Egypte pendant les Années 1783, 1784 et 1785*, (Travels through Syria and Egypt in the Years 1783, 1784 and 1785*)* published in 1791. The speculation that London or Paris might suffer the same fate as the historical ruins of the city of Palmyra was a new concern after the seismic shift of the far-reaching social and political upheaval of the French Revolution in France that lasted over a decade from 1789 to 1799.

The opening chapter of Comte de Volney's travelogue indicates that the author himself has never visited Palmyra and that his voyage is in fact a composite work, a journey of philosophical fiction. However, the work does paraphrase the subject of ruins with open citations and quotes from an earlier eyewitness account taken from *The Ruins of Palmyra*, a previously published travelogue by Robert Wood in 1753. Volney's panoramic fold-out plate of the ruins, with an image of the traveller together with his commentary on it, are openly acknowledged by the author as being sourced and derived from this original account.[67] Volney relies on this image to consider the passage of time and the rise and fall of civilizations:

> Who knows if on the banks of the Seine, the Thames, the Zuyder-Zee, where now, in the tumult of so many enjoyments, the heart and the eye suffice not for the multitude of sensations—who knows if some traveller, like myself, shall not one day sit on their silent ruins, and weep in solitude over the ashes of their inhabitants, and the memory of their former greatness?[68]

For Volney, 'the philosopher may contemplate' the poor quality of the buildings to compare the living conditions of the local residents to the former splendour of the ancient city itself.[69]

---

[67] Constantin-François Volney, *The Ruins, Or, Meditation on the Revolutions of Empires ; and The Law of Nature.* (Baltimore: Black Classic Press, 1991), 8.
[68] Ibid.
[69] Robert Wood, *The Ruins Of Palyma* (London: 1753), 286.
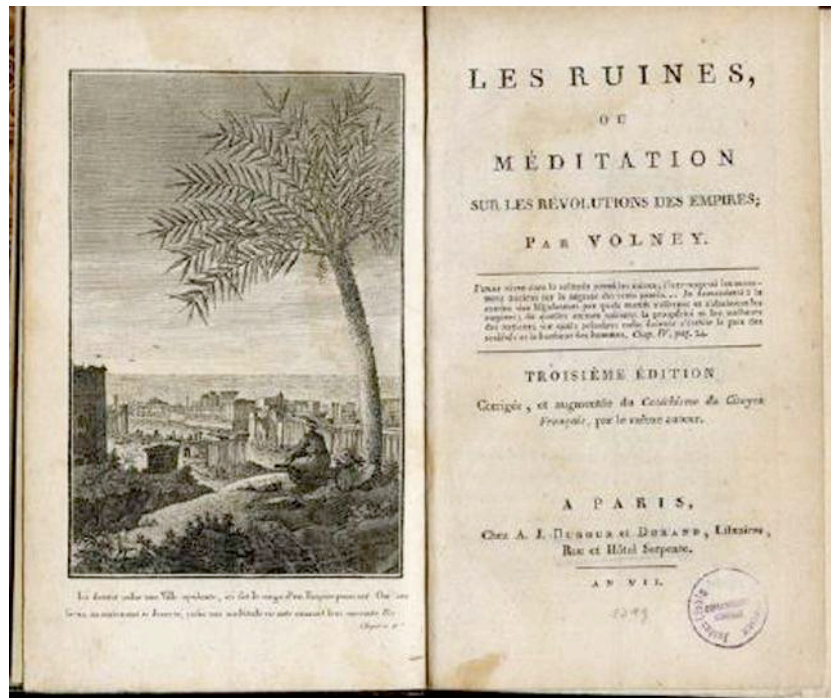
Figure 12. Constantin-François Volney, *The Traveller Meditating on the Ruins of Palmyra*, from *The Ruins, Or, Meditation on the Revolutions of Empires* 1771, engraving.

Volney's dissatisfaction with the 'living conditions of the local residents' can also be read as an expression of Western supremacy over the poor state of Islamic societies and a colonial lament for the loss of the 'former splendour' of what was once a modern past. The line 'who knows if some traveller, like myself, shall not one day sit on their silent ruins, and weep in solitude over the ashes of their inhabitants, and the memory of their former greatness' paraphrases Wood's original eyewitness account of the ruins of Palmyra. It is at this juncture of east and west that the ruin is transcribed or translated through a sense of loss and achievement. Volney contemplates in modern Europe an historical continuity with the departed splendour of ruined empires. This is tempered by an awareness that over time (without change and through catastrophe and political inequalities) the same fate will eventually befall other European states and Western centres of arts, commerce and industry. The initiation of an awareness of a revolutionary change, (for Volney this was represented by the proximity of the French revolution) really suggests the rejection of an idealised past but not of progress and modernity itself.

Antipodean Return

In James Anthony Froude's book *Oceana, or, England and Her Colonies* (1886) a

visitor from London speculates on the return of Macaulay's antipodean traveller to his site of origin. In place of a New Zealander contemplating the ruins of London is an image of a Londoner gazing upon a picturesque, rural scene in New Zealand that is the literary provocation. Froude reimagines the popular tourist destination of the Pink and White Terraces (also destroyed in 1886 during the eruption of Mount Tarawera) as the site and future location of the resurrection of the British Empire. Froude writes:

> This desert promontory, with its sad green lake and Maori huts and distant smoke-columns, will hereafter be an enormous cockney watering-place, and here it will be that in some sanitarian salon Macaulay's New Zealander, returning from his travels, will exhibit his sketch of the ruins of St. Paul's.[71]

Predating *Oceana, or, England and Her Colonies* by six years, *Erewhon: Over the Range,* a satirical novel from 1872 by Samuel Butler, presents a credible contemporaneous source of the figure of the New Zealander in its depiction of a dystopian society as an outlier remnant and fragment of empire. Butler was an expatriate British artist and writer working in New Zealand and his work echoes J. A. Froude's inverted trope of Macaulay's New Zealander in its transposition of the remnants of empire to an antipodean setting. In his preface to the second edition the author confirms that the narrative takes place in the Upper Rangitata district of what was then known as Canterbury Province in the South Island of New Zealand.

In *Erewhon* the anonymous author/narrator of the novel reports on the discovery of a utopian community—an idealised pre-industrial Victorian society known as Erewhon (an anagram for nowhere) where machines are banned.[72] In Erewhon, the

---

[71] Anne Maxwell, "Oceana Revisited: J. A. Froude's 1884 Journey To New Zealand And The Pink And White Terraces" in *Victorian Literature and Culture 37*, (September 2009), accessed May 10 2016, https://www.cambridge.org/core/journals/victorian-literature-and-culture/article/oceana-revisited-j-a-froudes-1884-journey-to-new-zealand-and-the-pink-and-white-terraces/ 377–390.

[72] Samuel Butler, *Erewhon or Over the Range*, 1872. Planet PDF 8, accessed May 10, 2016). http://www.planetpdf.com/. *Erewhon* is the basis for New Zealand artist Gavin Hipkins project *Erewhon* (2015), a film montage based on Samuel Butler's nineteenth century satire. In this work Hipkins uses found images and black and white landscape photography to create layered collages with abstract motifs such as circles, shapes, and fragments of gemstones which puncture the surface of the image. This approach creates a strong sense of nostalgia and deja vu between image and object where fragmented images and symbols are transposed from their usual context and temporal fields to create sublime fissures and juxtapositions.

clock is turned back on two hundred years of progress. Butler describes a communal attempt to forestall the future development of artificial intelligence in machines and the projected loss of human autonomy in a mechanised world. This is a reversal of Darwin's theory of evolution and the community's aversion to any form of outward manifestation of illness, including a manifesto on the rights of vegetables. This reinforces the satirical intent of the work while prefiguring the development of contemporary dystopian fiction, animal rights activism, veganism and other alternative movements and causes. The novel includes a lengthy section on the unique development of a genealogy of design and functionalism in household implements and objects. The design obsolescence of the stem and bowl of a pipe, for example, is considered through the prism of Darwinian concepts of adaptation and extinction, while the handle and stem of a spade is discussed in terms of its subjective relationship to the human arm.

The anti-machine aesthetic of the Arts and Crafts design movement is critiqued through *Erewhon*'s literary satire of artificial intelligence as a form of ornamental design mutation developed in antipodean isolation. *Erewhon* presents a potential contemporaneous antipodean home for the figure of *The New Zealander* where the ruin of empire enacts an intriguing synthesis; an outlier remnant of colonial and cultural fragmentation forged through a process of adaptation and extinction.

Conclusion

Doré's expatriate traveller and the relationship of the figure to the ruin and the passing of time underpins a complex history of an ambiguous figure. The image of London in ruins can be interpreted in a number of ways relating to a reading of the ruined buildings contained in the image. The ruins of St Pauls for example can be read both as a metaphor for the longevity of the Catholic Church and evidence that the longevity of the institution of the church underscores the possibility that rational, scientific progress might prove short lived—a critique of the reification of scientific advances that is depicted in Butler's fictional *Erewhon*. Like Butler, Carr's antipodean interpretation of *The New Zealander*—'Supreme St Paul's still rivals St Peters of Rome–they are equally levelled and traceless in the dust'—restages a loss

of centrality and the destruction of the old order with a new emphasis on peripheral fragmentation.

In Doré's image of The *New Zealander* the concept of the fallen city is not just linked to cultural translation and renewal but becomes a framing device within which to set a series of ontological questions about the rise and fall of civilizations. I have shown how a reading of the figure gazing at ruins slots into a genealogy of discursive texts on ruins stretching back through the centuries. The currency of the New Zealander, and the self-conscious use of the figure, suggest that by the end of the nineteenth century the future ruin of the metropolis and the motif of the traveller from distant lands have become inextricably intertwined. Macaulay's literary reinventions can also be considered as a number of interconnected translations of the fallen city trope which align the ruin to the past and the distant future as a prophetic metaphor for the consequences of political action or inaction.[73] But it is not until we enter the twentieth century that the modern ruin becomes aligned with, as Benjamin has outlined, a political awareness—a 'revolutionary consciousness', that is re-expressed through a critique of capitalist ideologies and the by-products of twentieth century urban gentrification and obsolescence, ecological and natural transformations.

Doré's engraving provides a key pictorial reference point from which to frame an antipodean relationship to ruins. From this position, it can be suggested that eighteenth- and nineteenth-century polemical dissertations on the politics of colonialisation—the dissolution of empire and ideas of antipodean transplantation— provide precedents for the contemporary fragmentation of space in the city of Christchurch during a period of change and transition from ruin to reconstruction which I outlined in chapter one.

My examination of Dante Gabriel Rossetti's Pre-Raphaelite poem *The Burden of Nineveh* has introduced the key concept of the fragment as an object of displaced time, which I further explored as a pictorial device. Rossetti utilises a fragment from an ancient ruin, the statue of a bull, as another way of framing the ruins of the future.

---

[73] Richard Skilton, **"Contemplating the Ruins of London: Macaulay's New Zealander and Others,"** *Literary London: Interdisciplinary Studies in the Representation of London 2* (March 2004) accessed April 7 2015, http://www.literarylondon.org/london-journal/march2004/skilton.html.

The line, 'a relic now of London, not of Nineveh' concludes the eleventh stanza of the poem to establish the transplantation of a sculpture from within the repository of cultural artefacts in the British Museum (by now far removed from its original cultural context) to Australia to be reinvented as a relic of the future, suggesting an antipodean cultural renewal. In chapter three I examine the changing cultural interpretation of romantic and modernist ideas around the fallen city and cultural fragmentation in the development of the medieval and Renaissance ruin as a closer synthesis between artificiality, nature, architecture and the body.

Chapter Three

Between Nature and Architecture

In 'Further Towards a Continuum Between Nativism and Cosmopolitanism' a chapter in the book *New Visions of Nature: Complexity and Authenticity,* Matthias Gross describes German philosopher and sociologist Georg Simmel's fascination with how ruins are formed:

> Simmel often speaks of the 'surprise,' 'amazement,' 'admiration,' or even the 'fanatical fascination' felt about a certain natural change in a landscape, or a building that is about to turn into a ruin and hence is being taken over by nature again while representing a natural-social entity.[74]

Simmel's idea of a natural-social entity can be explained as a mysterious process whereby a work of human endeavour—a cultivated garden or work of Architecture (art)—can begin to become indistinguishable from a work of nature as it transforms into a ruin and takes on a life of its own. The unplanned effect of nature on the object suggests the potential to create new hybrids combining nature and built form.

Colonna's *Hypnerotomachia Poliphili* (1499), an early architectural and antiquarian romance of the ruin and the eighth century poem *The Ruin* provide templates for a literary translation of the fallen city as a ruin motif that folds nature into architecture through the use of language. These early texts also locate an historical reading of the ruin as a changing cultural interpretation of romantic and modernist literary and cultural fragmentation.

---

[74] Matthias Gross, "Further Towards a Continuum Between Nativism and Cosmopolitanism" in *New Visions of Nature: Complexity and Authenticity*, ed. Martin A. M. Drenthen, F.W. Jozef Keulartz and James Proctor (London: Springer Dordrecht Heidelberg, 2009), 260.
The crucial point in Simmel's ideas seems to be that a human-made thing can develop naturally, i.e. with an independent existence, extricating and dissociating itself from human planning. The cultural performances of human morphing of nature then become an independent natural power which leads to a natural-cultural interaction process.

The study of ruins between the Renaissance and the end of the nineteenth and early twentieth century serves as a useful inventory and a model from which artists and writers extrapolate their own interpretations of the antique, ancient archaeological finds, architectural theory and principles of design. A key early example of this methodology can be found in the *Hypnerotomachia Poliphili.*

In this chapter I undertake an analysis of the eighth-century poem *The Ruin* followed by an examination of the *Hypnerotomachia Poliphili* as a prototype for the development of the medieval and Renaissance ruin as a synthesis between nature, architecture and the body.

Translation

The *Codex Exoniensis,* is an anthology of Anglo-Saxon (old English) poetry published in the eighth century. *The Ruin* is the last of eight elegies contained in the volume which survives in fragmented form. Composed by an anonymous author the work describes the destruction of an unknown city in a text that consists of forty-nine lines, some of which are illegible due to fire damage. The translation and fragmented nature of the poem has led to a number of conflicting interpretations and translations. According to translator Michael Alexander, the red stones, circular pools, and hot springs cited in the poem are typical of Roman architecture suggesting that the city described in the text is the Roman City of Bath.[75] There is some consensus however that the writer does not consider any particular city as the subject of the poem and that while a general Roman city may have been a reference point the metaphor of the ruined city is intended as a universal meditation on the passing of time. Arnold Talentino in his essay, 'Moral Irony in The Ruin', highlights the opening statement of the poem which translates as 'wondrous is this masonry, shattered by fate,' arguing that the line represents 'the traditional association in the Anglo Saxon mind of fallen men and fallen stones', which although suggestive of a traditional moralising Christian theme also places an emphasis on the destructive power of time rather than moral causes of destruction.[76]

---

[75] Michael Alexander, *The Earliest English Poems* (London: Penguin Classics 1992), 6.

[76] Arnold Villaueva Talentino, "Moral Irony in the Ruin" Papers on Language & Literature; Vol. 14, Issue 1, (Winter 1978) accessed June 12 2015, http://connection.ebscohost.com/c/poetry-reviews/7726834/moral-irony-ruin.

In another example a translation by Lyndsey Lantz suggests the aging of human skin and reinterprets the first line, '*Wrætlic is þes wealstan; wyrde gebræcon'*, to read 'Now wrinkled and fallen to fate,' in place of its literal translation which is 'Shattered by fate.'[77] This process of literary substitution inserts images of the body (and the effects of time on it) into *The Ruin*.

The process of subtle shifts between the translation of image and text and the development of the ruin as a metaphor for organic intervention and the decay of the human body can be further considered in the *Hypnerotomachia Poliphili*. Musicologist Joscelyn Godwin's first complete modern English translation of the *Hypnerotomachia* (1999) follows the original's invented idiolect (its pattern of coining new words) as closely as possible.

The *Hypnerotomachia Poliphili*: A Geomorphic Romance of The Ruin

The *Hypnerotomachia Poliphili* provided a template for the Renaissance rediscovery of classical antiquity and was an important influence on artists Albrecht Dürer and Giovanni Battista Piranesi in particular.

The book is of unclear authorship although the capital headings of each chapter (an acrostic) combine to read *Fra Francesco Colonna Dearly Loves Polia,* a hidden reference perhaps to the author of the book. Fra Francesco Colonna (1433–1527) was an Italian Dominican Monk and there is circumstantial evidence to suggest that he could have been the author of the text which has a dense structural syntax—a composite of early Italian, Latin and Greek.[78]

The typeface used in the *Hypnerotomachia* is based on ancient Roman inscriptions, created by type designer Francesco da Bologna (1450–1518), while the woodcut illustrations in the original 1499 edition use one-point linear perspective to create a

---

[77] Anonymous, The Ruin, accessed May 15 2015, homepages.bw.edu/~uncover/ Marcus ruinpreface.htm.

[78] Anthony Tedeschi, "Hypnerotomachia Poliphili: Woodcuts in the Italian and French Editions" University of Melbourne 2014, Weblog Anthony Tedeschi, entry posted 20 Janurary 2014, accessed June 12, 2015, http://blogs.unimelb.edu.au/librarycollections/2014/01/20/hypnerotomachia-poliphili-woodcuts-in-the-italian-and-french-editions/.

sense of three-dimensional space and sculptural form.[79] The *Hypnerotomachia* contains 168 of these woodcuts by an uncredited artist and is divided into two narrative segments, the first and longest of which contains a densely descriptive typology of ruins, architectural details, objects and fragments. A 1546 French edition of the book by Jacques Kanver (*Hypnerotomachie, ou, Discours du songe Poliphile*), has a different set of woodcut illustrations that adapt and modify the plates of the original edition. These woodcuts include an additional fourteen illustrations and are in the Mannerist style, featuring compositional tension and instability rather than balance and clarity, elaborate, classical compositions, elongated proportions and stylized poses with heightened allegorical reference to art and nature.[80]

In the opening chapter of section one the protagonist, Poliphilo, falls asleep and journeys in search of his beloved Polia (which in Greek translates as antiquity). He travels through a dreamscape of gardens, ruined statues, and architectural follies, monumental fragments, obelisks, temples, gates, columns, altars and fountains which are scattered throughout a bucolic landscape. The woodcut titled *Poliphilo Encounters a Wolf in his Dreamscape* (Figure 13) on page twenty-one of the 1499 edition depicts the trunk of a Roman statue, a decorative capital and base of a column amongst scattered palms and vegetation. In the 1546 edition of the plate there are many new additions, including classical fragments, a forest of palms, craggy rocks and the depiction of a ruined city and buildings in the background (Figure 14). These new architectural elements, as in the translation of the ruin, add more complexity to the original design, yet in some representations they lose their abstract sculptural and spatial simplicity.

