

THERE IS NO MAP

Virtual Walks in a Vanishing Landscape

by

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Everything that I have written is out of date.

As long as the occupation continues, it is all out of date!

DECLARATION

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THERE IS NO MAP
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ABSTRACT

There Is No Map is a body of work that contributes to an ongoing investigation of the Israeli occupation in the West Bank. The work is manifested in optic and haptic modes of representation; it embodies a geopolitical struggle using critical and methodological graphic design praxis and an interdisciplinary approach that integrates cartography and architecture.

The production of occupation hinges on the Israeli spatial practices that continuously shift, construct, deconstruct, segregate, and shuffle the landscape of the West Bank. These practices are present in the continuous building of settlements, gates, checkpoints, and separation barriers; pouring concrete becomes an act of casting political ideologies and a condition for the expansion of Israel. The exhibition examines these spatial practices close up and at a distance. As such, the work examines the landscapes, both geographical and political, of the West Bank as a (site) through performing virtual tours (sight) using Google Earth.

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PREFACE

Personal Geographies

I am a second-generation exiled Palestinian. My father was born in the village of Zarnouqa,¹ which was demolished in 1948 and is now the colony of Rehovot in present-day Israel. He fled during the *Nakba* (the “Day of the Catastrophe”) with his family and the rest of the villagers to the Gaza Strip, then to Egypt where he (and many other refugees) were able to obtain travel documents. These documents allowed him to move to the United Arab Emirates (UAE) in 1969 where he currently resides. The refugee status has confirmed that he has no right to return to his homeland, Palestine.

I was born in the UAE as a Palestinian refugee—an inherited status from my parents along with their exilic experience of estrangement and disintegration. Despite living in privileged conditions in the Gulf States, the feeling of living with no geographical ties (as a displaced person) is unsettling and difficult to comprehend for a second-generation exiled person like myself. Wanting to change my refugee status to mitigate the restrictions that come with a travel document, I chose to immigrate to Canada. My immigration experience has allowed me, for the first time, to confront my statelessness. My landing paper, form IMM 5292, labels me in the “citizen of” section as “stateless” (see Appendix 1), a status that I share with 5.6 million other displaced Palestinians around the world. Does statelessness mean “coming from nowhere”? It was at that moment that I began to question notions of statehood, personal geographies, and displacement. I romantically started to imagine, sketch, and map a place that I had never been to;

¹ Zarnouqa is a village 10 km south-west of Al-Ramla district. The village was completely demolished by the Israeli Attacking Brigade Giv’ati Brigade and the Israeli Military operation Operation Barak. Zarnouqa’s population was “ethnically cleansed” and fragmented; many became refugees in the Gaza Strip and, eventually, in different parts of the world (<http://www.palestineremembered.com/al-Ramla/Zarnouqa/index.html>).

yet I belong to that place, and I was living with the ramifications of its occupation (catastrophe) 67 years later—at a distance.

Personal Positionality

In my attempts to reinterpret my own geographies in exile, I have developed my own research method that allowed me to “virtually” visit Palestine and wander in its landscape. I was able to “fly over” the terrain of present-day Israel, the West Bank, and Gaza through Google Earth. Comparing these tours to other maps that I was gathering simultaneously from other online sources, I noticed inconsistency and inaccuracy in borders, legends, and Palestinian areas vs. Israeli areas. The abstracted borders and blurred terrain revealed shifting territories and compelled me to question the ongoing Israeli occupation.

To be a graphic designer is to be critical.² To be a graphic designer in exile is further to be skeptical, following Edward Said’s claim in his 1993 essay “Intellectual Exile: Expatriates and Marginals” that “The intellectual in exile is necessarily skeptical” (Said, Bayoumi, and Rubin 2000, 379). These two grounds of criticality and skepticism shaped a rigid ideological position inside me—one that is in a continuous state of questioning. Said further explains: “The exile standpoint for an intellectual is that you tend to see things not simply as they are but as they have come to be that way. You look at situations as contingent, not as inevitable” (2000, 378). As such, the tours that I was conducting romantically to reimagine my own geographies developed into methods of tracking and probing the inconsistency in digital mapping technologies. In the field of the “visible,” presented today through Google Earth (and other televisual/remote/virtual modes of seeing), a visual communicator needs to assume different roles. The need for a design practice and a critical eye to interrogate and re-render the spaces of occupation is crucial to provide

² I refer to a critical graphic design practice informed by a continuous theoretical reflection, present in the works of Jan Van Toorn. A graphic designer then becomes a design intellectual.

representations, interpretations, and embodiment as evidence to contribute to the field of public truth.³

The exilic condition combined with a skeptical/critical graphic design practice is where I claim a platform to investigate the ongoing Israeli occupation of the West Bank. I have no geography that is mine. This position compels me to delineate the geographies of the Israeli–Palestinian territories at a distance in the hope of tracing and negotiating the circumstances that resulted in my statelessness. In my pursuit of a Master of Fine Arts degree in the Interdisciplinary Art, Media and Design program, my intent is to bear witness and provide evidence against acts of injustice and a decades-long oppression in the context of the Israeli occupation of Palestine.