A new version of the original 1499 plate, *Landscape and Ruins* in the 1546 edition of the *Hypnerotomachia* depicts the architectural remains of a church open to the elements with vegetation sprouting from the top of its ruined cupola. The foreground contains

---

[79] Wilhelm Johann Appell, Introduction to The Dream of Poliphilus. Facsimiles of One Hundred and Sixty Eight Woodcuts in the Hypnerotomachia Poliphili, Venice, 1499, accessed 2 March 2014. http://www.archive.org/details/cu31924030677326.
[80] Tedeschi.
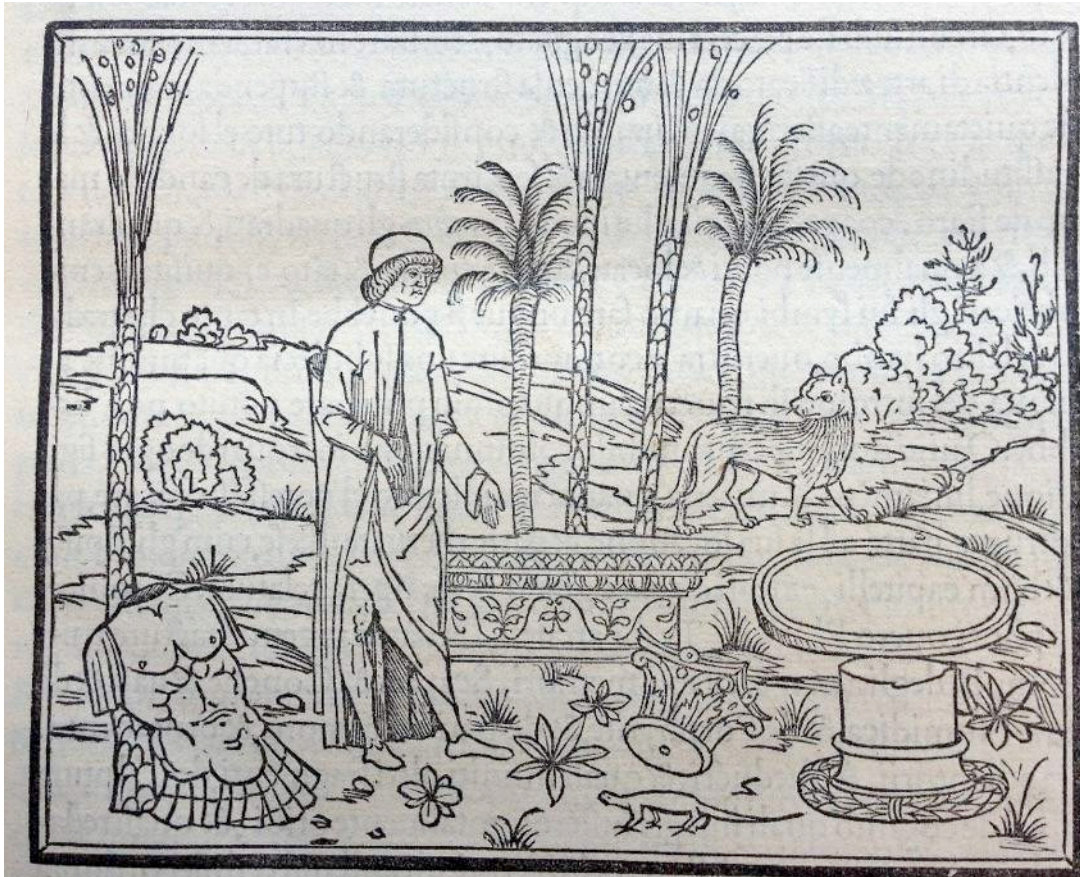
Figure 13. Unknown Illustrator, *Poliphilo Encounters a Wolf in his Dreamscape*, 1499, *Hypnerotomachia Poliphili*.

Figure 14. Unknown Illustrator, *Poliphilo Encounters a Wolf in his Dreamscape*, 1546, *Hypnerotomachie, ou, Discours du songe Poliphile*.
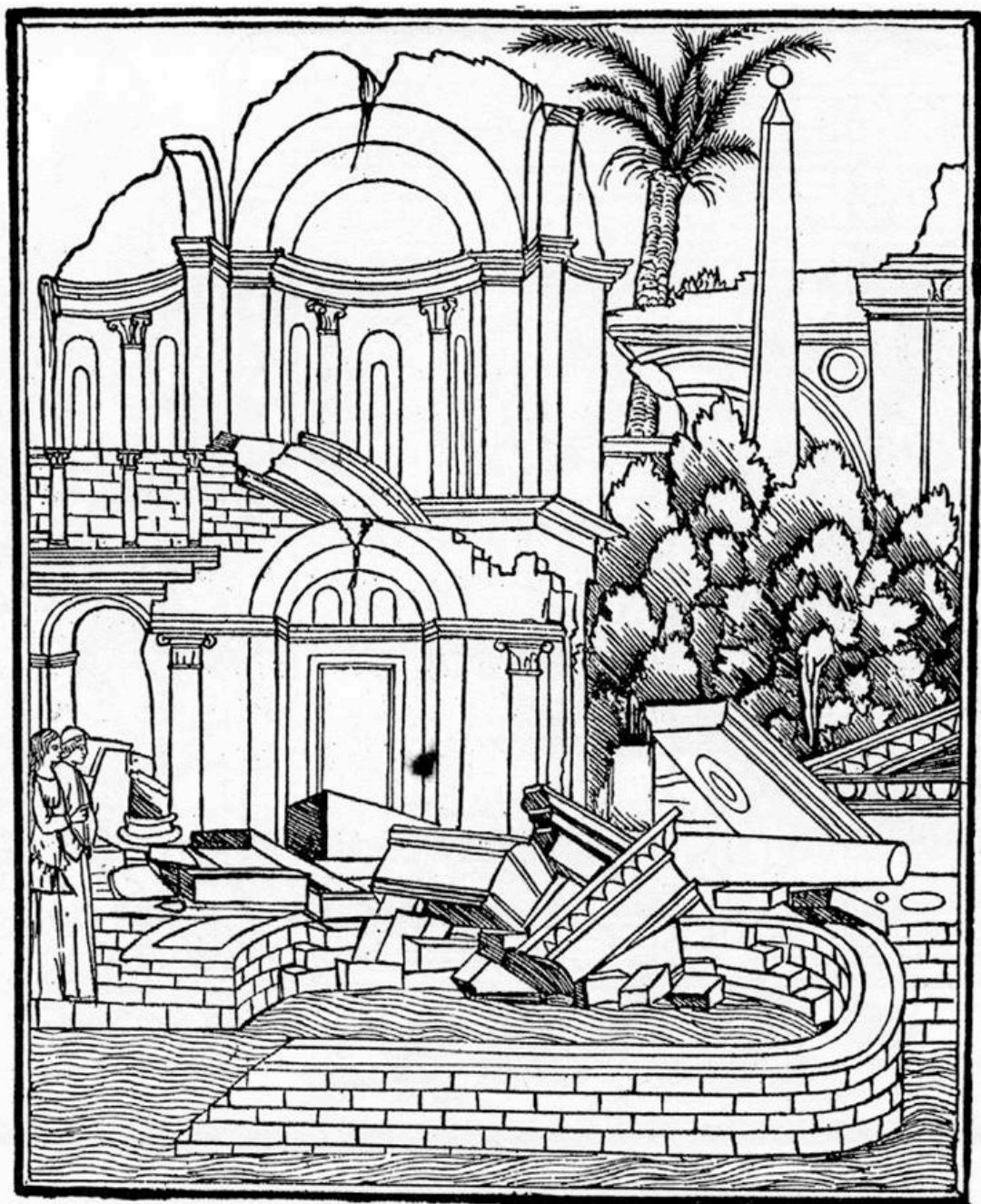
Figure 15. Unknown Illustrator. *Ruins and Landscape, Hypnerotomachia Poliphili*, 1499.

what appears to be a semi-circular folly containing a low masonry wall with stairs

surrounding the empty space or void of a courtyard or garden bed. At the base of the

building, between background and foreground (representing past and future) classical

pediments, masonry, columns and other architectural pieces lie jumbled in a

fragmented pile fusing architectural worked masonry with broken rock and stone,

while two figures are casually engaged in conversation nearby. The centralised building in this image (which is represented by the architectural remains of a church) uses perspectival space as a way to divide and connect foreground and background and to indicate divisions of time, past and present (Figure 15 on page 67 is from the 1499 Italian edition and Figure 16 on page 69 from the 1546 French edition).[81]

Quattrocento painting further links memory, nature, time and the human body as a religious metaphor as in for example the painting of the *Martyrdom of Saint Sebastian* (1480) by Andrea Mantegna, who may have been the creative source of the woodcuts in the 1499 edition of the *Hypnerotomachia*.[82]

In Mantegna's painting, broken fragments of Roman sculptures including a stone foot at the bottom left symbolise the destruction of idolatrous statues and pagan practices. The iconoclastic destruction of graven images and ruins (which foreshadows the destruction of the antique by ISIS in Iraq and Syria as a program of religious and social fragmentation) suggests the overthrow of a pagan past. But the image is also a religious metaphor that links the martyred human body to the mineralised form of the broken classical statue and the natural decay and formation of rocks, caverns and grottos as evidence of the breakdown of the organic forms of divine creation.

---

[81]Michael Graves, Alirneza Sagharchi and Lucien Steil, Ed 'Capriccio ; The Efficacy of Spatial narrative' in *The Architectural Capriccio; Memory, Fantasy and Invention*, ed. Alirneza Sagharchi and Lucien Steil (Surrey: Ashgate Publishing Limited, 2014), xii-. In an early twentieth century reworking of this idea the compositional layers of space and distance used in quattrocento painting the artist Giorgio de Chirico in his work *L'enigma di una giornata (The Enigma of The Day)* (1914) depicts a large black central figure (a statue) with its back to the viewer gazing into a nearly empty space bounded by a stack on one side, a tower on the other, a sequence de Chirico called 'past and present.' The central space can be read as a part of a void that explains the narrative arc. Graves provides an example of the use of space in the capricio by comparing two works by Piranesi *portico of Octavia* (1760) and *Portico of Octavia* (Interior View). In *Portico of Octavia* the Roman ruin has been adapted for residential use with attachments and insertions into the stonework such as a wooden roof, beams and outbuildings. Piranesi creates an interior view of the ruin where the juxtaposition of stonework and ad hoc additions create an abstract space that suggests the possible re-habitation of the ruin'.

[82] Tedeschi,

Figure 16. Unknown Illustrator. *Ruins and Landscape, Hypnerotomachie, ou, Discours du songe Poliphile*. 1546

The *Hypnerotomachia* is at its core a visual and textual mythology of an invented ancient world; a collected assemblage of epigrams, archetypes, fragments of prose, and typography influenced by ancient Greek pattern poems which are composed of verses designed to form a specific shape, for example a pipe, an egg, wings or altar which reflects the thematic content of the narrative.[83] There is an allegorical relationship between the proportions of antique monuments, plaques, friezes and utensils described in the narrative of the *Hypnerotomachia* and the way the text has been designed to form geometric shapes, blocks and patterns on the page of the book. The architecture of the double page spread could be considered prototypical of early twentieth-century Russian constructivism, modernist avant-garde book design and concrete poetry (a term coined in the 1950s to refer to poems in which the visual layout of typeface and calligraphy carry the same importance and meaning as the words).

Figure 17. Julian Holcroft, *Untitled,* 2013, plywood, epoxy resin, oil, 15 x 35 cm.

German painter and printmaker Lorenza Stöer's 1567 artist book *Geometria et Perspectiva, (Geometry and Perspective*) was clearly influenced by the drawings contained in the *Hypnerotomachia* and could be considered a precursor to the proto-modernist spaces of Piranesi's prisons (*Le Carceri d'invenzione*) produced between 1745–61.

---

[83] David Pankow, "*Typographical Allegories and Erotic Ambiguities: The Hypnerotomachia Poliphilii of Aldus Manutius"* in Alexander C. Pathy on the Book Arts at the Fisher Library. 2011. . 2011. Recorded Lecture Duration 01:01:06. university of Toronto, accessed November 7 2015. https://media.library.utoronto.ca/play.php?gr8YpmR_GZL8&id=5861&access=public. The few surviving examples of the genre date mainly from the Hellenistic era (C3rd to 2nd BC).

Stöer's publication consists of eleven woodcut illustrations of complex geometric landscape designs, a suite of black and white illustrations which form a geometric collage of disconcerting spatial hybrids. Across each plate a typology of ruined architectural fragments transition from organic and ornamental motifs to complex three-dimensional geometric designs of regular and semi-regular solids and cuboids. The author's assertion in the preface that the illustrations would be useful to a cabinetmaker working in inlaid wood implies that the designs have the functional application of an architectural plan or template. However, the designs can only exist on the level of *trompe l'oeil as* the architectural space is purely speculative notwithstanding the possibility of transcription from two-dimensional drawing into the flattened wood-like materiality of marquetry.

Nature's Accomplice

In the woodcut *Poliphilo Enters a Pathless Forest*, an image from the 1546 edition, organic foliage sprouts from the top of cylindrical tree trunks that replicate the symmetry and layout of the classical colonnades of a Greek or Roman Temple. This image has been derived from the original text where broken fragments of classical columns are compared to organic matter, as for example in the sentence: 'There were huge tapered columns that had unimaginably fallen on top of one another looking less like columns than like a confused heap of timber that had dashed to the ground.'[84] The symbiotic meeting point between the organic body, nature and architecture is explicitly rendered in the following extended paragraph:

> Various places were obstructed by dense hanging ivy growing from the ground in serpentine form; a cup made from its wood divides Bacchus from Thetis. Its scattered clusters were rich with black berries and downy growth; it occupied many crevices in the ancient building. Together with many other wall plants in the cracks grew the vigorous house leek, and in other places navelwort sprouted forth, and erogeneto (pleasant to those who bear its name) hung down to the ground. In other broken places there grew pellitory and diuretic chickweed, polypodium, maidenhair and fringed spleenwort with its wrinkled underside; jointed lesser selentis and other aizoi that love old walls and rocks; also polytrico and green privet, which frequent ruins. Many a noble work was clothed and covered with these and many other plants.[85]

---

[84] Francesco Colonna, *Hypnerotomachia Poliphili: The Strife of Love in a Dream.* Translated by Joscelyn Godwin. (London: Thames & Hudson, 1999), 55.
[85] Ibid., 56

Svetlana Boym in her chapter on 'The Ruins of the Avant-Garde' from *Ruins of Modernity* (2010), locates German sociologist and philosopher Georg Simmel's concept of 'perspectivism' as the intersection of art and nature through a form of collaborative practice. She writes:

> Ruins are the opposite of the perfect moment pregnant with potential; they revel in 'retrospect' what this epiphanic moment had in 'prospect'. Yet they do not merely signal decay but also a certain imaginative perspectivism in its hopeful and tragic dimension. In the fascination with ruins, Simmel also sees a peculiar form of 'collaboration' between human and natural creation: 'nature has transformed the work of art into material for her own expression as she had previously served as material for art.' Such framing of ruins reveals a multi directional mimesis: men imitate nature's creativity, but a natural setting endows human creations with a patina of age. The Ruin of a building means, however that where the work of art is dying, other forces and forms, those of nature, have grown; and that out of what of art still lives in the ruin and what of nature already lives in it, there has emerged a new whole, a characteristic unity.[86]

In considering the fragmentation of the ruin in nature Simmel suggests a new 'whole' evolves through the transformative effect of nature on buildings. The human 'spirit' creates buildings while nature in the form of gravity pulls them down but again there is an aesthetic meeting point between these two contradictory forces. This stasis can be observed as a stillness, a space of equilibrium and aesthetic appreciation, a perception encapsulated in the ruin as a balance between nature and matter. Simmel coins the term *metaphysical-aesthetic* to describe this fluid process, and the upward-downward pull (a concept also familiar from American artist Robert Smithson's *Artforum* essay 'Ruins in Reverse: Notes on Passaiac' from 1967) needed to define the presence of a genuine 'ruin' rather than a fragment or pile of rubble.

In her article *Evidentary Earthquakes Design and Discontinuity through Seismic Methods* Jennifer Ferng goes further to argue that "buildings should no longer connote condensed traces of the man-made world but abide by the deeper cycles of time embedded within the forms of earthquakes, volcanoes, and mountains"[87].

---

[86] Svetlana Boym, "Ruins of The Avant-Garde: From Tatlins Tower to Paper Architecture" in *Ruins of Modernity,* ed. Julia Hell and Andreas Schönle (Durham: Duke University Press, 2010), 59.

[87] Jennifer Ferng, "Evidentary Eathquakes Design and Discontinuity through Sesmic Methods" in *Leonardo*, MIT Press, 2017, accessed 28 July 2017.

For Simmel this shifting balance is similar to the forces created by the collisions of tectonic plates, an opposing force that is also integral to the creation of a ruin. This balance resembles energy expended as landmass pushes upwards and downwards at the juncture of fault lines although the ruin is also aligned with a similar sense of creative struggle as nature effectively co-opts what was originally a cohesive human design.

> The unique balance, between mechanical, inert matter, which passively resists pressure, and informing spirituality which pushes upward, breaks, however, the instant a building crumbles. For this means nothing else than that merely natural forces begin to become master over the work of man: the balance between nature and spirit, which the building manifested, shifts in favour of nature. This shift becomes a cosmic tragedy which, so we feel, makes every ruin an object infused with our nostalgia; for now the decay appears as nature's revenge for the spirit's having violated it by making a form in its own image.[87]

Diverse organic transformations between the body, nature and the ruin, sublime landscapes and plunging perspectives are enduring motifs of Romanticism, an artistic, literary, and anti-classical movement that originates in Europe toward the end of the eighteenth century. The relationship between nature, fragmentation and the disappearance and re-emergence of architecture in the landscape is developed as a key theme in Romantic art and literature.

For Czechoslovakian architectural historian and theorist Dalibor Vesely (1934–2015) the interpretation of building materials and their sensory properties (the study of which he refers to as 'restorative fragments') are things that we encounter that, without causing reflection on loss, contribute to processes in which a new whole can be created.[88]

This reading suggests the positive meaning of the fragment has its sources not just in personal experience but in dialogue with the latent content and the way we structure our experience of the world. It cannot be grasped in a single intuition; it relies on a

---

[87] Georg Simmel, " 'The Ruin'" reproduced in the *Hudson Review Inc*. *Vol. 11, No. 3 , Autumn, 1958,* accessed November 8, 2015, https://www.scribd.com/document/249751272/Georg-Simmel-The-Ruin. 379.

[88] Ibid. 65.

sequence of stages bringing together individual phenomena and the universal ground in a process that may be described as the restorative mapping and articulation of the world.[89]

Restorative Fragments/Reinventing an Ideal Past

For example, section one of both editions, 1499 and 1546, of the *Hypnerotomachia Poliphili* contains numerous linear woodcut drawings scattered throughout the text depicting broken vessels and ornamental fragments, sepulchral monuments, plaques inscribed with hieroglyphics and epitaphs that parody ancient inscriptions. The clarity, simplicity and detail of these woodcut drawings, the style of the prose and design of the font suggests the familiarity of the author with the study of early languages and archaeology but also structural engineering and architectural theory. For example, Poliphilo begins to map the spatial dimensions and proportional relationships of the ruins in the landscape through a set of complex numerological and mathematical calculations. Extrapolating on the original architectural construction, layout, design and plans from what remains in the landscape, whole sections of text are taken up with extensive measurements of architectural fragments recorded in exacting detail:

> I measured diligently the squares beneath the columns, which were two on either side and understood from this measurement the whole symmetry of the portal, which I will run through with a brief explanation. A four sided figure, A, B, C, D, divided by three equidistant straight lines and three transverse lines, will become sixteen squares. Next, a figure half the size is added to it, and when this added figure is divided in the same way, twenty-four squares are to be found. (Such a figure made from threads will prove very useful for foreshortening in marquetry or intarsia work and in painting.[90]

Poliphilo considers the wider application of classical balance, symmetry and natural order against his own turbulent emotions and feelings of disorder and fragmentation:

---

[89] Randy Norman Innes, "On the limits of the work of art. The fragment in visual culture"(Doctoral Dissertation Abstract) retrieved from UR Research. The college of Arts and Sciences, University of Rochester, New York.2008.65.

[90] Colonna,.,42.

> It is a golden saying and a celestial adage, that virtue and happiness reside in the
> mean, as the poet says. Deserting and neglecting this essential point will result
> only in disorder and everything will be false, because any part that does not fit
> with the whole is wrong.[91]

In another passage suggesting the loss of an ideal past, Poliphilo describes how an amphitheatre surpasses the glory of the Roman Colosseum with the particulars of the architectural features discussed at length and also in great detail.[93]

> The Roman Colosseum, the Theatre of Verona and all the rest must give way
> before this structure, because its columns, capitals, bases, coronas, inlays,
> pavements, statues, emblems and every other accessory were of such magnificent
> and divine workmanship, wondrously assembled, coordinated, perfect in every
> detail, expertly crafted and deserving of the highest admiration.[94]

Along with sculptural decoration, carved capitals and ornamental scrolls, the substance and form of building materials are catalogued and extrapolated as being of greater craftsmanship than the achievements of ruined antiquity. For example:

> The amphitheatre was of a structure not to be believed because its elegant base, its
> string courses, its ring of symmetrical columns with their beams, zophori and
> cornices were all cast exclusively from bronze, fire-gilded with bright gold. All the
> rest was of diaphanous alabaster of lustrous sheen.[95]

An examination of both woodcut and text confirms Colonna's fascination with the study of the antique—ancient artefacts and ruins which the author has either recorded in situ or extrapolated from memory to create a synthesis of new and unique architectural concepts and typologies. This was a common practice among Renaissance artists who used the decorative stucco and marble reliefs found on Roman ruins as a basis for new designs, which they often published as ornamental prints. The Italian artist Agostino Veneziano's engraving, *Ornament Panel* (1521),

---

[91] Ibid., 42.

[93] Francesco Colonna, "Hypnerotomachia Poliphili (Poliphilo's Dream about the Strife of Love)" in *Heilbrunn Timeline of Art History* (New York: The Metropolitan Museum of Art, 2006),, accessed May 13, 2015, .http://www.metmuseum.org/toah/works-of-art/23.73.1.

[94] Colonna,.,352.

[95] Ibid., 348.

for example, is a fantastical arrangement of ancient architectural fragments and motifs.[96] Works such as this served as a useful inventory of motifs and a model from which other artists such as Piranesi could potentially develop their own interpretations of the antique.[97]

The Grand Tour

The image of the tourist—'the New Zealander'—sketching the ruins in Doré's engraving can be further unpacked and understood through an examination of the role of the transplanted artist as a figure on the 'Grand Tour'. The Grand Tour was a popular practice in the late seventeenth and eighteenth centuries. Wealthy aristocrats (or pretenders and amateur historians) travelled throughout Europe to experience and sometimes record the cultural legacy of classical Greek and Roman architecture, ruins and other objects of antiquity. A contemporary audience would have understood the historical implications and readings of the practice in framing a response to Doré's image of London in ruins.

For artists on the Grand Tour the remnants of the many architectural projects of the Roman Empire became the basis for the study and classification of architectural design and ornament into types and functions. These archetypes provided prototypical templates or building blocks for the rapid expansion of a program of creative reinvention and conjecture through the study of ruins undertaken as a rite of passage by young, mostly male, Europeans of the upper class and landed gentry before the advent of mass tourism later in the nineteenth century and early twentieth century.

Andreas Huyssen points out that in the twentieth century the modern ruin becomes a political cipher for fragmentation, doubt and uncertainty—as a premonition of twentieth-century dystopia—an idea first explored by the printmaker and architect Giovanni Battista Piranesi (1720–1778). Piranesi's copper plate etchings of ruins and 'Imaginary Prisons' (*Carceri d'invenzione)* were produced between 1745–61. His capricious architectural inventions are a rendition in print form of monumental ruin-

---

96 Agostino Veneziano (Agostino dei Musi) Heilbrunn Timeline of Art History, accessed May 13 2015, http://www.metmuseum.org/toah/works-of-art/49.95.41/.
[97] Ibid.

like fragments, inhospitable composite monolithic spaces, reminiscent of modernist architecture (e.g. brutalism), dungeons and underground caverns or caves.

Piranesi's suite of engravings is contemporaneous with the critical thinking that developed in response to the Lisbon earthquake of 1755 and the way Kant initially framed the Lisbon earthquake through a theory of underground volcanic geology. Kant's creation of a new scientific and progressive discipline also extended to a new aesthetic discipline based on categorising the experience and feeling of catastrophe as both a rational response and an underlying experience of the transcendent and ineffable—an experience of the sublime that frames the ruin in the eighteenth and nineteenth century.

Piranesi was a prolific producer of souvenir prints and publications for tourists on the Grand Tour. He created a series of pattern books and catalogues of antique fragments and designs, Greek and Roman inscriptions, and objects to satisfy the demand for souvenirs as (a by-product of ruin-gazing), and as a pictorial template and guide for visual artists.

The compendium of ruined fragments in the foreground of Piranesi's *Scenographia* and the architectural fragments in the map of *Pianta di Roma* (a reconfiguration of the *Capriccio* format) reflects Piranesi's interest in constructing artificial ruinscapes as a reinvention of the language of the ruin. This prefabricated 'journey through time' involved collecting and selling antiquities and publishing fictional typologies— pattern books such as *Vasi, candelabri, cippi, sarcophagi* (1778), an artefact catalogue, and *Diverse maniere d'adornare i cammini* (1769), decorative schematic designs of mantelpieces and fire surrounds based on pastiches of antique styles taken from Egyptian, Etruscan, and Greek Architecture. This cutting and pasting of historical fragments suggests a close analogy to the process of adaptation that occurs between translations of languages and texts.

Piranesi's Paper Architecture
Piranesi's paper architecture offers an early template for a mode of practice where creative conjecture fills in the gaps between fragments to suggest new sculptural or

Figure 18. Giovanni Battista Piranesi, *'Ichnographia' or plan of the Campus Martius*, 1762, (top right detail).
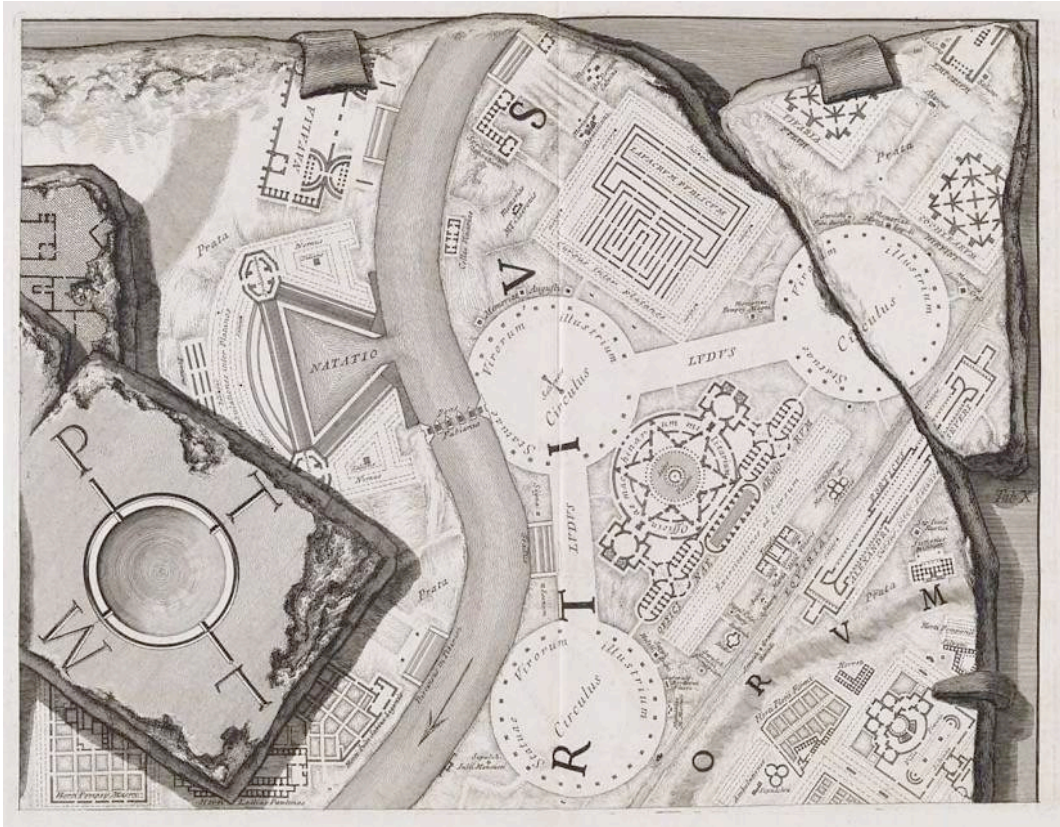
architectural propositions. A multiplicity of fragments and magnified gaps calls attention to the creative possibility unleashed by the disjunction between diagrams, maps, plans and three-dimensional fragments.

Piranesi's *Ichnographia Campus Martius* for example is a plan-map of the Campus Martius in Rome; an intricate foldout etching that reconstructs a virtual city with an attention to archaeological detail and conjecture. The work is itself a fragment, part of the volume *Il Campo Marzio dell'antica Roma*, a series of forty-nine plates, etchings on paper which includes *Ichnographia Campo Marzio* a sequence of six fold-out plates showcasing the reconstruction of Rome's *Campus Martius*, or 'Field of Mars'—a four hundred and ninety acre collection of buildings and Roman assembly space.[98] The ruins of the *Campus Martius* had already fascinated many early travellers such as French essayist Michel Montaigne who in 1581 recorded that

---

[98] Platner, Samuel Ball, and Thomas Ashby. *A Topographical Dictionary of Ancient Rome*. London: Oxford UP, H. Milford, 1929. 91-94.

"Upon the very wrecks of the ancient buildings, as they fall to ruin, the builders set out casually the foundations of new houses as if these fragments were great masses of rock, firm and trustworthy. It is evident that many of the old streets lie more than thirty feet below the level of those now in existence."[99]

Figure 19. Robert Smithson, *Non-Site: Oberhausen, Germany* (detail), 1968

---

[99] Montaigne, Michel de. *Montaigne's Travel Journal,* Translated by Donald Murdoch Frame, (San Francisco: North Point Press, 1983). 100.

Piranesi's views of Rome—*Vedute di Roma*—feature further multiplications with one hundred and thirty-five perspectives on the ruins of the city (including the *Campus Martius*), which informs the later architectural invention and impossible perspectives of his most well-known works—a series of etchings of imaginary prisons. The *Carceri d'invenzione* ('Imaginary Prisons', 1745–61) are a series of sixteen etchings which depict cavernous subterranean vaults with stairs, ruined architecture and machines, providing an historical precedent for the construction of the folly and the concept of the architectural *capriccio*—a creative methodology that uses architectural form and space as the basis for collective memory and reinvention.

Piranesi's *Scenographia* (a birds-eye view) and *View of the Campus Martius* (both architectural capricci from 1762) expand on this idea depicting the distant remains of the ruins of the Roman Campus Martius framed by a collection of Roman and Egyptian fragments, carved stone blocks and columns inscribed with hieroglyphic, Latin and Roman text. *Scenographia* is closely related to an earlier engraving by the artist titled *Pianta di Roma* (Plan of Rome) (1756) which presents an aerial view of Rome as a fragmentary map composed of broken sections of stone inscribed with the architectural plans of buildings.

Writing in 'Piranesi's Shape of Time' (2008), Small argues that Piranesi uses the fragment as a means of conjecture, a way of emphasising, leaping over, rather than completing the empty spaces of knowledge. In this way, she argues, conjecture gains its own autonomy—it becomes a formal element in itself.[100]

In the Romantic Period (1800 to 1850) this way of thinking about the (singular) fragment developed a meaning in relation to the German concept of *Witz*, meaning fragmentary genius, a witty remark, a flash of insight—in essence a shard of enlightenment, a development of the poetic and philosophical fragmentation of the baroque (seventeenth century) concept of poetic metaphor, which can rapidly signify one object by way of another.[101] For Romantic writers and artists, the fragment and

---

[100] Irene Small, "Piranesi's Shape of Time" *Image and Narrative in Online Magazine of the Visual Narrative* 18 (2007), accessed July 25 2016, http://www.imageandnarrative.be/inarchive/thinking_pictures/small.htm.
[101] Michel Makarius, *Ruins* (Paris: Random House Incorporated, 2004), 147.

by extension the ruin (as a composition of gaps and spaces) represents a form of autonomous prototyping—a positive natural chaos that extends the potential of the unfinished and incomplete. With the ruin as an archetype of the fragment in the Romantic imagination, the fragment becomes the outward expression of an incessantly renewable experimental research project.[102]

For architectural historian and theorist Manfredo Tafuri, the interpretation of Piranesi's *Ichnographia of the Campus Martius* is a project which multiplies the compositional logic of classical architecture to the point where two-dimensional plans can no longer correspond to the three-dimensional ideal of a classical urban space.[103]

Piranesi's *Ichnographia Campus Martius* was never intended as a executable plan or diagram but rather as an architectural recreation of a linguistic statement and argument. The *Campus Martius* is a self-contradictory architectural dialogue where a language of doubt, abstraction, and uncertain temporality is inserted into the formalism of classical architectural functionalism and design.

Conclusion

In this chapter I have identified a way of thinking and making around ruinology that steers the concept of the ruin into a new direction. Simmel's concept of the unplanned effect of nature on the object inspired an historical survey focused on texts such as *The Ruin* and the *Hypnerotomachia Poliphili*, which foreground the motif of the ruin as a way of inserting fragments of antiquity between nature and built form. The *Hypnerotomachia Poliphili* has proven to be a particularly rich resource in this respect. Simmel's idea of a natural-social entity as a process whereby a work of human endeavour—a cultivated garden or work of architecture—begins to merge with nature to create a ruin takes concrete form in the *Hypnerotomachia*. There is a physiological interiority to the depiction of ruins and fragments in the *Hypnerotomachia* and the woodcuts contained within it. Interpretation, translation,

---

[102] Ibid., 148–149.

[103] Tafuri Manfredo, *The Sphere and the Labyrinth - Avant-Gardes and Architecture from Piranesi to the 1970s*, Department of History of Architecture, Istituto Universitario di Architettura, Venice, 1990, accessed August 26 2016, http://www.quondam.com/37/3716e.htm.

textual meaning and resonance are used to full effect in describing the components and fragments that reside in and around the fabrication of ruins. A methodology for prototyping ruins is also established through the relationship between the proportions of antique monuments, plaques, friezes and utensils described in the narrative of the *Hypnerotomachia* and the way in which the text has been designed to form geometric shapes, blocks and patterns on the page of the book. This could be considered prototypical of early twentieth-century Russian constructivism, modernist avant-garde book design and the compositional arrangement of concrete poetry. There are other substitutions, insertions and amalgamations in the *Hypnerotomachia* in, for example, the depiction of foliage sprouting from the top of cylindrical tree trunks that replicate the symmetry and layout of the classical colonnades of a Greek or Roman temple. A symbiotic meeting point between the organic body, nature and architecture is explicitly rendered through the juxtaposition of classical balance, symmetry and natural order and the *Hypnerotomachia*'s protagonists' sense of turbulent emotions and feelings of disorder and fragmentation, which intriguingly precedes the philosophical doubt and uncertainty wrought by the Lisbon Earthquake of 1755.

<center>**Chapter Four**</center>

<center>Fragmentation in the work of Smithson and Piranesi</center>

In *Medieval Modern: Art Out of Time*, Alexander Nagel reconsiders Walter Benjamin's essay on the copy, *Art in the Age of Mechanical Reproduction* from the perspective of the medieval icon. Nagel draws a conceptual parallel between American artist Robert Smithson's assemblage of geological samples, rocks and dirt and the compilation of rock fragments from sacred sites, inscriptions and pictures contained in portable medieval religious devotional 'boxes' which contained painted icons on the inside lids (see Figure 21).

Nagel suggests that the duplication of a painting of a saint or icon is a substitute for an experience, rather than a copy; a process in which the image is not really a copy to be replaced and reproduced multiple times but is in fact one image in a genealogy of images. If the object could be considered unique in and of itself then it would, he suggests, be closer to the conception of a 'forged idol.' Painting, as an original genealogical substitution (not a reproduction or copy) became synthesised with the notion of the original 'relic', the two separate elements, which were originally slightly distinct, combined to create a new entity—the 'placeholder' painting— which also became a kind of 'relic', the reliquary of painting. The close proximity of the icon on reliquary box lids (part of a genealogy of images) to the original relics (rocks, stones and objects physically removed from their original site) became a process of transfusion. The icon (painting) took on the mantle of the relic, became the relic and in doing so became a kind of authentic forged idol. The painting became a singular authentic production—a new modern framework traditionally reserved for relics.[104]

In Smithson's *non-site* installations—*Line of Wreckage, Bayonne New Jersey* (1968),

---

[104]Alexander Nagel. *Medieval Modern*: *Art Out of Time* (Thames and Hudson, 2012), 235.

Figure 20. Robert Smithson, *Non-Site*: *Oberhausen, Germany*, 1968.

Figure 21. Box with stones from the holy land, sixth-seventh century, Early Christian, (Palestine), *Box, Tempera, and gold leaf on wood*, 24.1 x 18.4 cm. Photo: Vatican Museums.

Franklin New Jersey, Summer (1968), and *Non-Site Oberhausen, Germany* (1968) (Figure 20 and Figure 19 detail)—the artist echoes this medieval form of substitution in the way he sources iron ore rocks from sites in New Jersey and Germany, which are transferred to bins installed in the white cube environment of the gallery. This conceptual process is reminiscent of the displacement of rock fragments from holy sites into medieval relic boxes. These geological fragments also collectively function as a stone map, signs, replicas of holy places—a proxy or substitute for the topographical landscape scenes, devotional narratives and events painted on the inside of the box lids which enclose the collection of medieval religious 'samples'.

Robert Smithson's Site and Non-Site Displacements

The residue of Smithson's conceptual practice—documentation of ephemeral installations and artefacts which he terms '*non-sites*'—represents a similar strategy of exchange between material, matter and time—a process of working 'backwards into the future' where the site becomes both present and absent at the same time. The non-site is in this sense a propositional abstraction containing fragmentary
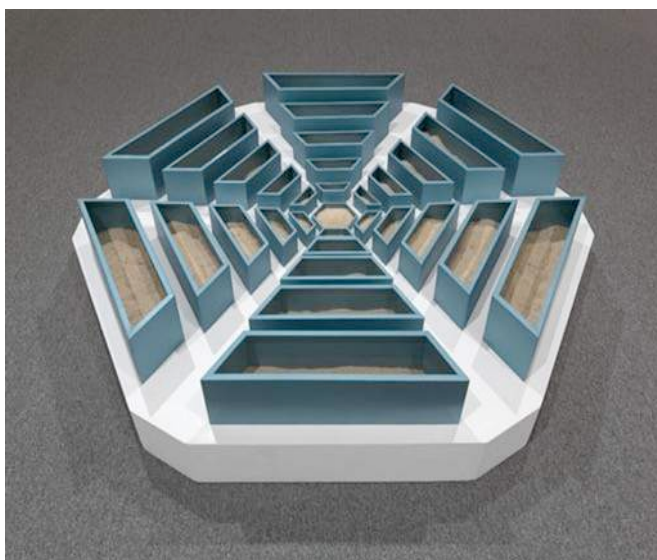
Figure 22. Robert Smithson, *Pine Barrens*, *New Jersey*, 1968.

Figure 23. Robert Smithson, *Non-Site*: *Franklin New Jersey, Summer,1968*

representations that stand in for an 'other' physical (real) yet not present site. In this way a non-site is a substitute for a physical diagram, a drawing, a map, a representative of an actual 'site' located elsewhere.

Robert Smithson's *Chalk-Mirror Displacements* from 1969 incorporate earth from entropic landscapes, industrial sites, mines and quarries. With the mirror displacements, mounds of rock are piled into heaps and pierced and divided by shards of glass rather than being contained in bins. The works encompass notions of inside and outside, geometry, the crystalline, the inorganic and the fragmentary. While Smithson's earlier *Site* pieces are mostly situated in the container of the gallery, the *Mirror Displacement* works are situated in industrial wastelands while others are reconstituted back into the framework of the gallery. The works are amorphously contained outside the frame of the gallery as for example in the construction of mirror displacements in Oxted Quarry in England. Smithson has described the difference between the process used in the Mirror Displacements both inside and outside the gallery and his earlier non-site installations as follows: 'in other *Non-sites*, the container was rigid, the material amorphous. In this case, the container is amorphous, the mirror is the rigid thing.'[106]

---

[106] William C. Lipke, ed, "Robert Smithson : Fragments of a conversation" in *Writings,* 190, 1990,,accessed August 24 2016, https://www.robertsmithson.com/essays/fragments.htm.