³ A term coined by Eyal Weizman in his works in Forensic Architecture (<https://www.youtube.com/watch?v=t7VuyYOcQJs>).

1. INTRODUCTION

The year 2014 marked an inflation of settlements in the West Bank and East Jerusalem. According to the Applied Research Institute of Jerusalem (ARIJ), the number of housing units approved by Israel in the West Bank (including East Jerusalem) was 16,704. The report reveals a total of 7,263 *dunums*⁴ in land confiscation, and 333 demolished houses (<http://www.poica.org/details.php?Article=7363>). The proliferation of settlements in the West Bank and the recent military assault on the Gaza Strip in 2014 prompted the Palestinian Authority (PA) to file for membership of the International Criminal Court (ICC) in The Hague and eventually seek a solution that will protect Palestinian civilians (<http://www.bbc.com/news/world-middle-east-30744701>). But until the application is approved, and until cases of injustice are investigated and a resolution declared, Palestinians will continue to experience the effects of 67 years of imprisonment, dispossession, and displacement.

1.1 Inquiry

I am investigating the spatial practices of the Israeli occupation in the landscape of the West Bank. I use the term “spatial practices” to refer to a series of indicative strategies and tactics⁵ that characterize the ongoing restructuring processes by the Israelis of the physical space/landscape in the West Bank. These practices are instigated to subvert Palestinian domestic spaces and expand the territories of the state of Israel. Israel’s occupation is engineered through spatial practices and

⁴ A *dunum* is a measurement unit used since the Ottoman Empire in Palestine; it is still in use today. It is approximately 9,892 square feet.

⁵ I use the terms strategies and tactics to refer to the modes of planning and implementation used in war. Strategy: A prudent idea or set of ideas for employing the instruments of national power in a synchronized and integrated fashion to achieve national, and/or multinational objectives. Tactics: The employment and ordered arrangement of forces in relation to each other (http://www.dtic.mil/doctrine/new_pubs/jp1_02.pdf).

deployed through the disciplines of cartography and architecture. Revealing these practices is crucial to examine, investigate, and disseminate an understanding around an ongoing occupation.

1.2 Research Questions

The objective of this research is to contribute to an ongoing investigation of the Israeli occupation in the West Bank. The questions that I attempt to respond to in my studio inquiry are as follows:

- 1 How can a critical practice of graphic design provide insight into a colonial space, the spatial practices evident in this space, and the relationship between these practices?
- 2 How can graphic design strategies and tactics be deployed to explore the representations and manifestations of the Israeli occupation in the physical and social landscape?
- 3 How can continuously shifting geographies such as the West Bank be visualized, represented, and embodied through the process of graphic design?

1.3 Theory

The theoretical armature of my thesis draws from the works of the postmodern geographer and theorist Edward Soja and the Israeli architect and theorist Eyal Weizman. Soja's book *Postmodern Geographies* allows me to establish a connection between the social and spatial bodies and eventually provides an analysis of a geopolitically contested space. Weizman's book *Hollow Land* offers an examination of the Israeli spatial practices that reorganize the space/landscape and thus produce an ongoing occupation. Weizman explains the colonial state of Israel in his own words, saying, "Despite the complexity of the legal, territorial and built realities that sustain the occupation, the conflict over Palestine has been a relatively straightforward process of colonization, dispossession, resistance, and suppression" (2007, 8–9). The theoretical armature of my thesis also draws from similar theoretical connections made by authors such as

Maha Samman. The landscape of the West Bank, as analyzed in her book *Trans-Colonial Urban Space in Palestine: Politics and Development*, resembles a colonial space based on “the continuous strategies of settling of Jews, of building settlements and of uprooting Palestinians which remains the slow but more strategically effective of processes for reaching the goals of the colonial settler Israel” (2013, 126). It is from these theoretical bases that I begin my analysis of the strategies and tactics that are the conditions for the expansion of Israel as a colonizing state.

1.4 A Critical Stance

My work follows rigorous graphic design praxis and manifests itself in tangible statements based on empirical material methods. My studio investigation situates my graphic design practice in two areas: design as a process (not an outcome), and designed objects as a form of resistance.

Design as a Process

My work is influenced by practitioners who use their own practice as a critical platform for knowledge production—an approach seen, for example, in the works of Joost Grootens and Gordon Matta-Clark. Grootens is a graphic designer who started his career as an architect; this background led him to look at books as spatial structures (and practices). His design praxis is explained in his 2010 book *I Swear I Use No Art at All*, by envisioning the role of the designer in the process, rather than in the outcome. Grootens’ critical approach to information design emphasizes a responsibility on the designer to investigate “the authority of the information, the verifiability of the source, and the thoroughness and reliability of the data.” He further explains: “with the increased digitization of information the transparency of knowledge has decreased and this in turn has changed the responsibility of the designer” (2010, 24). But how can confusion, continuously shifting geographies, and arbitrariness in spatial practices be designed? In my work, as I investigate the spatial practices of the Israeli occupation, I research various sources and

analyze information by comparing the visual material presented to the public through maps and the statistics available through research institutions. This investigation and comparison allows me to recognize the absence of accuracy of the sources and ultimately leads to an analytical visualization and embodiment of my own maps—a continuous reflection evident in the process of a critical graphic design practice.

Designed Objects as a Form of Resistance

Gordon Matta-Clark's approach—*anarchitecture*—presents a critique of “domestic spaces and the hierarchy it embodies” as an outcome of the practice of architecture (Weizman 2007, 209). Matta-Clark offers “confusion guided by a clear sense of purpose,”⁶ by using his background as an architect to critique the practice of architecture. Matta-Clark's method provides a way for me as a graphic designer to reinterpret the landscape of the West Bank and visualize its confusing facts, statistics, and built structures, between what is planned, mapped and implemented in a malleable space of occupation. The works of the British artist Richard Hamilton, who produced a series of maps of the West Bank in 2010, offers a commentary on the transformation of an occupied space by utilizing maps as a form of resistance (see Appendix B, Figure 5). In an interview conducted by Eyal Weizman (2010), Hamilton explained how the visualization of the maps in a series was necessary to interpret the West Bank as freeze shots to mirror a constantly transforming space. Similarly, I work with maps and architectonic objects as forms of resistance. Through critical graphic design inquiry, I produce maps that make visible the spatial practices that produce the occupied West Bank, as well as architectonic objects that evoke a landscape in transition.

⁶ Didactic panel, Canadian Centre for Architecture, October 2014.

The final exhibition *There is No Map* includes two main bodies of work, *Sectioning the West Bank* and *Shifting Grounds* as well as supporting pieces such as *Eviction Notices* and *Process Documents*. *Sectioning the West Bank* (see Appendix C, Figure 9) consists of 30 representational maps that present the West Bank as a transforming space in a series of multi-layered maps. The maps are the outcomes of performing virtual tours via Google Earth in what I am calling a virtual *Sarha* (see section 2.3). Through these tours, the West Bank is divided into six sections; I look at each area up close and make visible the Israeli spatial practices that produce the occupied West Bank. The multi-layered maps offer a way to view the spatial practices in a series of layers by singling out each of the symbolic representations in the legend. Another body of work that corresponds to the map installation is *Shifting Grounds* (see Appendix C, Figure 13). *Shifting Grounds* consists of 15 concrete tiles with Arabic words engraved on each. Each word refers to a spatial practice that allows for the occupied space of the West Bank to happen and thus for the map to continuously change. The metaphor of a moving tile evokes the continuous movement in the Israeli spatial practices, which result resulting in a landscape in transition. The *Eviction Notices* piece (see Appendix C, Figure 15) consists of stacked broken blocks that mirror the construction process of the Israeli settlements that are built on top of the ruined, the demolished, and the displaced. The heaviness of receiving a demolition and eviction document is reflected in an 8” x 11” block. The *Process Documents* section of the exhibition shows the strategies and tactics that I use during my studio investigation. The documents are produced in three printed books and one digital video (see Appendix C, Figure 17).

2. OCCUPYING PALESTINE

From Military Operations to Spatial Practices

“War was only over because it was now everywhere” (Weizman 2007, 85)

2.1 Tangents

Using maps inherited from the British Mandate prior to 1948, the Jewish Agency⁷ surveyed the region and planned the migration of Jews to create a homeland in Palestine, to occupy Palestine. The pioneering Zionists in what is now Israel constructed settlement typologies beginning with the arrival of the first troops near the Sea of Galilee in 1909 (Shavit 2013). In 1936, the settlement development advanced into the invention of *Homa Umigdal* (“a wall and a tower”). The *Homa Umigdal* structure was utilized as “a means of claiming land ... usually overnight” (Shoshan 2010, 433).

The main tangent points in the Palestinian metanarrative were; the *Nakba* (the “Day of the Catastrophe”) in 1948; the Zionist invasion of Palestine and the declaration of the state of Israel; followed by the *Naksa* (the “Day of the Setback”) in 1967; the Arab–Israeli War; and the expansion of the Israeli invasion to the West Bank and Gaza. A significant point in the history of the peace process was the day the Oslo Accords were signed. In 1993, Yasser Arafat, then chairman of the Palestinian Liberation Organization (PLO), signed an agreement with former Israeli president Yitzhak Rabin to exchange land for peace. Arafat (naively, in retrospect) agreed to recognize the state of Israel in exchange for the promise (which remains unrealized today) of a future Palestinian state on the lands of the West Bank and Gaza. In reality, the Oslo Accords formed a covert route for Israel to modernize its occupation—carried out through a new preference for map slicing (dividing the territories on the surface of a map) as opposed to

⁷ The Jewish Agency is a non-profit organization responsible for the immigration of Jews from the diaspora into Historic Palestine.

conventional military invasion. The Israeli post-Oslo strategy marked an unprecedented colonial condition using an interchangeable mapping method in relation to territorial expansion: building to map, and mapping to build. It marked a method that revealed a modern demarcation line: the barrier as the border. That is, the border is no longer a line; it is a settlement, a checkpoint, a gate, a road, and an eight-meter wall—structures that are continuously shifting and constantly redrawing the border.