As in the *Site* series, Smithson was preoccupied with the fluidity of materials, with how they could be reconstituted and with how the language of the material as in the *Displacement* series could 'mirror' a presence elsewhere.[107]

In writing about the installation *A Non-Site*: *Franklin New Jersey, Summer,* 1968 (Figure 23), Smithson explains how the same objects and artefacts (painted wooden bins, iron ore, limestone rocks, gelatine silver prints and typescript on paper) point to, reference and link different places or 'sites':

> In the non-site, the gallery becomes the place for thinking about displacement. The art work happens in the anti-travel between a 'here' that is present but somehow unreal, displaced, and a 'there' that exists in undifferentiated form but is now constituted as a target by the samples and indications offered in this strange displaced 'here.'[108]

Smithson's earliest non-site project, titled *Pine Barrens*, *New Jersey* (1968), is a gallery installation which features a sculpture of triangulated blue bins placed on a white hexagonal base. The small bins diminish in size as they approach the centre of the base suggesting a symbol of radiating energy waves from a central vanishing point. The bins are filled with sand sourced from around an airport runway (a vanishing point) the location of which is contained in the title of the work. The sculptural piece is accompanied by a photographic map—a reproduction of an aerial topographical view of the site (see Figure 22 detail).[109]

This dual frame of reference gives rise to an infinite number of possibilities. Although Smithson's practice is in this instance limited to 'artefacts' and objects in a gallery the individual artworks themselves are designed to operate as material signifiers for that which resides outside the frame of the gallery. Smithson's objects are also a system of genealogical artefacts, snapshots in time that operate between the present and the displaced time of the journey, for example the distance travelled

---

[107] Robert Smithson, Holt-Smithson Foundation, Licensed by VAGA, New York. Courtesy of James Cohan Gallery, New York/Shanghai, accessed. 24/August 2016, http://www.robertsmithson.com/essays/heap.htm.

[108] Nagel.,116.

[109] Eugenie Tai and Cornelia Butler, eds, *Robert Smithson*. (Los Angeles: The Museum of Contemporary Art, Los Angeles. 2004), 20.

through the artist's removal or placement of objects and material from one designated site to another.

Where material is displaced from a place or 'site' and transplanted into a gallery, a link is created between the displaced site and the new 'non-site' which operates in a similar way to the medieval devotional artefact. The residual placement in the abstract container of the gallery of tangible rocks and stones collected in small 'bins' or containers, point back to and reference absent landscapes but also journeys in time that have taken place between the sites. In Smithson's practice it is the travel between sites that takes on metaphorical significance—a process where a 'trip' becomes invented, devised, or artificial. Therefore, one might call it a non-trip to a site from a non-site.[110]

Piranesi's Fragmentation

Over a period of four years during trips back to New Zealand I have compiled a photographic record of the post-earthquake environment, the shifting and unstable architectural form and the progressive loss and reconstruction of the late nineteenth- and early twentieth-century modernist architecture. While visiting the city centre a few weeks after the earthquakes in 2010, I documented a number of boarded and scaffolded architectural structures. The documentation of these sites initiated a process of thinking through small-scale studio projects using photography as a medium. Photographs taken during this time document the rapid evolution of spatial shape and form and its social impact during a period of change as the city centre was progressively cleared of its ruins to make way for the current rebuild of the city.

The deconstructed state of modernist architecture due to the effects of the earthquake on built form in Christchurch has in turn informed a series of small studio works, sculptural floor pieces and scaffolds which I started in 2012. Each sculptural piece was rebuilt and reconstructed in a different configuration or position within the space of my studio in Melbourne. These pieces were rearranged, photographed and deconstructed into fragments used to create further photographic collages. There were a number of components in the preparation of these works which reside

---

[110] Small., 116.
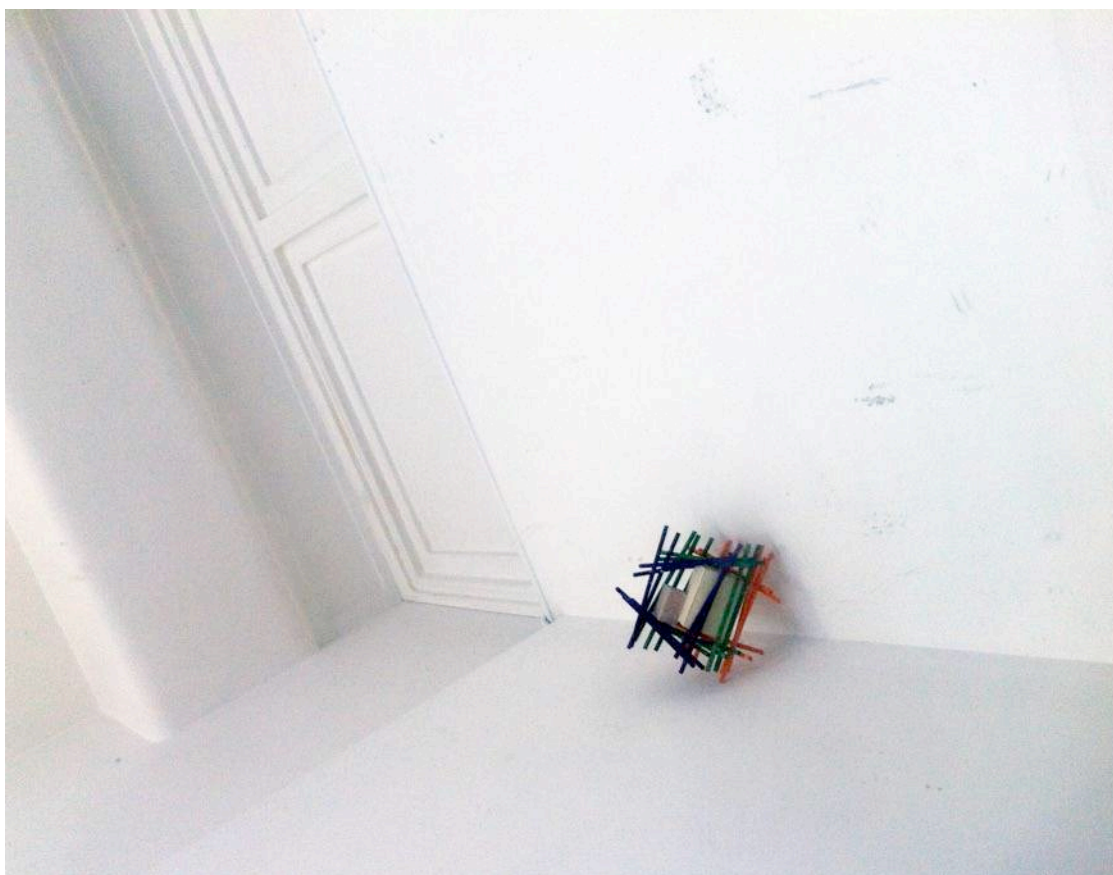
Figure 24. Julian Holcroft, *Untitled*, 2012, sculpture, mirror, dimensions variable.
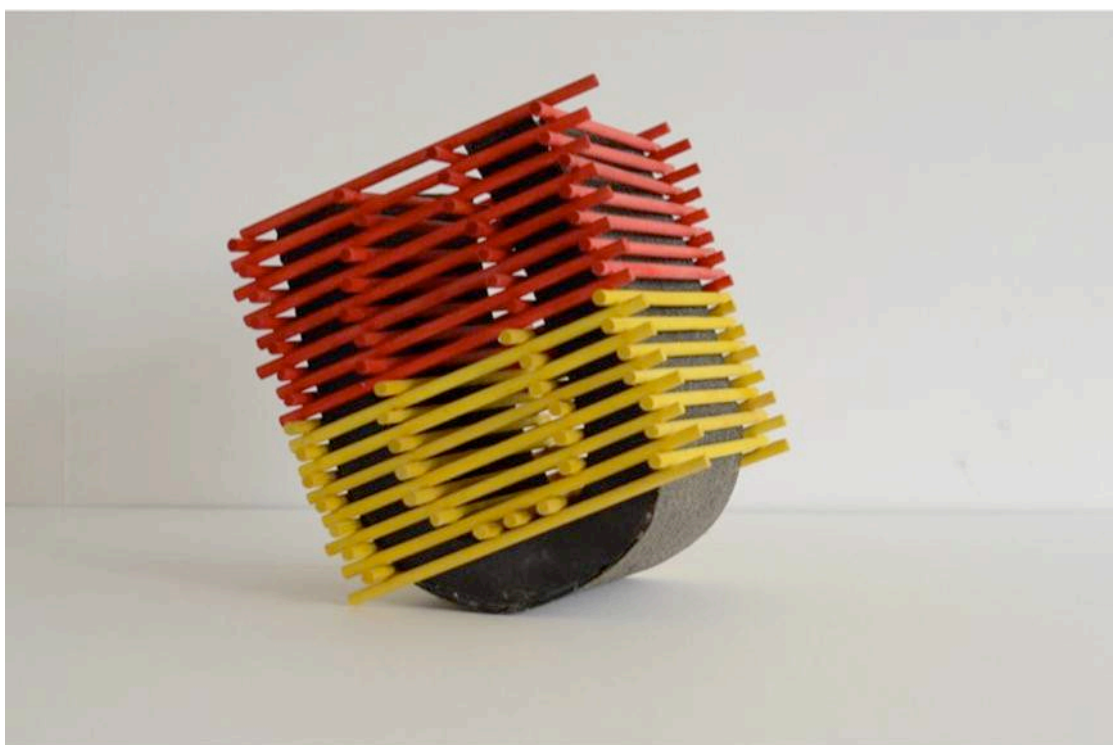
Figure 25. Julian Holcroft, *Scaffold Sculpture*, 2013, dampcourse, epoxy resin, coloured dowel, 25 x 18 x 16 cm, Electric Valley, Switchback Gallery, Gippsland Centre of Art and Design.
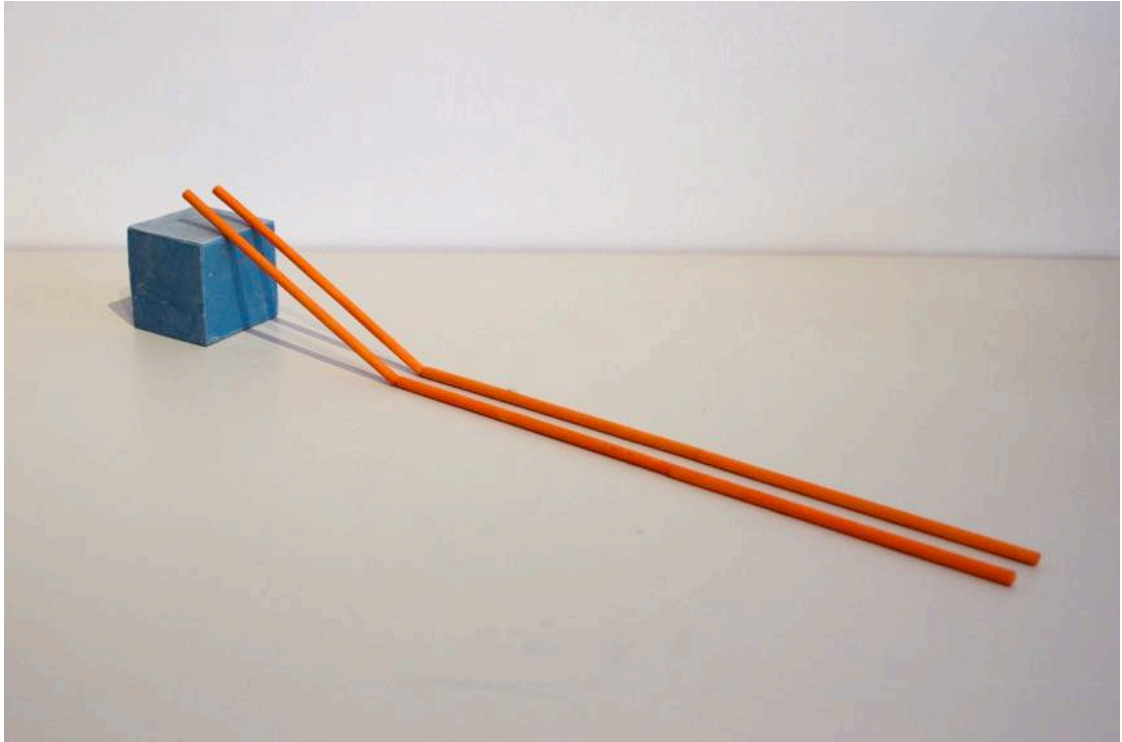
Figure 26. Julian Holcroft, *Floor Sculpture*, 2013, epoxy resin, oil, coloured dowel, 10 x 10 x 60 cm, Electric Valley, Switchback Gallery, Gippsland Centre of Art and Design.

between sculpture, performance and its documentation; a similar process of substitution to Smithson's non-site projects. Small sculptural models have also been pulled apart after being photographed and the pieces recycled into photographic images of buildings. The rapid movement and change associated with these pieces is similar to a process of drawing. Early pieces were constructed from packs of coloured craft dowel while other pieces were cut from handmade sheets of plastic. As I re-sited the sculptures between the corner, wall and floor spaces of the studio (as small-scale installations), I began to document the reflections of the sculptures through a mirror which suggested a process of photographic duplication and abstraction.

The assemblage in one place of fragments of landscape photography, containers, mirrors and maps represents a complex mirrored vertigo of representations and signs, an approach that Small suggests has a precedent in Piranesi's reconstructions of ancient Rome:

In his work on the drainage emmisarium of Lago Albano, for example, representational modes themselves multiply as *trompe l'oeil* fragments. In these

pictures of pictures, incommensurability emerges in the sheer proliferation of methods of visual address. Scale, section, plan, elevation, detail: each contains a 'truth' about the emmisarium, but each is partial and incomplete. The curling edges of the fragments turn away from their support, resisting representational totalization. Yet this hermeticism is conveyed through another illusion, a trick of the eye by which two dimensions purport to be three. These meta-pictures unhinge representation, shattering a single, seemingly stable place into remnants, projections, potentialities.[111]

Small argues that Piranesi's use of *trompe l'oeil* fragments in this way is in direct opposition to the classicism of Piranesi's contemporary, the German art historian and archaeologist Winckelmann who attempted to stitch together the fragments of architectural history into the Greek ideal of a totalising whole.[112] Indeed Small describes the fracturing of this classical model through a process of multiplication in Piranesi's bricolage of objects and fragments in the etching, Fragment of the Severan marble plan, *Le Antichità Romane* (1756). She writes:

> For example in Piranesi's etching, Fragment of the Severan marble plan, *Le Antichità Romane* (1756) the fragmented marble plan becomes an object in its own right. It does not function as a diagram—a transparent mediation between representation and reality—but as brute material, a shard of evidence that can be manipulated and reconstituted at will. The fragments of the Severan plan generate Piranesi's *Ichnographiam* (1757), which in turn suggests a fragment in yet another marble plan. The result is similar to an object caught between mirrors, the reflected image giving way to yet another, and yet another, *ad infinitum*.[113]

Piranesi's paper architecture offers an early organic template for a practice of creative conjecture. As in early methods of restoration of Greek temples conjecture fills the gaps between fragments to suggest new architectural or sculptural propositions. In Piranesi's engravings a multiplicity of fragments calls attention to the creative possibility unleashed by the slippage between diagrams, maps, plans and three-dimensional *trompe l'oeil* sections of engraved marble, carved rocks, stone slabs and fragments. Piranesi's *Ichnographia Campus Martius,* for example, as a

---

[111] Ibid.

[112] Ibid.

[113] Ibid.
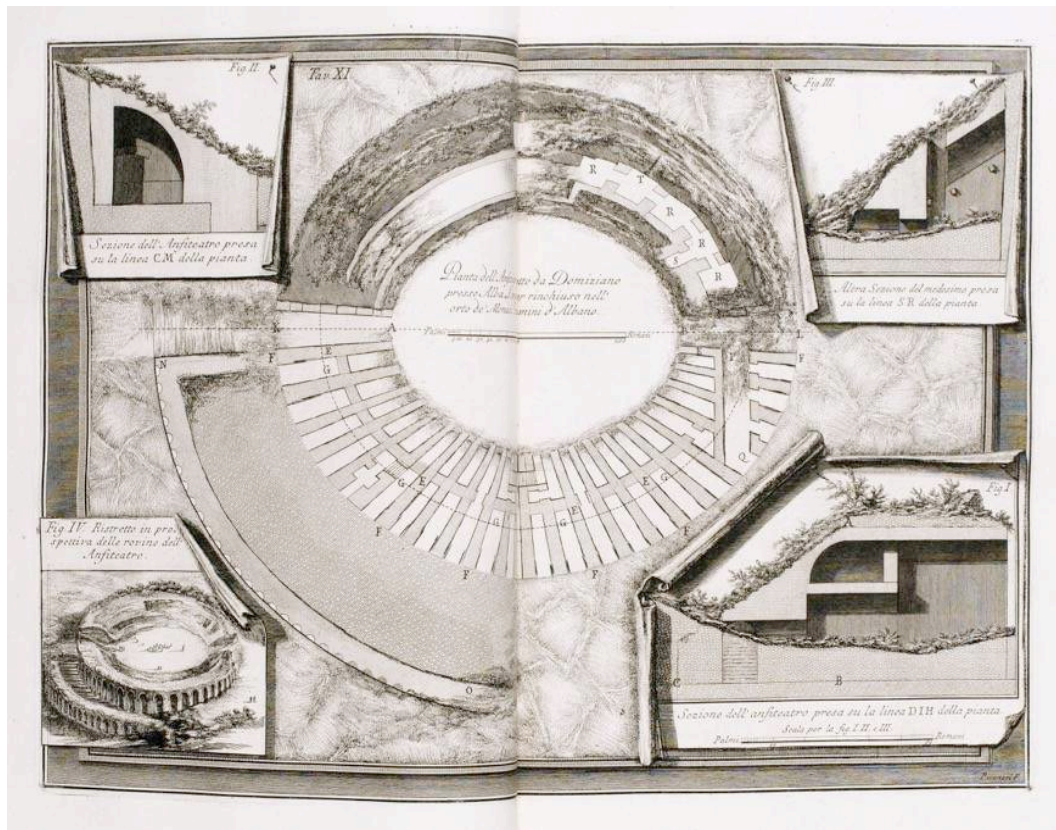
Figure 27. Giovanni Battista Piranesi, *Pianta dell' Anfiteatro Eretto Da Domiziano Presso Laba Lunga: or Rinchiuso Nell'Orto De' Monaci Girolamini* D'Albano, 1764, engraving, Libreria Antiquarius, Italy.

fragmentary plan-map is itself fragmentary, part of a volume *Il Campo Marzio dell'antica Roma* a series of forty-nine etchings on paper which includes '*Ichnographia Campo Marzio*', a sequence of six fold-out plates showcasing the reconstruction of Rome's *Campus Martius*, or '*Field of Mars*' a four hundred and ninety acre Roman assembly space. As Small suggests what is Rome, in the end, but a kind of wasteland of its own, a 'New Jersey' of historical residue continuously monumentalising its own disintegration and reconstitution?[114]

Ruins in Reverse

In Robert Smithson's essay *Ruins in Reverse*, published in *Artforum* in 1967, the artist catalogues a day-trip into New Jersey suburbia. Subtitled *A Tour of the Monuments of Passaic*, the Monuments are the residual fragments of bridges, sewage pumps, and drilling rigs, most of which are still under construction. These industrial objects are new, instant ruins that echo the fragmented monuments of Rome or