The post-Oslo period borrows from the settlement ideology of the pioneering Zionists and makes use of an expanding register of spatial practices to proliferate the Israeli occupation. These practices are the collaborative endeavors of political ideologies and architectural intelligence to control, imprison, and oppress the Palestinians. Thus, the Israeli state utilizes the practice of architecture as an act of Zionism. The practice of architecture serves here as what Sharon Rotbard has termed the “ultimate machine of invasion” (2003, 47), producing the space for an occupation, whether manifested in the construction of settlements or of separation barriers. The post-Oslo period in the West Bank marked the end of the war of missiles and artillery and replaced it with the war of bulldozers and landscape shuffling. This modern war is carried out via reorganizing spatial geographies and redistributing the social geographies of the Palestinians.

2.2 Palestine and the Palestinians

An analysis of social geographies is essential to an understanding of the distinction in the circumstances that allowed for each Palestinian group/territory to happen. Palestinians are geographically dispersed and consist of four main groups:

- 1 Palestinians in the West Bank. This group is represented by the PA, a self-governing body established after the Oslo Accords in 1993.⁸

⁸ The Palestinian Authority (PA) was established in 1994 as an interim body; it is not now nor has it ever

- 2 Palestinians in Gaza. This group has been governed by Hamas since the withdrawal of Israel from Gaza in 2005.
- 3 Palestinians in the diaspora. This group crossed the borders of Historic Palestine in 1948 and 1967 to the nearest safe zone. They are recognized according to their geographical presence—Palestinians in Jordan, Palestinians in Iraq, Palestinians in Syria, Palestinians in Egypt, Palestinians in the Gulf States, and so on. Some members of this group have obtained citizenship in their host countries, while others remain refugees. Palestinian refugees are represented by the United Nations Relief for Palestine Refugees (UNRWA); in 2015 their estimated number was 5.6 million.
- 4 Palestinians living in Israel, also known as “Israeli Arabs.” Members of this group have obtained Israeli citizenship, yet are treated as second-class citizens.
- 5 Palestinians in Jerusalem. Since the annexation of East Jerusalem in 1967, the Israeli authority’s main goal in East Jerusalem is to expand the Jewish population at the expense of the Palestinian population. Numerous strategies have been implemented to achieve this objective, including the isolation of East Jerusalem from the rest of the West Bank, land appropriation, and discriminatory policies on planning and construction.

been a sovereign government. The interim period was supposed to end in 1999 with a permanent status agreement. In the interim arrangement, Palestinians have control over civil affairs in the 40 percent of the West Bank that was defined as Areas A and B. Israel retains complete control over the remaining 60 percent of the West Bank—and security control of the territory as a whole. Because Areas A and B are islands within Area C, Israel controls all movement throughout the West Bank, as well as urban development of the whole territory, the taxation system, the ability to travel abroad, the water resources, and many other spheres of life. Since the 2005 Israeli withdrawal from Gaza and Hamas’ takeover of the Gaza Strip in 2007, the Israeli military does not have control on the ground in Gaza. However, Israel still largely controls the borders, airspace, and sea access around Gaza, and also its population registry, tightly limiting export-import and the movement of people between Gaza and the West Bank (<http://www.btselem.org/page/131197>).

The interconnectedness of the spatial-social geographies makes the term “Palestinians” inaccurate when used without a geographic extension; the distinction in geographies should be applied even when referring to Palestinians in the West Bank vs. Palestinians in Gaza. Although technically both inhabit what is known as the Palestinian Territories, I chose to acknowledge the difference between them. Palestinians in the West Bank have a different experience from Palestinians in Gaza simply because of different Israeli strategies and tactics in each region. As I investigate specifically the spatial practices in the West Bank, I will refer only to Palestinians in the West Bank.

2.3 A Land without Maps

Palestinians map their land through the daily acts of *Sarha*, a Palestinian term used to signify a walk through landscapes.⁹ To Palestinians, *Sarha*, along with memories, both collective and individual, formulate a system of reference for understanding and interpreting the landscape; this system of reference is different from official cartographic practices.¹⁰ The traditional maps of Palestine were products of orientalist and colonial visions. Colonized Palestinians, whether in the British Mandate colonial period, or in neo-colonial/post-colonial period, in its transition from the British to the Israelis, never produced their own maps. This state of affairs was most critical in the Oslo Accords, where the PLO attempted to negotiate land and borders with Israel, doing so without maps. Dividing up a land into three territories—Israel, the West Bank and Gaza—

⁹ “It was mainly young men who went on these expeditions. They would take a few provisions and go to the open hills, disappear for the whole day, sometimes for weeks and months. They often didn’t have a particular destination. To go on a sarha was to roam freely, at will, without restraint” (Shehadeh 2008, 2).

¹⁰ Nora Akawi (2012) explains: “Cartographic representations of landforms and demographic data, synthesis of statistics in thematic maps, are all ways of claiming possession and asserting knowledge” She then speaks to the trajectory of cartography in “bypassing indigenous knowledge”: “In a colonial discourse, the indigenous people of the colonized land are described as having insufficient or uncertain knowledge of the territory ... The concept of cartography as a ‘science’ developed with the scientific discoveries of the Enlightenment.”

necessitates plans, maps, contracts, and geographers, all of which were lacking on the Palestinian side yet were readily available to Israel. In his paper “Palestinians under Siege,” Edward Said critiques the PLO for arriving at the negotiation table in Oslo without maps:

How did we arrive to the negotiation table without a map? The Oslo strategy was to redivide and subdivide an already divided Palestinian territory into three subzones, A, B and C, in ways entirely devised and controlled by the Israeli side since, as I have been pointing out for several years, the Palestinians themselves have until recently been mapless. They had no detailed maps of their own at Oslo; nor, unbelievably, were there any individuals on the negotiating team familiar enough with the geography of the Occupied Territories to contest decisions or to provide alternative plans (2000).

Palestinians in 2015 remain mapless. To delineate the territories of the West Bank is to also trace the counter-geographies that are the Israeli borders. This delineation implies that the Israeli, West Bank and Gaza territories are fixed, an implication that runs contrary to ongoing Israeli expansion through settlement construction, buffer zones, bypass roads, and checkpoints, which results in continuously shifting borders. The absence of maps on the Palestinian side and the abstracted borders are key conditions for the survival and expansion of the state of Israel. The absence of maps in post-Oslo Palestine led me to produce my own maps that point (via graphic design strategies of sectioning, layering, and disintegration) at continuously shifting territories, a process that I use in my work to provide insight into the colonial space¹¹ of the West Bank.

To further delve into the spatial practices of the Israeli occupation in the West Bank territories, it is important to understand how the current geographies were shaped in post-Oslo Palestine.¹²

¹¹ Not historical but the ongoing spatial practices of colonial Israel.

¹² Given the ambiguity of what the term “Palestine” represents in 2015 and the distinction in the physical practices and representations of the Israeli occupation in the West Bank vs. Gaza, and because I believe the West Bank and Gaza are two different and separate areas that cannot be territorially merged under one name, I will refer to each territory by its name and will replace the term Palestine with “the West Bank and Gaza” when applicable.

2.4 Post-Oslo: *Subdividing the Divided—The West Bank*

Palestinians today negotiate the retention of the pre-1967 borders. That is, they are working towards the creation of an independent Palestinian state in the West Bank and Gaza as part of the Oslo Accords. The immediate outcome of the Oslo Accords was the further division of an already divided Palestine and the creation of Areas A, B, and C. The West Bank was fragmented, based on the interim Oslo agreements, into three zones:

- Area A: Currently comprising about 18 percent of the land in the West Bank, this area includes all Palestinian cities and most of the Palestinian population of the West Bank; the PA is endowed with most governmental powers in this area.
- Area B: This area comprises approximately 22 percent of the West Bank and encompasses large rural areas; Israel retains control of security in the area and the PA controls civil matters.
- Area C: This area covers more than 60 percent of the West Bank; Israel retains almost complete control of this area, including security matters and all land-related civil matters; this includes land allocation, planning and construction, and infrastructure. Palestinians are allowed to develop only 1 percent of Area C. The PA is responsible for providing education and medical services to the Palestinian population in Area C.

The creation of multiple enclaves—Areas A, B, and C—is apparent in the mosaic map of the West Bank (See Appendix B, Figure 6). This division allowed for the settlement project that started pre-1967 to prosper and, somehow, to become legitimate for High Court of Justice (HCJ) negotiations between Palestinian landowners and the Israeli government. As such, the pre-existing settlement strata yielded the *how* and *where* to divide the West Bank in the Oslo Accords and to break any connection between the Palestinian areas. Raja Shehadeh, a Palestinian lawyer in Ramallah who specializes in cases of land expropriation, explains how the creation of Palestinian enclaves, then recognized as Area A, B, and C, was in progress prior to the Oslo Accords:

A very important process started at the beginning of the 1980's, which is the land use planning in the central and southern regions of the West Bank ... the Israeli military planners placed settlements in the middle of these regions and started making local zoning plans for all the Palestinian villages in the West Bank. They just drew a circle around the built up areas and declared this to be the border of the village. When negotiations seemed to be on the horizon this process was speeded up so that by the time that the Oslo Accords were signed, statutory zoning plans for all the villages had been completed which the PA is not allowed to amend. The confinement of the Palestinians was achieved and the bulk of the land was left for the establishment and expansion of the Jewish settlements (Lambert 2012, 101).