---

[114] Ibid.
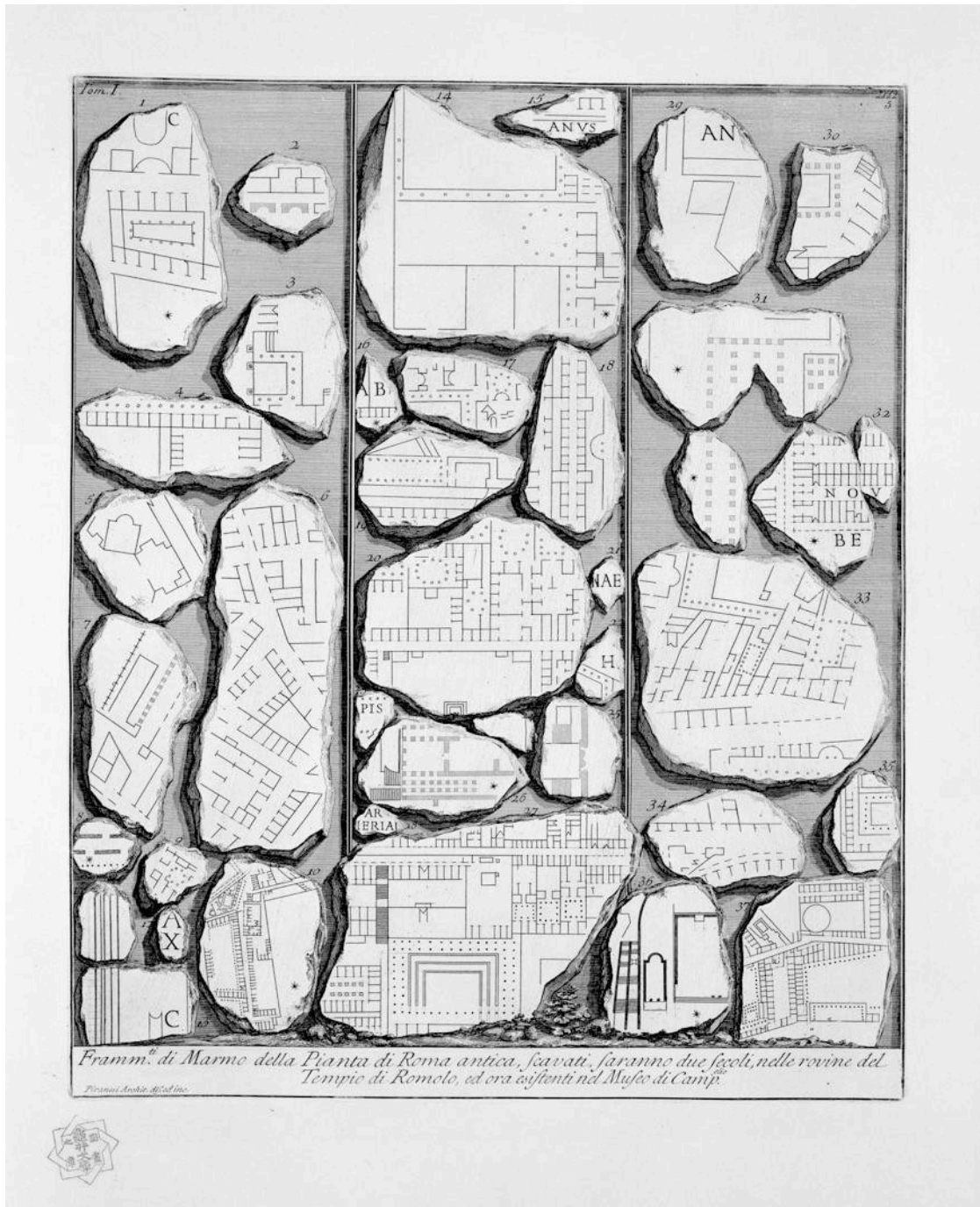
Figure 28. Giovanni Battista Piranesi, *Frammenti di marmo della Pianta di Roma antica, Forma Urbis Severiana (Romae)*, 1756, engraving of wall mounted, wooden boxed fragments of *The Severan Marble Plan*, a plan of the ancient city of Rome, on engraved marble slabs, AD 203–211.

Greece for a contemporary audience. The new monuments benefit from being inscribed with ruin value, 'in reverse' (they fall up not down). For Smithson, these infrastructure projects should be revered as 'ruins' because they complicate a linear reading of time. They are in 'reverse' because instead of falling into ruin, after being built, the monuments 'rather rise into ruin before they are built'.[115] The ongoing cycle of construction and renewal of large-scale urban infrastructure projects creates a new and alternative ruinscape, a suburban wasteland to rival Macaulay's: 'The glory that was Greece—The grandeur that was Rome.'

Conclusion

In this chapter I have introduced the concept of duplication and substitution in the study of ruins. I have identified a methodology in the work of Robert Smithson and Giovanni Battista Piranesi that underpins their respective approaches to the ruin as a fragment or shard, treating it as part of a larger whole. Although Smithson and Piranesi have different aims, there are common meeting points that can be traced back to the history of painting from the perspective of Nagel's concept of the 'substitution' of experience. This can be identified in Smithson's site-specific practice and his interlocking fragments of site and non-site as well as in Piranesi's fragmented reconstructions of ancient Rome. The shifting concept of the ruin and of architectural fragmentation in the seventeenth and eighteenth centuries thus have more in common with modernist approaches to contemporary art than might first appear. The concept is also relevant to the notion of ruins and time in contemporary art—the topic of chapter five.

---

[115] Eray Çaylı, "The New Monuments of Taksim Square or 'Ruins in Reverse," Failed Architecture, accessed June 14 2014, http://www.failedarchitecture.com/the-new-monuments-of-taksim-square-or-ruins-in-reverse/.

Figure 28 (b) Julian Holcroft. (Top) Red Zone Burwood, Digital Photographs. 2011-2014 (B o t t o m) Regenerate Christchurch Map. 2016.https: // g a g e . r e g e n e r a t e c h r i s t c h u r c h . n z / i n f o r m a t i o n - a b o u t - t h e - l a n d .

Ruinenlust: Modern and Contemporary Ruins

'Amerika Kennt Keine Ruinen'—America has no ruins—a quote from 'Amerika', an essay written in 1935 by the art historian Horst Janson, establishes America as a unique cultural identity defined through its lack of ruins. The quote captures the power of ruins as a reflective device from which to define an engagement with the process of time as an emblematic divider. In 'Amerika', ruins appear to divorce the old world, with its penchant for aesthetic appreciation of the past, from the new and ruin-less world of modernised industrialised North America.[116] That is not to say that the new world did not suffer from ruin envy, as many of the greatest admirers of 'Old World' ruins were from the New World—Henry James for example. Jansen's essay illustrates the central place accorded to ruins in a centuries-old literary and philosophical discourse which I have reconstructed in chapters one, two and three of this exegesis. This discourse indicates a future relationship to ruins in twentieth-century America as not so much about the material remains of ruins themselves, but about human aspiration, progress and failure. These by-products of modern ideologies can be studied in the remains of industrial ruins.[117]

The concept of a contemporary industrial *Ruinenlust* contains such complexities—a social, industrial, and environmental interconnectivity which was recently explored in the exhibition *Ruin Lust* at London's Tate Modern. Curated by writer and critic Brian Dillon*,* Emma Chambers *(*Curator of Modern British Art) and Amy Concannon *(*Assistant Curator of British Art, 1790–1850) in 2014, the survey traces the lineage of ruins as a topic for artists from the seventeenth to the twenty-first century with a

---

[116] Helmut Puff. "Ruins as Models: Displaying Destruction in Postwar Germany," in *Ruins of Modernity*, ed. Julia Hell and Andreas Schnöle.(Durham: Duke University Press, 2010), 253 –266.

[117] David Williams, *Writing Postcommunism: Towards a Literature of the East European Ruins, Lessons in Polysemy,*, accessed 28 October 2016,

http://www.academia.edu/3249646/Writing_Postcommunism_Towards_a_Literature_of_the_East_Eur opean_Ruins . 7.

particular focus on the depiction of ruins as a critique of modernist utopias and ideologies in contemporary British Art. *Ruin Lust* was arranged thematically into sections with titles such as '*Bunker Archaeology*' (after Paul Virillio's exhibition (1975–76) and photo essay (1994) on the ruins of Nazi bunkers), *On Land* (Ecology and the Ruin), *Cities In Dust* featuring photographs of high rise demolitions by the artist Rachel Whiteread and a final section titled *Ruins in Reverse.* This latter section takes its cue from Robert Smithson's 'Entropy and The New Monuments' written by the artist for a 1966 issue of *Art Forum* where he refers to spatial, durational and entropic industrial wastelands as new 'monuments' in sculpture. As discussed in chapter four of this exegesis, Smithson's concept of industrial detritus as having inbuilt ruin value e.g. ruins 'in reverse' seems, bearing in mind Jansen's quote, particularly American in concept. For example, unfinished roads, temporary bridges and suburbs are documented by Smithson in Passaic, New Jersey as industrial 'monuments'. The titles of the works also suggest spatial and temporal dislocation as for example in the photograph of a disused bridge which is titled *Monument of Dislocated Directions* from 1967. Smithson has described the 'Tour of the Monuments of Passaic' through the lens of contemporary ruin optics:

> That zero panorama seemed to contain *ruins in reverse,* that is—all the new construction that would eventually be built. This is the opposite of the 'romantic ruin' because the buildings don't fall into ruin *after* they are built but rather rise into ruin *before* they are built. This anti-romantic *mise-en-scene* suggests the discredited idea of 'time' and many other 'out of date' things. But the suburbs exist without a rational past and without the 'big events' of history. Oh maybe there are a few statues, a legend and a couple of curios, but no past—just what passes for a future. A Utopia minus a bottom, a place where the machines are idle and the sun has turned to glass.[118]

For author and academic Clare Bishop this concept of ruins in reverse is the contemporary form of ruin lust (or ruinenlust), a practice she labels an 'aesthetics of argumentation', a persistent theme in current art practice since the early 1990s. This type of ruination, as anthropologist Ann Stoler has suggested, must be understood as both a noun and a verb—'an act perpetrated, a condition to which one is subject, and

---

[118] Robert Smithson. "Tour of the Monuments of Passaic", *Artforum* , 1967, 114, accessed July 10 2014, http://art.yale.edu/file_columns/0000/8880/smithson.pdf.

a cause of loss.' Ruins are not just objects to be historicised but unfinished histories with different possible futures.[119]

Bishop's use of the German term 'ruinen lust' to describe the fetishisation of ruins forges a link to earlier epochs by tracing the impulse back to an earlier amalgamation and understanding of ruins as a cipher of colonial expatriatism as discussed in regards to the image of *The New Zealander* in chapter one. The ruins's precarious relationship to nature, (as in Simmel's idea of opposing collisions between two contradictory forces discussed in chapter three), whereby disappearance must necessarily be taken into account, becomes linked to Romantic art and underpins the conceptual approach of modern ruins in *Ruinlust*, as for example in the photographic projects of artists Bernd and Hilla Becher who have worked collaboratively documenting the industrial ruins of twentieth-century Germany, Pennsylvania etc.

Industrial Ruinenlust

Bernd and Hilla Becher present images of modern industrial buildings as markers of genealogical transference and change through a documented typology of industrial design obsolescence. These modern ruins are signifiers of places and systems recently left behind, not because they were dysfunctional or due to sudden catastrophe, but for a range of political and economic reasons. Since the 1950s the Bechers have produced an archive of such images which they call *Anonymous Sculptures* featuring the architectural remnants of superseded modern industrial structures, for example water and cooling towers, gas tanks and coalbunkers which they display in grid patterns and publications.[120] These works are typically photographed individually in archival detail and combined into a sequenced set of images, a process that is curatorial in the way the objects are collated and arranged and a type of documentary image-making that draws attention to a lost industrial and militarised past. It is through the Bechers' genealogy of images that the concept of industrial regeneration, and the more recent ruins of political and social institutions and their remnant sculptures and monuments, can be traced in contemporary art

[119] Dora Apel, *Beautiful, Terrible Ruins. Detroit and the Anxiety of decline* (Rutgers University Press, 2015), 9.

[120] Julia Hell and Andreas Schonle, *Ruins of Modernity*, (Durham: Duke University Press, 2010), 27.
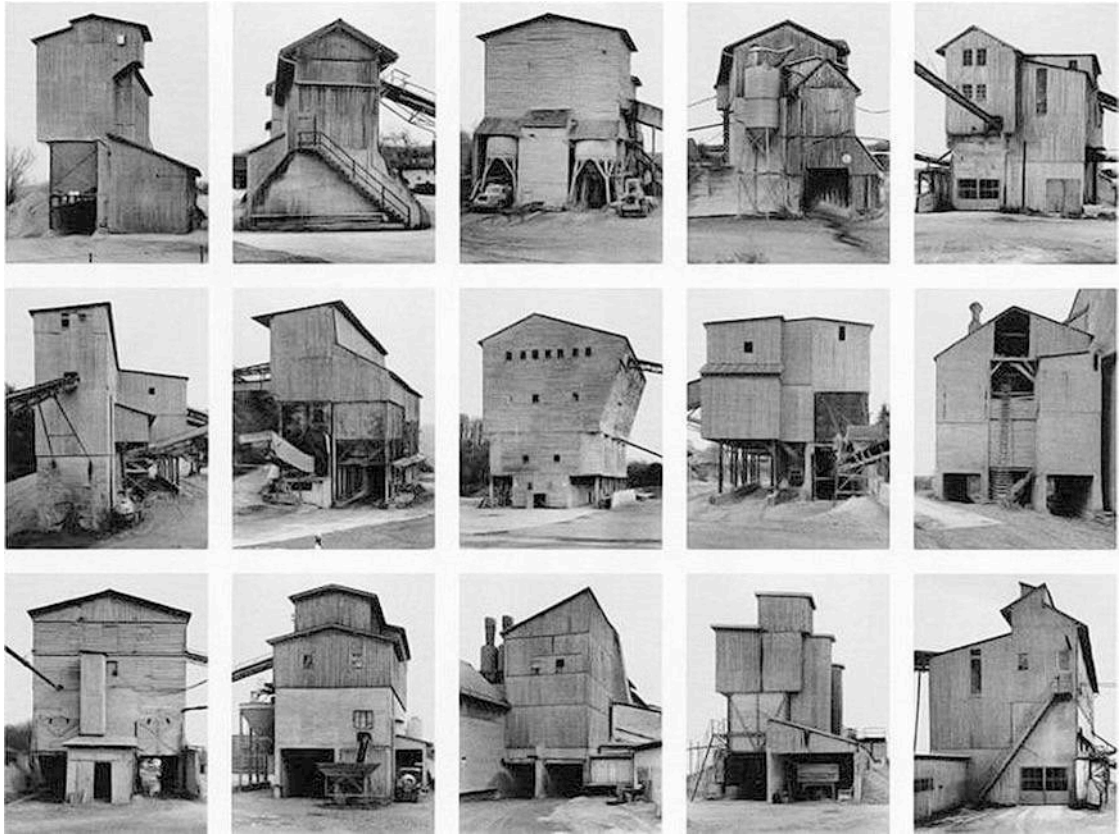
Figure 29. Bernd and Hilla Becher, *Coal Bunkers*, 1966–1999, accessed 1 April, 2017.

practice.[121] For Bishop, the Bechers' work represents a contemporary form of ruin lust which focuses on the 'failed utopias' of twentieth-century architecture and design. The ruin is re-sited not in the distant past but in the recent past and present. In the Bechers' work, the superseded remains of buildings form a lineage of images from second world war industrial structures and failed ideologies to contemporary readings of the effects of globalisation where manufacturing jobs are lost offshore leaving the empty shells of factories. In the suburb of Brunswick in Melbourne, where I live, the ruins of such factories line the streetscape of a suburb once identified as a manufacturing hub and now gentrified with industrial history mainly retained through facadism or replaced entirely by apartment blocks that retain traces of former use through name only (Tip Top apartments instead of a Tip Top Bread Factory for instance). The soon to be industrial ruin of power generation plants in the Latrobe Valley, where I teach, are another indicator of a shift in economic viability due to economic and environmental concerns. The Hazelwood Mine is currently transitioning into the status of ruin as the power station is decommissioned and the

---

[121] Ibid.

Figure 30. Julian Holcroft, *Untitled,* 2015, epoxy resin, oil, texta and pencil on b/w digital plint.
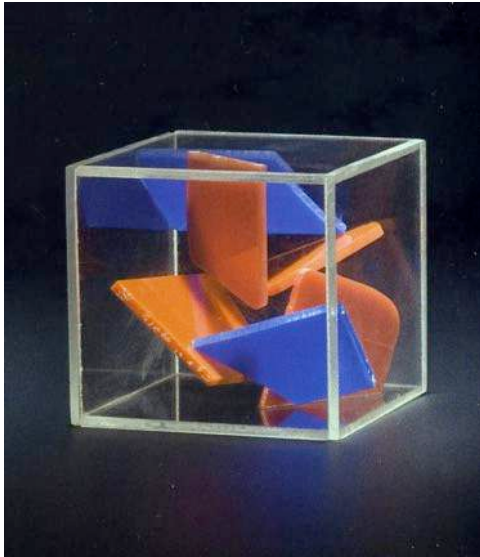
Figure 31. Carl Sydow, *Untitled*, c1974, perspex, 82 x 88 x 88 mm, Sydow Family Collection.
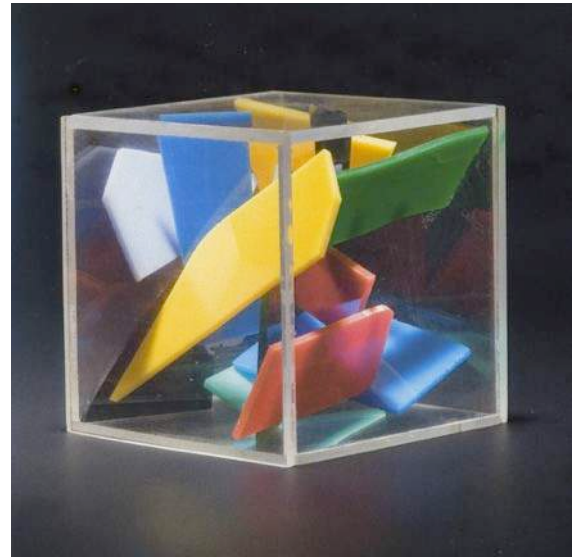
Figure 32. Carl Sydow, *Untitled*, c1974, perspex, 120 x 115 x 120 mm, Sydow Family Collection.

open cast mine is closed. The Hazelwood Mine points to recent twentieth-century Australian industrial history as it contains the former site of the Art Deco designed model workers' town of Yallourn demolished in the 1980s due to the cost of maintaining the town infrastructure, although officially this was to make way for the continued extraction of coal which lay under the town. The disappearance of buildings creates echoes through time, representing an opportunity for creative renewal through projects that can link multifaceted histories, a process I have applied in my own studio practice.

For example, in the exhibition *Editions* in 2014 I exhibited a suite of prints and collages in Melbourne's Nicholas Building. The works were based on photographic images from *The Yallourn Historical Society*, an online archive of found and donated images and snapshots documenting the removal and destruction of suburban buildings and modernist architecture in the town. Sections of these works have been used as the basis for a further series of collaged abstractions and sculptures using fragments of coloured plastic, shapes and forms culled from modernist design, and features on architecture, interiors, exteriors, advertising and layout in magazines, such as *Australian House and Garden* from the 1960s. Another important reference point is the work of Christchurch artist Carl Sydow whose series of untitled maquettes from 1971 uses interlocking fragments or planes of brightly coloured plastics.
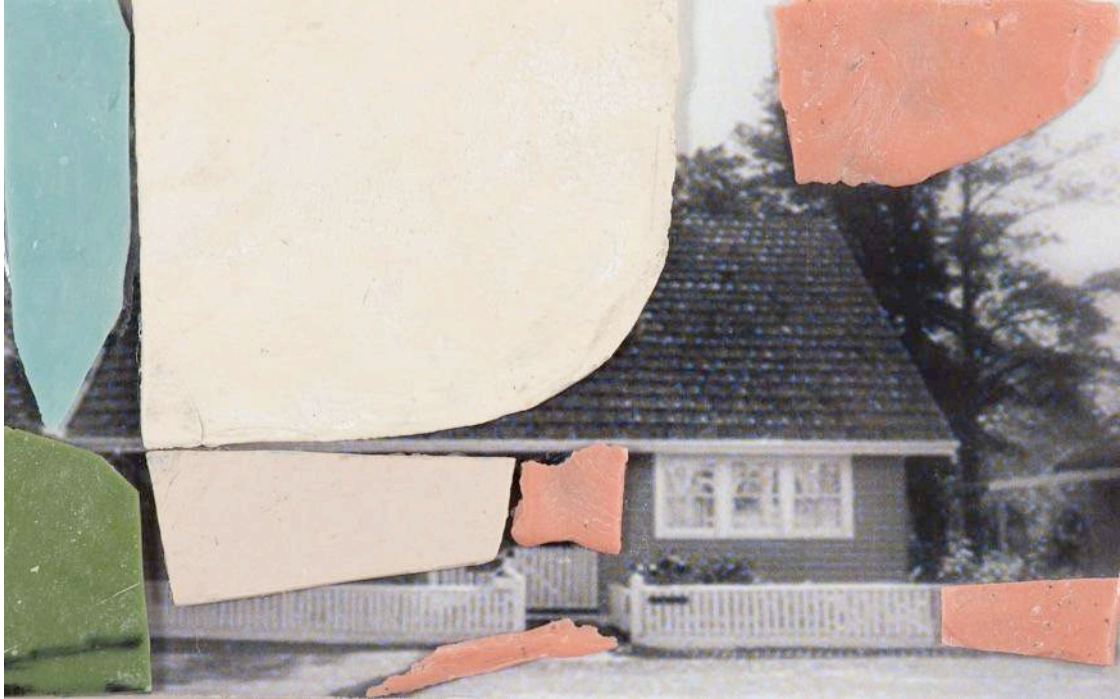
Figure 33. Julian Holcroft, *Cottage #1*, 2014, bondpaper print, 41 x 26 cm.

Suspended in clear perspex cubes, Sydow used and recycled many household products in his sculptural pieces such as coloured plastic hoses (in *Meander 1* from 1971), PVC tubes, wool and aluminium. In *Editions*, I have established a link between the black and white photographs of buildings that existed prior to demolition, buildings that were removed and in some cases rebuilt, and the indeterminate quality of coloured plastic as an imitation material that speaks of the domestic, interior space and everyday functionality.

Cottage #1 (2014) and Cottage #2 (Figure 33 and 34) are part of a genealogy of images of cottages sourced from an online public archive of images of buildings (donated by residents of Yallourn) that either no longer exist or have since been relocated. The black and white photograph of the cottage in *Cottage* #1 provides a starting point from which to develop the image using coloured plastic offcuts, blocks and shapes that resemble abstract painting, organic material, mould and food to the point that the original photograph itself begins to be subsumed and to disappear. This approach also inserts the fragment into the image as a form of reconstruction and atomisation, as in Piranesi's non-site reconstructions of Roman architecture where fragments stand in for other architectural histories, duplications and sites. This substitution of architectural images with shards and blocks of colour is a process
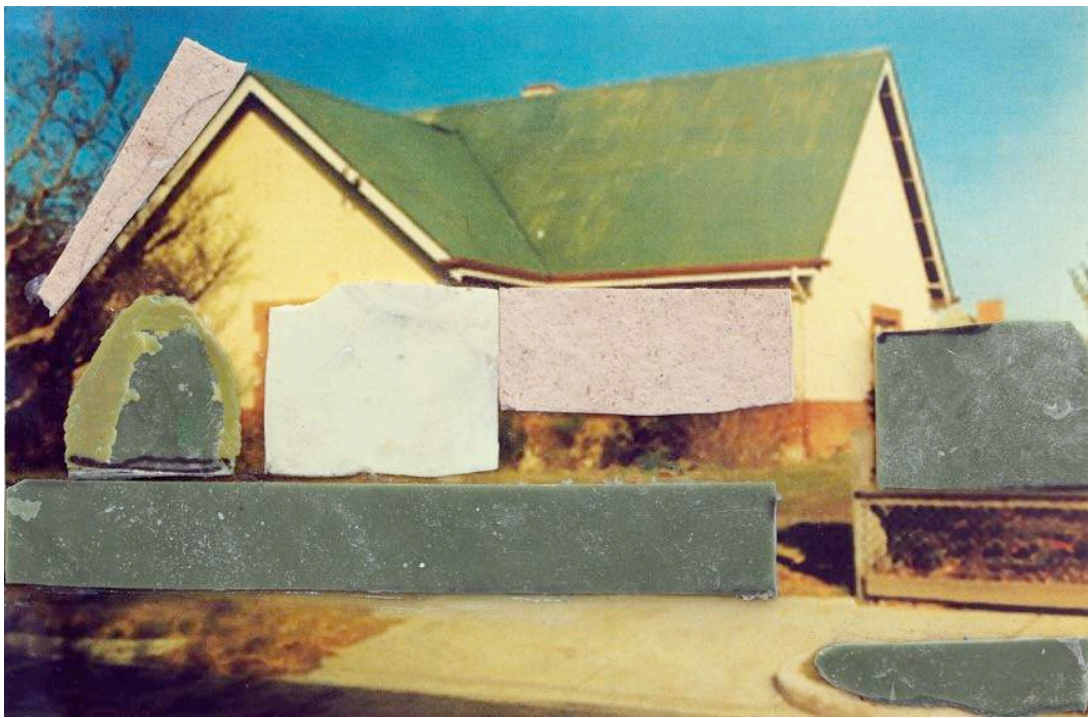
Figure 34. Julian Holcroft, *Cottage #2*, 2015, bondpaper print, 41 x 26 cm.

used in further works—*Yallourn Theatre #1* and *#2* and *Cranmer Court, Christchurch* # 1 from 2014. The original postcard sized collages of black and white and colour digital prints, epoxy resin, oil and texta are then photographed (duplicated), reprinted and upscaled to bond paper poster print sized paste-ups in editions of ten. The process flattens the image while retaining a sense of shallow bas-relief, through muted colour, increased texture and scale. The increased scale has enabled the works to be recalibrated to suit various sites and architectural spaces, for example the halls and walls of the Nicholas Building in central Melbourne in an exhibition in 2014 and Monash University in 2013.[122]

The loss and recovery of the social history of architectural space, within the Latrobe Valley's industrial history, relates more broadly as a genealogical interface to my experience of the 2011 Christchurch earthquake where there was considerable damage to the modernist buildings in the central city of Christchurch. While the Christchurch Cathedral designed by George Gilbert Scott in 1864 is still a barricaded ruin in the centre of the city, other modern structures such as the 1963 Pyne Gould

---

[122] The Bureau, *Editions,* 2014, Nicholas Building Melbourne. Post Graduate *Symposium*, 2013, MADA, Monash University.

Figure 35. Julian Holcroft, *Cottage (Maquette)*, 2013, epoxy resin, oil, texta and pencil on b/w digital print, 15 x 20 cm.

Figure 36. Julian Holcroft, *Yallourn Theatre (Maquette)*, 2013, epoxy resin, oil, texta and pencil on b/w digital print, 15 x 20 cm.

Figure 37. Julian Holcroft, *Technical School #1*, 2014, epoxy resin, oil, pencil, bond paper poster print, 21 x 41 cm.

Figure 38. Julian Holcroft, *Technical School #2*, 2014, epoxy resin, oil, pencil, bond paper poster print, 21 x 41 cm.

Figure 39. Julian Holcroft, *Cranmer Court #1*, 2014, epoxy resin, oil, pencil, bond paper poster print, 21 x 41 cm.
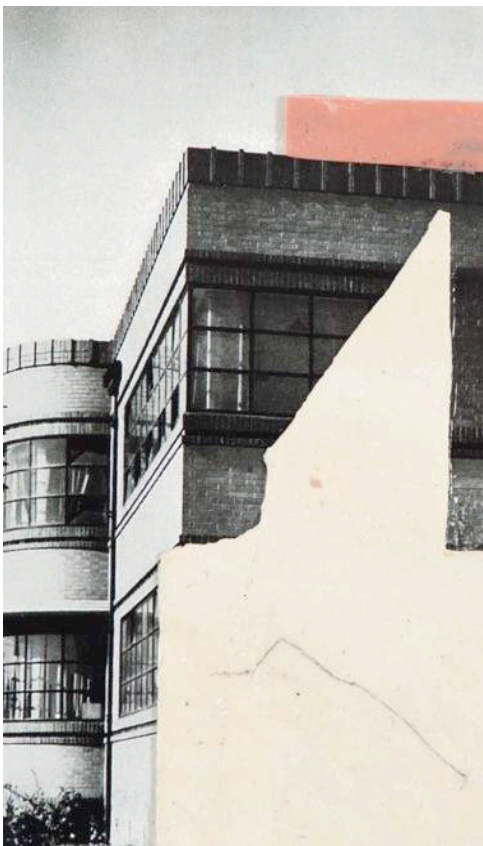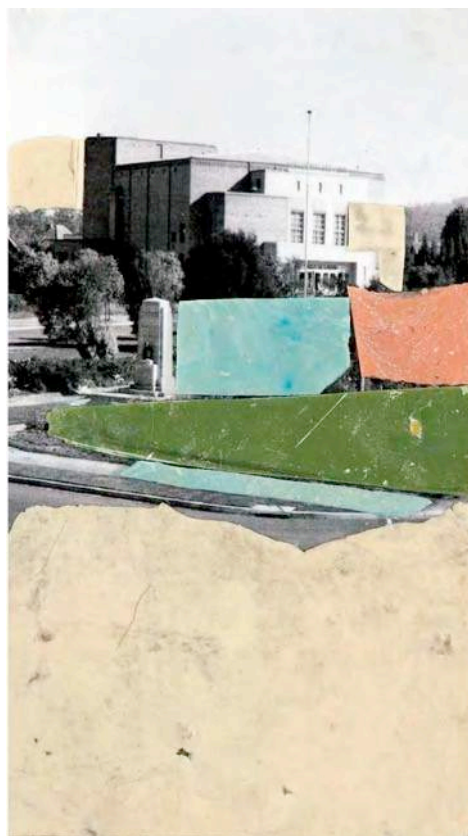

Figure 40. Julian Holcroft, *Yallourn Theatre #1*, 2014, epoxy resin, oil, pencil, bond paper poster print, 21 x 41 cm.
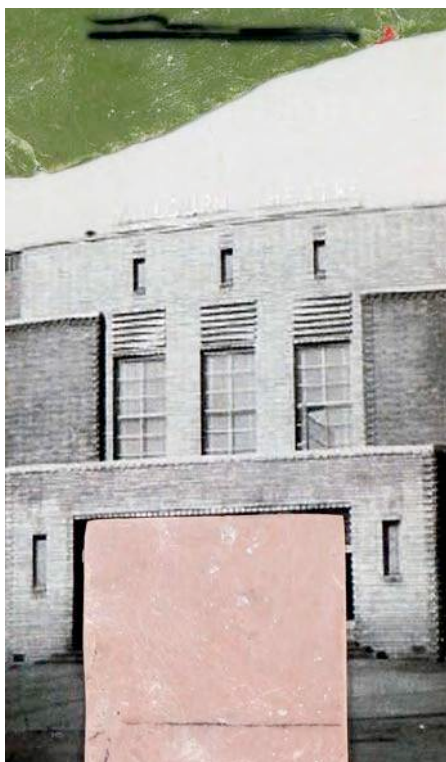

Figure 41. Julian Holcroft, *Yallourn Theatre #2*, 2014, epoxy resin, oil, pencil, bond paper poster print, 21 x 41 cm.

Figure 42. Julian Holcroft, *Cranmer Court #2*, 2014, epoxy resin, oil, pencil, bond paper poster print, 21 x 41 cm.

Building and the 1972 CTV Building which collapsed during the earthquake were quickly cleared and memorials erected on the vacant sites.

Anchored in the landscape, in a fundamentally different way to Neo-Gothic Architecture, are the post second world war buildings that belong to, what is known as, the 'Christchurch Style'—a sculptural and abstract aesthetic influenced by mid-twentieth-century architectural movements, such as brutalism. Although the Neo-Gothic style encapsulates nineteenth-century English, Christian and social beliefs it was also a popular international architectural style that utilised a medieval past to critique contemporary industrialisation. In this respect, the Neo-Gothic style of Christchurch's damaged buildings is founded on a utopian concern with societal transformation apparent in later modernist projects and movements, such as collectivism, and early twentieth-century avant-garde art movements, such as non-objective abstraction.

In the periods shortly after both the 2010 and 2011 earthquakes, I considered the damage that had occurred to examples of late modern architecture such as the Christchurch Town Hall designed by architect Miles Warren in 1972 and many other earlier modern-era heritage and non-heritage buildings. These buildings began to undertake different kinds of transformation—into and out of ruin.

Contemporary materials such as plywood sheets were used as a temporary repair. An 'aesthetics of intervention' to the stonework damage, was most obvious at the Teachers Training College Normal School (1876), renamed Cranmer Court in the 1970s, and the Neo-Gothic Christchurch Arts Centre Complex, both designed by Benjamin Woodfield Mountfort (with additions through the 1920s up until the 1970s).[123] Restorative human interventions could also be observed in other buildings around Christchurch and the ruins of suburban housing estates like Bexley and

---

[123] Gothic was the style for education buildings in nineteenth-century. The French concept of an "école normale" was to provide a model school with model classrooms to teach model teaching practices to its student teachers. When the *Cramner Court Building* was vacated in 1970, an argument about its future raged for more than a decade. Eventually, the building was purchased

Figure 43. Julian Holcroft, *Photograph of Cranmer Court Ruins,* 2010–2011, Christchurch.

Burwood in the north-east of the city, where I was a resident in one of the last occupied Red Zoned houses.

The best of Christchurch's modernist architecture resonated as regionalist social sculpture in terms of its functional design and spatial occupation of site. The colonial architecture in the Gothic revival style however suddenly seemed, from a contemporary post-earthquake perspective, distanced and displaced, an almost alien imposition. When Christchurch's 110-year-old Knox Church and other buildings are stripped of their bricks and masonry by the earthquake they become fragments of a new ruined reality—stark and unintended monuments to the force of nature and in mass and form temporary frameworks for a new and superimposed minimalism, a kind of viral pathology of abstraction, a negative aesthetic and superimposition on form and space.

---

by a local entrepreneur whose company gutted and built apartments inside the empty shell.

After the 2010 and 2012 earthquakes in Christchurch there was a rapid removal of urban dwellings in sites considered beyond remediation due to liquefaction. The damage and loss of homes in the newly designated Red Zones were originally the result of their topographical proximity to the river, estuary and the underlying complexities and history of land development as sites located on a former floodplain. These homes and the land around them underwent a contested process of rezoning due to economic and political imperatives and eventually become totally cleared of buildings. During visits to the suburbs of Christchurch in June 2012, February 2013 and August 2014, I was able to walk through properties across the Burwood Red Zone to document the transitional process. Driveways, and 'pockets' of space that were previously landlocked could be easily traversed. The traces of 'divisions and blocks were still identifiable by hedges, trees and imported and indigenous plants which retained their gridded outlines of vegetation. With the removal of buildings from each site and a policy of retaining indigenous flora and fauna the sites began to regenerate back into bush and wetland. Walking could commence in any direction through empty sites with the occasional building still awaiting demolition. These areas were extensive and stretched in every direction as 'flat ruins'—horticultural spaces in a transitional state of regeneration. Some sections retained fragments of plantings and gardens which framed the absent architecture, while in others the vegetation was overtaking and dissolving the gridded plan of the suburban subsection. One resident continued to maintain the grass in and around some empty sections and larger trees, impeding the restoration process, by turning large swathes of regenerating shrubs back into parkland.[124]

Christchurch: Sure to Rise

Drawing on the discursive nature of the ruin a current project *Christchurch Is Sure to Rise*, which uses reproductions of postcard images of the demolished T. J. Edmonds Factory to propose a series of navigations between two sites, the currently earthquake-damaged Sanatorium factory building and the Sure to Rise remnant site—the T. J. Edmonds Factory Garden. The idea of revolution (sure to rise)

---

[124] In 2014 Doc Ross and Jason Grieg two Christchurch artists held a joint exhibition The *Doctor and The Wasp* at Chambers Gallery featuring photographs of these lost sites. The use of sepia tones and arched frames replicated the photogravures prints familiar to late nineteenth century New Zealand landscape photography such as the post-apocalyptic landscape photography taken after the 1886 eruption of Mount Tarawera which destroyed New Zealand's pink and white terraces.

Figure 44. Julian Holcroft, *Sure to Rise*, Detail, 2017, epoxy resin, oil, acetate print on hardboard, 17.5 x 17.5 cm.

suggests lost working class culture and the opportunity to highlight a current piece of Christchurch's industrial history. The Sanatorium building is a modernist industrial remnant surrounded by a 'factory' garden that replicates the T. J. Edmonds factory garden of shrubs and ornamental flowers (as in the decorative borders of a china plate). This piece has initially been conceived as a pair of interconnected commemorative (tectonic) ceramic plates.[125]

---

[125] Other curatorial projects, The Bureau 2015-ongoing and Mono 1:1 extend the idea of a siting a project/publication into the fabric and space of the early twentieth-century Nicholas building in Melbourne, a retail and office space of eight floors that collectively houses artists, craftspeople and architects in central Melbourne. The collaborative background to this project is the Post Graduate exchange exhibition *Undercurrent* (2010), co curated with the artist Robin Neate from the

Figure 45. Julian Holcroft, *Sure To Rise*, D e t a i l, The Alderman, Brunswick East, Melbourne, 20172017, epoxy resin, oil, acetate print, 7 x 12 cm.

University of Canterbury in Christchurch New Zealand and The Gippsland Centre of Art and Design, Monash University, Gippsland. A process of division underlines this approach with the catalogue divided into two reversible sections containing reproductions of selected artwork and a curatorial essay in which I considered the transplantation of 'garden city planning movement initiated by Ebenezer Howard) in the form of the model workers town of Yallourn to the industrial Latrobe Valley, the utopian ideals encapsulated in the layout of the garden city, that influenced architectural theory across the antipodes at the beginning of the nineteenth century and the demolished model workers town of Yallourn founded by Sir John Monash as the head of the State Electricity Commission. The recent history of Christchurch as a contested space where iconic and familiar buildings have disappeared overnight resonates with the regional shifts and displacements explored in *Undercurrent*.

This approach typifies a form of Solastalgia (a term coined by Glenn Albrecht in 2003) which identifies a type of homesickness for a place that no longer exists. The term also encapsulates an existential distress caused by environmental change and damage. In this way, the project attempts to reframe the iconic *Sure to Rise* building through the prism of post-earthquake Christchurch. Visitors to the *Sure to Rise* factory site today experience the truncated, and fragmented remains of the original gardens. It is a ruin cut adrift from an absent building. In place of the iconic *Sure to Rise* factory there is a stamped bronze plaque medallion containing a bas-relief image of the factory inscribed with the date of its destruction and the name of the benefactor, Brierly Investments (the site developer). The actual site of the former building now contains a collection of cheap, run-down shops made of plastic and concrete, cut price liquor outlets, electronic stores and two-dollar shops.

Svetlana Boym writing in the chapter 'Ruins of the Avant Garde' from the collection of essays *Ruins of Modernity* (2010) suggests that a contemporary response to the ruins of modernist enterprise encapsulates a critique of modernity and progress:

> The contemporary obsession with ruins is neither a baroque meditation on worldly *vanitas* nor a romantic mourning for the lost wholeness of the past. Rather than recycling romantic notions of the picturesque framed in glass and concrete, the ruins of modernity question the making of such a world picture, offering us a new kind of radical perspectivism. From a twenty-first century perspective, the ruins of modernity point to possible futures that never came to be. But those futures do not necessarily inspire restorative nostalgia. Instead they make us aware of the vagaries of progressive vision as such. [126]

In recent contemporary art practice, while progressive twentieth-century ideologies may be questioned, there are temporal complexities as artists reconsider an approach to ruins that reaches further back to the seventeenth and eighteenth centuries and tothe turn of the century for inspiration. For example, artist Laura Almarcegi's series of photographs from 2008 are essentially a contemporary reworking of the eighteenth-century Grand Tour. The artist's black and white photographs and texts depict a typology of abandoned sites, wastelands and ruins in the Netherlands and are

---

[126] Svetlana Boym. 'Ruins of the Avant – Garde' in *Ruins of Modernity*, ed. Julia Hell and Andreas Schonle. (Durham: Duke University Press, 2010), 59.

disseminated as guidebooks to ruins. In Cyprien Gaillard's series *Geographical Analogies* (2006–2010) the artist takes polaroid photographs of brutalist architecture—a building style and term derived from the predominant use of raw concrete popular between 1950 and 1970. The term derived from the aesthetic of early modernist architecture including the Nazi bunkers and military structures discussed by Johnathan Meades in his 2015 BBC documentary *Concrete Poetry: Bunkers, Brutalism and Bloodymindedness* on the brutalist architectural style.[127] Gaillard represents a new generation of artists who have enacted a return to what was once architecturally discredited as bombastic, socially destructive, fascistic and aesthetically ugly, and includes the Soviet public monuments and sculptures of the 1950s, graffiti covered war memorials, prehistoric monuments and the off-the-plan brutalism of public housing tower blocks. In the series *Belief in the Age of Disbelief* (2005), Gaillard maps monolithic tower blocks from late twentieth-century architecture onto eighteenth-century styled landscape engravings. In another series, the artist swipes and whites out sections of old postcards of buildings and landscapes.