The representations and manifestations of the West Bank space are evident in the maps and architectonic sculptures that I create to investigate a fragmented landscape. In the next chapters, I will delve further in the Israeli spatial practices in the West Bank that are deployed to increase spatial division in the Palestinian fabric and paralyze their movement, from mapping and planning to strategies of implementation.

2.5 Israeli Spatial Practices in the West Bank

2.5.1 The Map

The absence of traditional geographic maps on the Palestinian side was a key factor in dividing the West Bank and therefore expanding the Israeli occupation. However, the revolution in mapping methods marked by the unfolding of Google Earth in 2005 has made it possible to define the spatial realm of our geographical locations (Kurgan 2013, 14). As such, Palestinians and many human rights and social justice organizations have been able, for the first time, to track and visualize notions of territories, borders and geographies using high-resolution imagery transmitted from satellites. These abstract methods of collecting spatial imagery were then advanced into

collecting spatial data through NASA's satellite technologies such as the Blue Marble¹³ (Kurgan 2013, 11).

Both spatial imagery and spatial data trigger questions about data survival, data archiving and data interpretation. Laura Kurgan, the director of the Spatial Information Design Lab and an associate professor of architecture at Columbia University, explains in her book *Close up at a Distance* the ambiguity in the new age of the digital data stream of mapping and the many versions made through NASA satellites: “[I]t can always be updated with new data. It bears with it a history that mixes, unstably, both precision and ambiguity and that raises a series of fundamental questions about the intersection between physical space and its representation, virtual space and its realization” (2013, 12). The data construction of imagery through satellites is accurate and true, Kurgan explains, yet it compels us to distinguish between representation and reality—and by that, she questions our interpretations of the word “truth.”

The representation of the physical space into a virtual space in digital maps simulates and at the same time manipulates the way we perceive reality. The digital map is a projection that transforms a sphere into a plane—it shows too much information through layering of the symbols, interfaces, and the interactivity of the software technology which somehow blind us (Kurgan 2013, 12). The geo-spatial data available via Google Earth to map the West Bank is now a method used by research institutions and social justice organizations to visualize and track the Israeli occupation. The data-visualized maps through Google Earth are loaded with symbolic representations and codes to interpret the spatial practices of the Israelis in the West Bank. Kurgan views the symbols on a digital map as showing a different reality. The representation of

¹³ “The Blue Marble is a set of satellite imagery assembled into what the space agency called a ‘seamless, photo-like mosaic of every square kilometer of our planet.’ ... In 2012 the technique was advanced to The Blue Marble Next Generation 2012, assembled from data collected by the Visible/Infrared Imager Radiometer Suite on the Suomi NPP satellite. These versions are not simply photographs taken by a person traveling in space with a camera. They are composites of massive quantities of remotely sensed data collected by satellite-borne sensors” (Kurgan 2013, 11).

the wall (the separation barrier in the West Bank) in the digital map exemplifies Kurgan's distinction between representation and reality. The wall in the physical space is an eight-meter-high shifting structure "with concrete expanses, barbed wire, control towers, fixed and 'surprise' checkpoints, earthworks, military bases, patrol units and surveillance systems" (Shoshan 2010, 40). These features are simulated with an icon in the legend of the map, subject to our perception to notions of scale and visualization of a three-dimensional sphere. In the landscape of the West Bank, the distinction between the representation of a space and the physical reality is crucial in tracking and revealing a constantly transforming geography as a result of ongoing spatial practices and ongoing occupation. In my work, I recreate notions of a transforming space in a series of multilayered printed maps. The multilayered maps are an attempt to separate the symbolic representations in the legends of the digital maps to allow for critical analysis for each spatial practice distinctly. In the next section I will define what I mean by "spatial practices" by confronting the practice of architecture as a political apparatus.

2.5.2 Defining *Spatial Practices*

As I explained earlier, the term "spatial practices" refers to a series of indicative strategies and tactics characterizing the ongoing restructuring processes of the physical space (landscape), in the West Bank. These methods, as Weizman explains, are not happening in space; they are rather "space making" (2007, 85). The production of space in the West Bank hinges on Israeli spatial practices that continuously shift, construct, deconstruct, segregate, and shuffle the landscape. The term "space making" implies a maker—in this case, a social body, the colonizing state of Israel—that reorganizes space. The space produced as a result of these spatial practices is also occupied by another social body, namely the colonized. Thus, an interchangeable relationship forms a socio-spatial dialectic; the social produces the spatial and the spatial reorganizes the social. The

postmodern social geographer Edward Soja illustrates how the organization of space “as environmental ‘container’ of human life” is a social product: “Space in itself may be primordially given, but the organization, and meaning of space is a product of social translation, transformation, and experience” (2010, 79–80). Soja continues:

If spatiality is both outcome/embodiment and medium/presupposition of social relations and social structure, their material reference, then social life must be seen as both space-forming and space contingent, a producer and a product of spatiality. This two-way relationship defines—or perhaps, redefines—a socio-spatial dialectic which is simultaneously part of a spatio-temporal dialectic, a tense and contradiction filled interplay between the social production of geography and history (2010, 79).