His strategy recalls Tacita Dean's typological appropriations and interventions in her project *Russian Endings* and Rachel Whiteread's photographic drawing, *House Study, Grove Road, Photograph in Four Parts* from 1992, which blocks out parts of the building's architecture using whiteout text remover. Dean, represented in the *Ruin Lust* survey with the collective installation *The Russian Ending* (2001), references the Danish practice of adding alternative endings to films; a positive Hollywood style ending for the American market and, the reverse (a tragic ending) for the Russian market.[128] This work of romantic conceptualism features a series of twenty black and white photogravures (photo etchings) of postcards bought from second hand markets—essentially a typology of late nineteenth-century industrial and natural disasters, sinking ship motifs, funerals and assorted ruined landscapes. Each image includes hand written directions for lighting, sound and camera positions superimposed in white suggesting the fragmented working notes and narrative film stills of an incomplete or lost film. What these projects do is highlight ways that the

---

[127] Johnathan Meades. *Bunkers, Brutalism and Bloodymindedness. Conrete Poetry*. BBC Documentary, 2015.

[128] Brian Dillon, Emma Chambers and Amy Concannon, *Ruin Lust*, Tate Modern., accessed. 27 June 2015.http://www.tate.org.uk/whats-on/tate-britain/exhibition/ruin-lust.

repurposing of nostalgic images and a relationship to ruins of the past can be utilised in contemporary practice to point to the disappearance of architecture as a commentary beyond nostalgia and as a possible cathartic reassessment of the past.

In his book *Ruins* Michel Makarius reinforces the inescapable typology of the ruin as a form of contemporary nostalgia:

> If ruins stand as the guardians of time, this time itself is no longer something concrete—a time woven by history whose ultimate proof they might somehow embody—but an absolute time, a pure reminiscence, like the 'involuntary memories' that revivify long-lost scenes from childhood. By their sheer presence ruins are thus immune to the amnesia fostered by our go getting consumer age. The ruin or rather the idea of the Ruin is now burdened with a self-reflective nostalgia.[129]

In his book *In Ruins* Christopher Woodward quotes Rose Macaulay, the daughter of Thomas Babington Macaulay who wrote *The Pleasure of Ruins* (1953) as a compendium of travellers accounts of man-made ruins. Drawing on her personal response to the new ruins created by the London blitz of 1940 she argues (much as Macaulay had done over half a century earlier with reference to the longevity of the Catholic Church), that while destruction and renewal prevail in the motif of the ruined building, the newly created ruin divorced from the patina of natural decay still contains an aesthetic beauty that touches on the sublime. In the last paragraph in her book *The Pleasure of Ruins* she argues for the reconstruction of wholeness from the fragments of contemporaneous modernity:

> But Ruinenlust has come full circle: we have had our fill…ruin must be a fantasy, veiled by the minds dark imaginings; in the objects that we see before us, we get to agree with St Thomas Aquinas, that queae enim diminute sunt, hoc ipso, turpia sunt, (that the apprehension of beauty is an act of the intellect; that is both disinterested and produces a certain kind of pleasure) and to feel that, in beauty wholeness is all.[130]

---

[129]Makarius, Michel. *Ruins*. Paris: Flammarion et Cie Publication. 2005. 8.
[130] Christopher Woodward, *In Ruins.* (Pantheon Books, New York 2001), 232.

Conclusion

In chapter five I have introduced the ruin in contemporary art practice as a form of dissatisfaction with a progressive vision of modernity and as a reassessment of the status quo. There are three approaches outlined in the way the ruin is politicised. The ruins of modernity have a special relationship to the city of Christchurch. The disappearance of recent modernist architecture suggests the dissolution of an established framework from which to read or understand a history of linear progression through architecture. The subject of this chapter has also explored ways of locating the urban and industrial ruin within a genealogy of ruins and their reinterpretation by artists. The physical ruin seems to have all but disappeared in this process, fracturing and fragmenting into unfinished histories with different possible futures.[131] The last section of this chapter assesses a new project in Christchurch—*Sure to Rise*—on the basis of the idea that the state of ruination is a way to reclaim alternative histories. This is fundamental to the city of Christchurch where there has been much discussion of the future, with its government-imposed large-scale developments, and a questioning of the viability of smaller alternative spaces, including art spaces, art schools and public art projects.
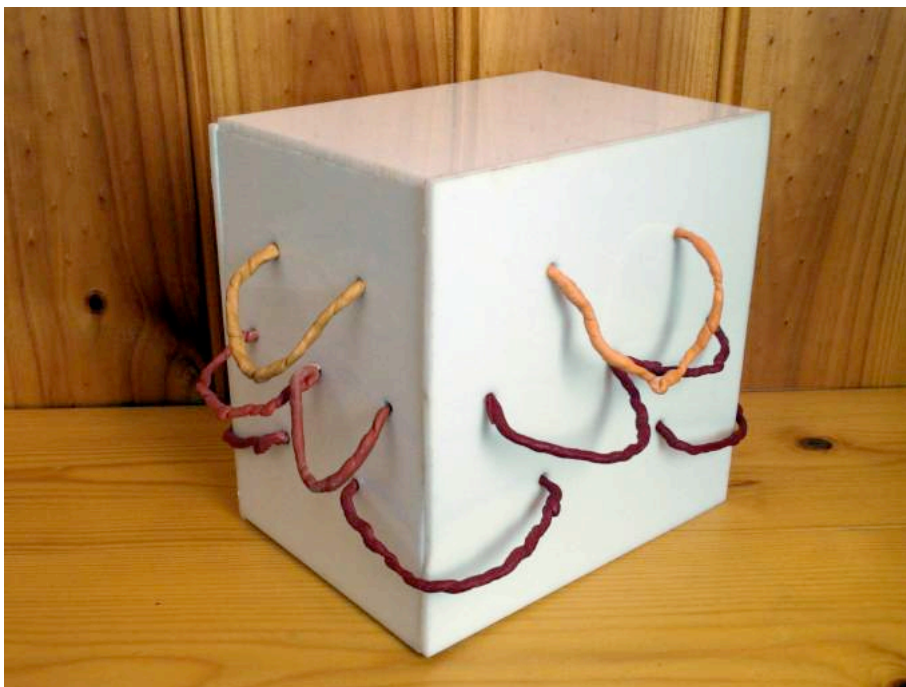

Figure 46. Julian Holcroft, *Untitled (after Carl Sydow),* Installation Detail. *Sure To Rise,* The Alderman, Melbourne, 2017, acrylic sheet panels , epoxy resin, oil, 135 x 180 x 180 mm.

---

[131] Dora Apel, *Beautiful, Terrible Ruins. Detroit and the Anxiety of decline* (New Brunswick: Rutgers University Press, 2015), 9.

Conclusion

This exegesis began as a personal response to the aftermath of the Christchurch earthquake events, and to a certain degree each chapter has its own tangential arc underpinned by a reaction to the loss of landmarks and the recalibration of memory through a study of ruins. The state of ruin, human-made or natural has provided a framework for each of these chapters. A reflection on urban disaster and its representation in history suggests that environmental and social concerns highlight a new sensibility that results in a particular way of seeing and constructing the past. A renewed environmental awareness locates the ruin within a distinct twenty-first century milieu where an understanding of natural forces gives way to more complex perceptions of organic and human interactions. Buildings and the ruins of buildings, then, can be considered as a form of collective memory with the skin, fabric and stonework of building corresponding to the container or case of a living organism. I have considered the practice of the photographer as artist-observer in the role of the eyewitness. This is art making from a position of fluidity—from digital conceptions of time and space, and fluctuations between observed reality and reinvention that stretch back in time through the photographs and rock samples of Robert Smithson's *Tour of the Monuments of Passaic*, Piranesi's engravings *Il Campo Marzio dell'antica Roma*, the *Hypnerotomachia Poliphili* and the medieval practice of substituting a new entity for an original 'relic'—the 'placeholder' painting—which signifies another kind of 'relic'; a reliquary of painting. This research has necessitated a new assessment, a repositioning of my work as a series of material substitutions between painting, architecture and sculpture. The relationship between these distinct practices has become linked through the ruin. I have developed an understanding of how modern and contemporary appropriations of the ruin and *Ruinenlust* in particular have medieval and renaissance precedents. This is apparent in the study of architectural fragmentation in the seventeenth and eighteenth centuries as outlined in chapter four in the work of Piranesi. Looking back

historically at the 'ruins' of Christchurch suggests a re-examination of unfinished modernist histories, a process that requires a type of archaeological re-examination of fragments of the recent past. An example is provided by the use of building and construction materials in the work of New Zealand artist Carl Sydow (1940–75) (see Figure 39). Sydow made his own plastic, often getting his industrial pieces made to order in specific colours. Many works were industrially manufactured and coloured in the suburb of Woolston, also the site of the T. J. Emonds Factory. This re-establishes both a connection to the fragmented work of Sydow and a link to the history of Christchurch and the lost industrial history of the suburb of Woolston. These connective threads imply a way of thinking around the ruin that has developed over the course of this PhD and which suggest a number of new projects that locate my work within a specific and recent history of Christchurch without specifically locating the work as a response to catastrophe. A key idea here is Walter Benjamin's concept of transcription, the marking, inscribing and imprinting of catastrophe onto ordinary everyday materials, shapes, objects and customs as a kind of evolutionary or revolutionary bricolage, and which also suggests other forms of containment (memory for example) or volcanic and tectonic forces. This form of containment suggests a 'structured chaos' as a way of working, using fragments and fragmentation to achieve a cohesive balance in the work.

Testing Walter Benjamin's proposition that memory is a compilation of ruins has lead to a consideration of Benjamin's writing on childhood memory and revolutionary consciousness as a way of contextualising a personal and creative response to the Christchurch earthquake. Benjamin's radio episodes on historical catastrophe, earthquake and volcanic activity make strong use of natural analogies which encapsulates a way of thinking creatively about historical catastrophes such as the Lisbon earthquake of 1775. Benjamin's use of catastrophe, volcanism and earthquakes as a metaphor for social behaviours, customs and objects has suggested a way of establishing a conceptual template from which to consider the ruin of buildings and creative responses to them in terms of organic transformations, translations and substitutions. The ruins of Christchurch have unfolded to create a tough new environment where materials intermesh as an enforced, constrained—yet oddly organic—bricolage of broken brick, concrete slabs and empty spaces which

coexist alongside new industrial buildings and materials like glass, stained wood and iron beams. These are ruins in transition. In chapter two I unpacked the image of the future city of London in ruins through Gustave Doré's image of *The New Zealander* and the motif of the fallen city. I have shown how this image evokes narrative fragments, fictions and eyewitness accounts, which frame and link different epochs and conceptual approaches to the ideas of colonial expansion and antipodean fragmentation. In chapter three I undertook a study of the *Hypnerotomachia Poliphili* and its arguably proto-post-modernist hybrid of architectural and fictional reconstructions and substitutions. This has allowed for a conceptualisation of the similar methodology and material process that I use in my studio practice, involving restoration techniques repurposed from the repair of crockery to reconfigure fragments of photographs, sculptures and other materials to create a series of collages and architectural poster prints. The practices of repurposing and bricolage have been explored in the work of Piranesi and Robert Smithson where translation and substitution take the form of creative conjecture around maps, plans, and Roman ruins. This potentially site-specific practice suggests, in my own work that a process of infilling and restoration can create new juxtapositions and propositions. While Dalibor Vesely outlines the restorative symbolic power of the fragment as a process of interpretation of the metaphysical qualities of language, Irene Small has been particularly useful in articulating an approach to architectural reimagining as a linguistic statement or argument. This includes the sense that a contradictory language of doubt, abstraction, and uncertain temporality can be synthesised through architectural functionalism and design to recreate a new and cohesive whole. The future relationship of Smithson's work to twentieth-century American suburban wastelands and industrial non-sites are considered, not from the perspective of the physical manifestation of the material remains of ruins, but from that of human aspirations—testing the proposition that I began this exegesis with, where does the ruin start or end? Is a ruin a self-contained object in the process of evolution or collapse?

BIBLIOGRAPHY

Alexander, Micheal. *The Earliest English Poems*. Penguin Classics, 1992.

Amador, Filomena. (1994) *The effects of the 1755 Lisbon Earthquake on Kant.*
(Doctoral Dissertation Abstract) 2004 retrieved from University of Alberta,
Lisbon. 22 April 2015.
https://dialnet.unirioja.es/descarga/articulo/1090088.pdf. 486–88.

Apel, Dora. *Beautiful, Terrible Ruins: Detroit and the Anxiety of Decline.* Rutgers
University Press, 2015.

Appadurai, Arjun. *The Social Life of Things: Commodities in Cultural
Perspective.* Cambridge University Press, 1986.

Appell, J.W., W. Griggs. *The Dream of Polipilus: Introduction to "Facsimiles of
one hundred and sixty eight woodcuts in " Hypernerotomachia Poliphili"
Venice 1499*. Department of Science and Art in Photo-Lithography, 1893.
The Cornell University Library. Accessed 2 March 2014.
http://www.archive.org/details/cu31924030677326

Arendt, Hannah "The Aftermath of Nazi Rule: Report from Germany" *Commentary
10*, 1950. Accessed 17 November 2016.
https://web.stanford.edu/dept/DLCL/files/pdf/hannah_aftermath_of_nazi_ru
le.pdf. 342–353.

Barton, Christina. "Mind the gap. Billy Apple: Between British and American Pop"
1960–64. In *Journal of Australian and New Zealand Art*, v.9, no.1-2, 2008,
162-187

Beard, Parker, Jeannie. "Teaching Rhetoric and Composition in the 21st Century.*"
In *Remediation* by Jay Bolter and Richard Grusin. Accessed 28 July
2013. .http://www.jeannieparkerbeard.com/?p=32

Benjamin, Walter. *The Arcades Project*. Trans. Howard Eiland and Kevin
McLaughlin. The Belknap Press of Harvard University, Cambridge
Massachusetts, London England 1999.

—— *Radio Benjamin*, edited by Lecia Rosenthal. Translated by Jonathan Lutes with
Lisa Harries Schumann and Diana Reese. Verso, London, New York, 2014.

—— "The Task of The Translator" in *Selected writings, Volume 1 1913-1926*. Ed.
Marcus Bullock and Micheal W Jennings. The Belknap Press of Harvard
University, Cambridge Massachusetts, London England, 1996.

——"The Task of the Translator" introduction to a Baudelaire translation, 1923;
translated by Harry Zohn, 1968) In the anthology, *The Translation Studies
Reader*, ed. Lawrence Venuti, London: Routledge, 2000. Accessed 2
January 2017 http://www.totuusradio.fi/wordpress/wp-
content/uploads/2010/09/Benjamin-The-Task-of-the-Translator.pdf 1–5.

—— 'The Work of Art in the Age of Mechanical Reproduction' *Illuminations and
Reflections*, edited by Hannah Arendt, Schocken Books, New York.
Random House Inc. 2007.

Bertram, Nigel. *Furniture, Structure, Infrastructure. Making and using the Urban
Environment*. Ashgate Publishing Limited, 2013.

Bishop, Claire. "Antagonism and Relational Aesthetics." In *October* 110, October
Magazine Ltd and Massachusetts Institute of Technology Ltd, 2004.
Accessed 2 January 2013.
http://www.teamgal.com/production/1701/SS04October.pdf. 51–79.

—— Boiler Room Lecture, Curatorial Practice, Monash Art, Design and
Architecture [MADA] and MPavilion, 2014. Accessed 2 March 2014.
http://mpavilion.org/collaborator/monash-art-design-and-architecture/.

Blanchard, Jerrold and Gustave Doré. *London a Pilgrimage*. Grant and Co, London 1872.

Bolter, David, Jay and Richard Grusin. *Remediation. Understanding New Media*. MIT Press, 2000.

Bourriaud, Nicolas. *Altermodern*. Tate Triennial. Tate Publishing. 2009.

——— Ed. "*Postproduction. Culture as Screenplay: How Art Reprograms The World*" Tate Publishing. Lukas & Sternberg, New York, 2002.

——— Relational Aesthetics. *Les presses du rée. France,* 1997.

Boym, Svetlana. "Ruins of the Avant Garde, From Tatlins Tower to Paper Architecture". In *Ruins of Modernity (Politics, History, Culture),* edited by Julia Hell and Andreas Schonle, Duke University Press, 2010.

Bradley Fiona, Rosalind E. Krauss. *Rachel Whiteread: Shedding Life*. Tate Gallery. Liverpool, 1996.

Butler, Rex and A. D. S. Donaldson. "Cities Within Cities: Australian and New Zealand Art in The 20th century." In *Journal of Art Historiography*.

——— "Stay, Go, or Come: A History of Australian Art, 1920–40. 21st Century", *Journal of Australian and New Zealand Art*, Volume 9, 2008 - Issue 1-2: 21st-Century Art History. Accessed 12 May 2015. *http*://www.tandfonline.com/toc/raja20/current

Butler, Samuel. *Erewhon or Over The Range*, 1872. Planet PDF. Accessed 10 May 2016. http://www.planetpdf.com/.

Carr, Francis. *Archimango or The New Zealander on London Bridge*. London, 1864.

Cayli, Eray. "The New Monuments of Taksim Square or 'Ruins in Reverse'" In *Failed Architecture*. Accessed 14 June 2014. http://www.failedarchitecture.com/the-new-monuments-of-taksim-square-or-ruins-in-reverse

Cembalest, Robin. "The Other Modernism: Rediscovering Iran's Avant-Garde". *Art News Online*. 7 May 2013. Accessed 22 March 2013 .http://www.artnews.com/2013/02/07/the-other-modernism-red

Certeau, Michel De. *The Practice of Everyday Life*. Berkeley: University of California Press, 1984.

Christopher, Green. *Piccasso: Architecture and Vertigo*. New Haven and London: Yale University Press, 2006.

Colenso, William. "A Few Remarks on The Hackneyed Quotation of "Macaulay's New Zealander." In *The Pamphlet collection of Sir Robert Stout*: Volume 65. 1882. New Zealand electronic text collection. Accessed 30 March 2015. .http://nzetc.victoria.ac.nz/tm/scholarly/tei-Stout65-t2-body-d2

Colona, Francesco. *Hypnerotomachia Poliphili* (Poliphilo's Dream about the Strife of Love). Translation by Joscelyn Godwin. 1999.

Connerton, Paul. *How Modernity Forgets*. Cambridge University Press, New York. 2009.

Corkill, Edan. "Clamity Japan, Grieving Artists Respond to Quake, Tsunami and Nuclear Crisis". In *Artlink*. Vol 32 #4, 2012.

Cross, David and Claire Doherty ed. *One Day Sculpture*. Published by Kerber Verlang.2009.

Daalder, Rene. *Here Is Always Somewhere Else*: *Bas Jan Ader.* Co-produced and
      edited by Aaron Ohlmann. Netherlands. Video Documentary, 2007.