Spatial epistemology, as defined by Soja, is therefore not a territorial void, but rather a stage where humans act and continuously create and recreate reality. The socio-spatial paradigm reveals the power dynamics in the production of an occupied space in the West Bank. Weizman illustrates a similar view when writing that: “Every architectural intervention is a reorganization of spatial relations” (2012, 89). In the landscape of the West Bank, architecture is a space-producing practice as well as a political ideology where by one landscape is destroyed and another built. Thomas Leitersdorf, the architect behind the planning and building of the Ma’ale Edummim settlement in the West Bank, speaks about the role of the architect in spatial planning of the state; he says, “The glory of that time was that the planning and political considerations went hand in hand” (Tamir-Tawil 2003, 156). Israel uses architecture as an act of Zionism by creating a ground-level reckoning with the continuous building of the settlements, gates, checkpoints, and barriers, as pouring concrete becomes an act of casting political ideologies and a means of producing space for occupation. Therefore, the socio-spatial dialectic is an unavoidable discourse; Israeli architecture overwrites Palestinian presence.

Spatial practices construct the space of the occupation in the West Bank using political strategies. These strategies are plans produced by the architect and summarize the logic of the

State of Israel by which it operates, survives and expands. The next sections will explain these strategies and their manifestations in the physical and social landscape of the West Bank.

The Logics of Fortification

The wall and tower *Homa Umigdal* was a settlement structure constructed by members of Kibbutz Tel Amal (today Kibbutz Nir David) in 1936 (Rotbard 2003, 42). The fact that the *Homa Umigdal* could be constructed and dismantled rapidly allowed it to be replicated elsewhere, and it became the “ultimate machine of invasion” (Rotbard 2003, 47). This preliminary settlement method then evolved into various structures such as *caravanim*, *ma’abarot*, *mitzpim*, *moshav*, and *kibbutz* to accommodate the new immigrants and expand the demographics of the state. *Homa Umigdal* remains the prototype of Israeli architecture, and the first example of the implementation of a fortification/observation method. In 1977 Ariel Sharon, then Israeli Minister of Agriculture, in collaboration with the architect Avraham Wachman, proposed the Sharon Plan, which would create multiple nucleus settlement structures called *Nekuda* (outposts) deep in the West Bank. These settlements were created as a fortification network to protect the state of Israel from any attacks along the Jordan River (Weizman 2007, 80). Using a tent or a mobile home, these outpost structures re-enact the *Homa Umigdal* principles in instantaneity and mobility and sow the seeds for the creation of future mature settlements. The Sharon Plan laid the foundation for the creation of the present settlement strata in the West Bank—a gradual path to an expanding occupation inherent in the Zionist method.¹⁴

¹⁴ Knesset member Orit Struck, herself a settler in the West Bank city of Hebron, explained to settler news outlet Arutz Sheva her opposition to annexing the entire area of settlements in the West Bank, she stated: “we must continue in what has been the Zionist way, which has always been a gradual path” (as cited in Omer-Man 2014).

The Logics of Visibility

The settlement is a contemporary “civilian”—colonial method employed ostensibly as a defense mechanism; in reality, settlements function as methods of offense. Settlement patterns shape the Israeli methods of transforming a space, as the landscape becomes a permanent construction site (Rotbard 2003, 51). The term “settlement” is of negligible importance to the sequential strategies that allow for a Settlement—with a capital S—to materialize and perpetuate. The construction of a settlement begins with a spatial planning process in surveying and mapping both the horizontal and vertical spaces. The horizontal space refers to the coordinates of the terrain, and the vertical space refers to the topographical latitude of the land. Although Sharon resisted operational plans as he operated according to the slogan “I settle where I can,” he conducted an onsite (on-the-go) planning method by climbing the hilltops to strategize the location of settlements. In the hierarchy of Israeli vertical space, settlement nodalities¹⁵ are often located on high points of the land, or “summits.”

Weizman describes the strategies behind the settlement placement as follows: “Individual settlements were located on strategic summits, thereby allowing them to function as observation points: maintaining visual connection with each other and overlooking their surroundings ...” (2007, 81). He further explains the “logic of visibility” as a method of “visual domination” that the Israelis implement as occupiers—a strategy of fortification and observation visible in the early structures of the wall and tower. Israeli journalist Gideon Levy writes, “You can hardly find a window in a Palestinian house that does not open on to the red-tiled roofs of the neighbouring settlement on the top, armed with tanks, roadblocks and helicopters ... alienated, threatening, conquering houses, lusting for more” (2003, 168–9). The occupation through an optical assertion

¹⁵ Nodality is the socio-spatial clustering or agglomeration of activities around identifiable geographical centers or nodes (Soja 2010).

is the logic of the settlement localities—one that the Palestinians cannot escape every day, even in their homes. The settlement placement topographically is a vertical extension to invade the landscape of the West Bank in multiple layers, from up above as well as on the ground.