De Cock, Christian and Damian O'Doherty, "Ruin and Organization Studies." *Sage
      Publications.* University of Essex, 2016. Accessed 17 November
      2016.http://repository.essex.ac.uk/15477/1/Ruin%20and%20OS%200Final
      %20VeniceEdit-1.pdf 129-150

Dezeuze, Anna. "Bas Jan Ader*"*. In *Art Monthly*, no. 297, June 2006,. Accessed 25
      February 2013.
      http://www.academia.edu/324251/_Bas_Jan_Ader_Art_Monthly_no._297_J
      une_2006 .29-30.

Dickerson, Leah. Ed. *Inventing Abstraction 1910-1925. How a Radical Idea
      Changed Modern Art*. Museum of Modern Art, 2013.

Dillon, Brian. Emma Chambers and Amy Concannon. *Ruin Lust.* Tate Modern.
      Accessed 27 June 2015. http://www.tate.org.uk/whats-on/tate-
      britain/exhibition/ruin-lust

Diogo, Seixas Lopes. *Melancholy and Architecture*: *On Aldo Rossi*. Park Books. AG.
      Niederdorfstrasse 54. 8001 Zurich. Switzerland, 2015.

Dynes, Russell. "The dialogue between Voltaire and Rosseau on the Lisbon
      Earthquake: The Emergence of a social science view." In *International
      journal of mass Emergencies and Disasters*, Vol 18. No.1. 2000. Accessed 1
      December 2016 .http://www.ijmed.org/articles/166/download/.

Elden, Stuart, *Understanding Henri Lefebvre*. Continuim Publishing, 2004.

Enwezor, Okwui. "Modernity And Postcolonial Ambivalence." In *Altermodern*. Tate
      Publishing. 2006.

Ferng, Jennifer. "Evidentiary Earthquakes: Design and Discontinuity Through Seismic
      Methods." In *Leonardo*, MIT Press. 2017.

Flygare, Julie. "Art, outlasting Empire in 'The Burden of Nineveh.'" In *Pre-Raphaelites, Aesthetes, and Decadents,* Brown University, 2004 Accessed 8 April 2015.www.victorianweb.org/authors/dgr/flygare5.html

Galloway, Matthew. Ed*. The Silver Bulletin 2010-2012.* Ilam School of Fine Art, Christchurch. 2011

—— "The Silver Bulletin"*,* weblog Mathew Galloway entry posted January 19, 2011, accessed 11/5/2012. https://www.facebook.com/pages/The-Silver-Bulletin/198457276859748?ref=ts

Gillick, Liam. "Contingent Factors: A Response to Claire Bishop's Antagonism and Relational Aesthetics." In *October 110 Winter.* October Magazine Ltd and Massachusetts Institute of Technology. Ltd, 2005. Accessed 2 Feburary 2013. http://www.practiceincontext.net/wp-content/uploads/04_gillick_responds_to_bishop.pdf. 95-107

Godwin, Jocelyn. Introduction to *Hypnerotomachia Poliphili: The Strife of Love in a Dream* by Colonna Francesco. Thames and Hudson Ltd, 181 High Holborn, London. 1999. (Reprinted 2003).

Goldstein Bethsheba*, "*Soho Memory Project. Guest Post Series: Bethsheba Goldstein Interviews Carol Goodden about the Origins of FOOD"*.* Accessed 30 October 2014. *http://sohomemory.com/2012/06/30/guest-post-series-bethsheba-goldstein-interviews-carol-goodden-about-food/.* 4.

Gross, Mathias. 'New Visions of Nature. Complexity and Authenticity.' In *Towards a Continuum Between Nativism and Cosmopolitanism*, editors: Martin A. M., Drenthen, F.W. Jozef Keulartz, James Proctor. Springer Dordrecht Heidelberg, London New York, The Netherlands. 2009. Chapter 19. 257-263.

Graves, Michaeal Alirneza Sagharchi and Lucien Steil. Ed. The Architectural
Capriccio; Memory, Fantasy and Invention, Capriccio; The Efficacy of
Spatial narrative, Ashgate Publishing LTD. 2014.

Hamblyn. Richard 'Notes from Underground: Lisbon after the earthquake' in
Journal of Romanticism and Literary studies, Volume 14, issue 2, March
2009. Accessed 1 December 2016).
http://eprints.bbk.ac.uk/5466/1/5466.pdf.108–118.

Hammond, Paul. Trans. *The Theory of Moments and the Construction of Situations.*
Internationale Situationniste #4 (June 1960). Situationalist International
Online. Accessed 28 March 2013.
http://www.cddc.vt.edu/sionline/si/moments.html

Harrison, Rodney. *"Surface assemblages: Towards an archaeology in and of the
present."* In *Archeological Dialogues*, Volume 18 / Issue 02 / December
2011. Accessed 8 March 2013
.http://journals.cambridge.org.ezproxy.lib.monash.edu.au/actio

Hays, Michael, K. ed. *Architecture Theory since 1968*. Columbia University school
of Architecture. New York. MIT Press.2000. Accessed 11 May 2012.
http://images.lib.monash.edu.au/tad2138/04130103.pdf .

Haywood, J. Sarah. "Bourriaud's Theory of Relational Aesthetics: the fidelity of the
micro-topia." In *Art 160: The Artist in Body and Site*. 2010. Accessed 18
November 2012).http://socialpractice160.wordpress.com/

Huyssen, Andreas. "Authentic Ruins. Products of modernity." In *Ruins of Modernity
(Politics, History, Culture)*, ed. Julia Hell and Andreas Schonle, Duke
University Press. 2010.

—— "Catastrophe, Utopia and The Architecture of Destruction" In *Ruins of Modernity (Politics, History, Culture),* edited by Julia Hell and Andreas Schonle, Duke University Press. 2010.

Innes, Randy Norman. *On the limits of the work of art. The fragment in visual culture.* (Doctoral Dissertation Abstract) retrieved from UR Research. The college of Arts and Sciences, University of Rochester, New York.2008. Accessed 9 November 2015. .https://urresearch.rochester.edu/institutionalPublicationPublicView.action?institutionalItemId=6671

Jameson, Fredric. *Postmodernism or the cultural logic of late capitalism*. Verso, 1991.

—— *The Prison-House of Language: a Critical Account of Structuralism and Russian Formalism*. Princeton & London: Princeton University Press, 1972.

Jeffery Mehlman. *Walter Benjamin for children : an essay on his radio years.* University of Chicago Press, 1993.

Johnson A. Geraldine Ed. *Sculpture and Photography. Envisioning The Third Dimension.* Cambridge University Press, 1999.

Joselit David. *After Art*. Prinston University Press. 2013.

Josh Jones. "Walter Benjamin's Radio Plays for Kids (1929-1932)." In *Open Culture*. 2014. Accessed 10 December 2016. http://www.openculture.com/2014/11/walter- benjamins-radio-plays-for-kids-1929-1932.html

Kai, Volker. "The Disappearance of Architecture as an Artistic Theme." 2010. Weblog commentary posted I2 March 2011, accessed 2 December 2015, *aisdjenniferc.blogspot.com.au*/2010/04/disappearance-of-architecture- as.html

Kiilerich, Bente. "Making Sense of the *Spolia* in The Little Metropolis Athens" in Estratto dalla rivista Arte Medievale nuova serie anno IV - 2005, P 95 -114 . Accessed 15 April 2017. https://www.researchgate.net/publication/263422969_Making_Sense_of_the_Spolia_in_the_Little_Metropolis_in_Athens

.

Kinney, Dale "Ancient Gems in the Middle Ages, Riches and Readymades" in *Reuse Value : Appropriation in Art and Architecture from Constantine to Sherrie Levine*, edited by Richard Brilliant and Dale Kinney, Ashgate Publishing, 2011. Accessed 15 April 2017. http://repository.brynmawr.edu/hart_pubs/47/

Kozak, Jan and Vladimir Cermak. *The Illustrated History of Natural Disaster*, Geophysical Institute, Cezch Academy of Sciences, Prague, Czech Republic. Springer Dordecht Heildelberg, London New York. 2010.

Krauss, Rosalind. *The Originality of The Avant-Garde and other Modernist Myths*. MIT Press 1986.

Lefebvre, Henri. *Introduction to Modernity: Twelve Preludes September 1959-May 1961*, J. Moore, trans., London: Verso. 2012 (Originally published 1962).

—— *Rhythmanalysis, Space, Time and Everyday Life*. Trans by Stuart Elden and Gerald Moore, London: Continuum. London 2004.

Loomis, A John. Foreword, Gerando Mosquera. *Revolution of Forms. Cubas Forgotten Art Schools*, Princeton Architectural Press, New York. 1998.

MacArthur, John. *The Picturesque: Architecture, Disgust and Other Irregularities*. London: Routledge, 2007.

Macaulay, Thomas Babington. Project Gutenberg Etext Critical & Historical Essays,

#8 Thomas Babington Macaulay [Volume II], 2000. Accessed 28 March
2015). http://www.gutenberg.org/cache/epub/2333/pg2333.html

Makarius, Michel. *Ruins*. Paris: Flammarion et Cie Publication. 2005.

Maxwell, Anne. "Oceana Revisited: J. A. Froude's 1884 Journey to New Zealand
And The Pink And White Terraces" In *Victorian Literature and Culture* 37,
Cambridge University Press. 2009. Accessed 10 May
2016). https://www.cambridge.org/core/journals/victorian-literature-and-
culture/article/oceana-revisited-j-a-froudes-1884-journey-to-new-zealand-
and-the-pink-and-white-terraces/. 236–37

McKay, Bill and Antonia Walmsley. "Maori Time: Notions of Space, Time and
Building Form in the South Pacific." In *IDEA Journal,* Interior
Design/interior Architecture Educators Association. UNITEC, New
Zealand. 2003. Accessed 5 September 2012.http://idea-
edu.com/journal/2003-idea-journal/

Miwon, Kwon. *One Place After Another. Site Specific Art and Locational Identity*.
MIT press. Rosalind Deutsche. 2002.

Moore, Christopher. *Mover and Shaker; The Work of Tony de Lautour.* In Go Arts,
Christchurch Press, 5 September 2012.

Morgan, Luke 'Anciently modern and modernly ancient': ruins and reconstructions in
sixteenth-century Italian Landscape Design. In *Studies in the History of Gardens
and Designed Landscapes.* 2016. Accessed 12 August 2016. Journal homepage:
http://www.tandfonline.com/loi/tgah20

Nagel, Alexander. *Medieval Modern: Art Out of Time*. Thames and Hudson, 2012.

Ndalianis, Angela. *Neo Baroque Aesthetics and Contemporary Entertainment*. MIT
Press. Cambridge, Massachusetts. London England. 2005.

Pankow, David. "Typographical Allegories and Erotic Ambiguities: The

Hypnerotomachia Poliphili of Aldus Manutius" In *Alexander C. Pathy on the Book Arts at the Fisher Library.* Recorded Lecture Duration 01:01:06. university of Toronto. 2011. Accessed 7 November 2015. https://play.library.utoronto.ca/index.php?gr8YpmR_GZL8&id=5861&acce

Pensky, Max. "Three Kinds of Ruin: Heidegger, Benjamin, Sebald." In *Poligrafi.70.* Cambridge, MA: Harvard University Press, 1998. Accessed 17 November 2016. https://www.binghamton.edu/philosophy/people/docs/pensky-kinds-of-ruin.pdf 65–89.

Perez-Barreiro, Gabriel. "Critical Eye Willys de Castro's Active Objects." In *Art In America.* Jan/March 2013.. Accessed 22 May 2013. .http://content.ebscohost.com.ezproxy.lib.monash.edu.au/pdf2 Pound, Francis. *The Invention of New Zealand. Art and National Identity 1930–1970.* Auckland University Press, 2009.

——— *The Space Between, Pakeha use of Maori Motifs in Modernist New Zealand Art*. Workshop Press, Auckland, 1994.

Puff, Helmut. "Ruins as Models. Displaying Destruction in Postwar Germany." In *Ruins of Modernity (Politics, History, Culture)*, Edited by Julia Hell and Andreas Schonle. Duke University Press. Durham and London. 2010.

Ramirez, Mari Carmen, Leirner Adolpho. *Dimensions of Constructive Art in Brazil.* The Adolpho Leirner Collection. The Museum of Fine Arts, Houston, ICCA Publications. 2007.

Reiger, Alexander. "Foundational Ruins: The Lisbon Earthquake and the Sublime." In *Ruins of Modernity. (Politics, History, Culture)*, edited by Julia Hell and Andreas Schonle, Duke University Press. 2010.

Renyolds, Ryan. "Desire for the gap." In *Once in a lifetime: City-Building After Disaster in Christchurch*. Free range press. 2014. 167-176.

——"Desire For The Gap." In *Building Community After Disaster in Christchurch*. Desire for the gap | Axon. Accessed 19 September 2016.. http://www.axonjournal.com.au/issue-8-1/desire-gap.

Robinson, Andrew. "Walter Benjamin. Art, Aura, Authenticity." In *Ceasefire Magazine*. Accessed 1 May 2014. http://ceasefiremagazine.co.uk/walter-benjamin- art- aura- authenticity/

——'An A to Z of Theory | Walter Benjamin: Messianism and Revolution—Theses on History'. *Ceasefire Magazine.* Accessed 1 May 2014. https://ceasefiremagazine.co.uk/walter-benjamin-messianism-revolution-theses-history/. 97-115.

Sandrisser, Barbara. "Cultivating Commonplaces: Sophisticated Vernacularism in Japan." In *The Journal of Aesthetics and Art Criticism,* 56 Spring 1998 Accessed 1 June 2014). https://www.jstor.org/stable/432258?seq=1#page_scan_tab_contents. 201-210.

Shabout, Nada. *Modernism and Iraq. Catalogue Introduction.* Columbia University, New York. 2009. Accessed 28 march 2013. .http://learn.columbia.edu/modernism_iraq/introduction.html

Sieburth, Richard. *A Heap of Language: Robert Smithson and American Hieroglyphic*, New York University, (From a Talk), 1999. Accessed. 24 August 2016. .http://www.robertsmithson.com/essays/heap.htm.

Simmel, Georg. " 'The Ruin' " as reproduced in the *Hudson Review Inc*. *Vol. 11, No. 3 (Autumn, 1958),* Accessed 8 November 2015. https://www.scribd.com/document/249751272/Georg-Simmel-The-Ruin. 371-385.

Skilton, Richard. "Contemplating the Ruins of London: Macaulay's New Zealander and Others." In *Literary London Society*. Accessed 7 April 2014.

http://literarylondon.org/the-literary-london-journal/archive-of-the-literary-london-journal/issue-2-1/contemplating-the-ruins-of-london-macaulays-new-zealander-and-others/

Skinner, Damien. *Hattaway, Schoon, Walters: madness and modernism.* Lopdell House Gallery.1997.

Sleight, Simon. 'Walter Benjamin. Berlin Childhood around 1900'.Translated by Howard Eiland. *Eras Edition 8*, November 2006 . Accessed 8 September 2016..http://www.arts.monash.edu.au/eras. Harvard University Press. Cambridge.2006. 1- 4.

Small. Irene, "Piranesi's Shape of Time". In *Image and Narrative Online Magazine of the Visual Narrative,* Issue 18 Thinking Pictures, 2007. Accessed 25 July,2016 .http://www.imageandnarrative.be/inarchive/thinking_pictures/small.htm

Smithson, Robert. *Robert Smithson*, Editor Eugenie Tai with Cornelia Butler. The Museum of Contemporary Art. Los Angeles. 2004.

—— "Essays: Selected Interviews with Robert Smithson" Fragments of a Conversation, Ed William C. Lipke 1990. Accessed 21 November 2016. https://www.robertsmithson.com/essays/fragments.htm.

Speck, Catherine and Downey, Georgina. "Cosmopolitanism and Modernism, On Writing a New Australian Art History." In *21st Century Art History, Journal of Australian and New Zealand Art*, 2012. Accessed 4 April 2013. http://aaanz.info/journals/journal-21st-century-art-history

Steil Lucien. Ed. *The Architectural Capriccio.* Memory Fantasy and Invention. Ashgate Publishing Limited. 2014.

Strauven, Francis. "Shaping The New Reality, From the Inbetween to the Aesthetics

of Number." CCA, Mellon Lectures.2007. Accessed 4 April 2013.
.http://www.cca.qc.ca/system/items/1947/original/Mellon12-F

Suarez Osbel. *Cold America. Geometric Abstraction in Latin Samerica (1943-1973).* Fundacion Juan March. Madrid. Feb 11-May 15, 2011.

Sutton, Damian and David Martin-Jones. *Deleuze Reframed*. I.B.Tauris. 2008.

—— *The Ruin*. Accessed 15 May 2015).
homepages.bw.edu/~unc**over**/marcus**ruin**preface.htm.

Tafuri, Manfredo. *The Sphere and the Labyrinth - Avant-Gardes and Architecture from Piranesi to the 1970s.* Cambridge: The MIT Press, 1987. Accessed 26 August 2016. http://www.quondon.com/37/3716e.htm.

Talentino, Villaueva Romulo Arnold. "Moral Irony in the Ruin." In *Papers on Language & Literature;* Winter78, Vol. 14 Issue 1, 1978. Accessed 12 June 2015. http://connection.ebscohost.com/c/poetry-reviews/7726834/moral-irony-ruin 3–10.

Taylor, William. " Composing Catastrophe: Robert Polidori's Potographs in *After the Flood* and Comparative Visual Records of Post - Katrina New Orleans" in *The Cultural Visualization of Hurricane Katrina,* Issue 16, University of Rochester, 2012. Accessed 18 April 2015. http://www.rochester.edu/in_visible_culture/Issue_16/articles/taylor/taylor.html

Tedeschi, Anthony. "Hypnerotomachia Poliphili: Woodcuts in the Italian and French Editions" University of Melbourne 2014. Weblog Anthony Tedeschi, entry posted 20 Janurary 2014, accessed 12 June 2015 .http://blogs.unimelb.edu.au/librarycollections/2014/01/20/hypnerotomachia -poliphili-woodcuts-in-the-italian-and-french-editions/

Vangioni, Peter, *Sydow:Tomorrow Never Knows*, Christchurch Art Gallery Te Puna O Waiwhetu. 2017.

Verwoert, Jan. *Bas Jan Ader: In Search of The Miraculous.* Afterall Books. College of Art and Design. University of The Arts. London. 2006.

───── "Metaphors that Move. Social Choreography.*"* In *Metropolis M Magazine,* No1, 2008. Accessed 13 May 2013. .http://metropolism.com/magazine/2008-no1/dansend-door-het

Villel-Borja, Manual, Perez-Barreiro, Gabriel. "Concrete Invention: Colección Patricia Phelps de Cisneros". Catalogue Introduction. Museo Nacional Centro de Arte Reina Sofia (Madrid). Fundacion Cisneros/ Coleccion Patricia Phelps de Cisneros. 22nd January-16th September 2013. Accessed 2 March 2013..http://www.museoreinasofia.es/prensa/area-prensa/exposicion.

Wehar, Anne. "The Geometry of Hope.*"* In *Frieze Magazine.* Issue 112. January-Febuary 2008. Accessed 25 January 2013. .http://www.frieze.com/issue/review/the_geometry_of_hope/

Willats, Stephen. *The Artist As An Instigator Of Changes in Social Cognition and Behavior,* Gallery House. Gallery House Press, London 1973.

Williams, David. *Writing Postcommunism: Towards a Literature of the East European Ruins Introduction: Lessons in Polysemy*. Palgrave Macmillian 2013. Accessed 28 October 2016) .http://www.academia.edu/3249646/Writing_Postcommunism_Towards_a_ Literature_of_the_East_European_Ruins

Wood, Paul, Andrew. *Double Vision: addressing Theo Schoon's Absence From New Zealand Art History*. (Doctoral Dissertation 2009) retrieved from , University of Canterbury 20 May 2012.

Wood, Robert. *The Ruins of Palmyra; otherwise Tedmor in the Desert.* London. 1753.

Woodward, Christopher. *In Ruins,* Pantheon Books, New York. 2001.

Zusters, Jane. *Where The Home Is: Christchurch Earthquakes 2010-2012.* Hoe Press, Christchurch New Zealand. 2012.