The Logics of Temporariness

The Israeli government often defends disputes against settlement construction at the HCJ by saying they are a temporary site for security purposes or a defense mechanism. Palestinian landowners are often confused by how a built structure could be classified as temporary (Weizman 2007, 103). However, the logic of temporariness is inherent in the Zionist methods of occupation. The word “occupation” in itself translates as a transitional “temporary” condition. Adi Ophir and Ariella Azoulay, Israeli writers, explain how the state of temporariness is a key method for the survival of the occupation:

Temporariness is now the law of the occupation ... temporary encirclement and temporary closures, temporary transit permits, temporary revocation of transit permits ... When the occupier plays with time like this, everything - everything that moves, everything that lives - becomes dependent on the arbitrariness of the occupier's decisions ... This occupier is an unrestrained, almost boundless sovereign, because when everything is temporary almost anything - any crime, any form of violence - is acceptable, because the temporariness seemingly grants it a license, the license of the state of emergency (as cited in Weizman 2007, 104).

The Palestinian landowners are constantly in a losing battle against the logic of temporariness. The Israeli government wins its cases against the Palestinian petitioners in the HCJ with an interpretation of “temporary military necessity” (Weizman 2007, 105). The “military necessity” is evident in the ongoing land confiscation in Khirbet ‘Ein Karzaliyah in the Jordan Valley (Area C). Since 2012 the Israeli Civil Administration has issued temporary evacuation orders against the Palestinian communities in the Jordan Valley for “temporary” military training purposes¹⁶

¹⁶ Since the summer of 2012, the military has periodically ordered the temporary evacuation of communities living in areas declared firing zones in the Jordan Valley, citing military training as the reason.

(http://www.btselem.org/jordan_valley/201312_deportation_threat_in_khirbet_ein_al_qarzaliyah).

The Logics of Security

The settlement aerial plan consists of the building area, area for future expansion and security area; the latter is often nine times larger than the settlement itself. After the settlement is built the inevitable second steps are to transfer and segregate—transfer the social body, “the settlers,” who by the logics of security are segregated from the Palestinians. The logics of security expand into advanced modes of spatial practices such as walls, checkpoints, gates, roadblocks, and bypass road systems. These spatial practices act on two levels: they racially segregate the Israelis and the Palestinians, and they form new methods to expand the occupation.

The construction of the eight-meter-high wall that started in 2002 was a concrete and massive “embodiment of the state’s ideology and conception of national security” (Weizman, 2007, 162). The wall is divided into sections, the built, the planned, and the under construction. This system allows for “fluctuation and elasticity” (*ibid*) despite its concreteness. The wall is a large-scale version of the wall-and-tower concept used as a fortification and observation method for the Israeli side, and a mode of imprisonment for the Palestinian side. The wall was determined to be a “security measure” to protect the Israelis from the attacks of the Palestinians—the premise being that any Palestinian and, by extension, all Palestinians, are a security risk.

The logic of security extends to the transport network with the establishment of the bypass road system. A report published by The Israeli Information Center for Human Rights in

The evacuation orders handed to the communities have required them to leave their residences for periods ranging from several hours to two days, noting that if they did not comply, they would be forcefully evicted and their livestock confiscated and they would be billed for the expenses of the eviction. By the end of May 2013, at least 20 such incidents had taken place. On Jan. 8, 2014 military forces and Civil Administration personnel arrived at Khirbet ‘Ein Karzaliyah and demolished all of the community’s buildings. The residents were left with no shelter for themselves or their livestock in the harsh winter weather conditions. The Israeli military also demolished the only water-pipe available to the residents (http://www.btselem.org/jordan_valley/201312_deportation_threat_in_khirbet_ein_al_qarzaliyah).

the Occupied Territories (B'tselem) explains the reasons behind establishing those roads: "The Forbidden Roads Regime is based on the premise that all Palestinians are security risks and therefore it is justifiable to restrict their movement" (B'tselem 2004, 3).¹⁷ This arbitrary system is another invention of the Oslo Accords and both violates the human rights of the Palestinians and socially segregates them. The purpose of the roads is to bypass Palestinian towns and villages, connecting Israeli settlements to each other and to the Israeli transportation grid inside the Green Line (Etkes and Friedman 2005). The bypass road system connects the Israeli fragmented settlements and simultaneously destroys the Palestinian villages and creates micro enclaves; these are subdivisions in areas A, B, and C (see Appendix B, Figure 6).

Another product of the Oslo Accords was Article X, "Passages." An architectural product known as "the terminal" determined how Israel will control the interaction between the Palestinian and Israeli territories (Weizman 2007, 139). All that is needed to rationalize architectural products in Israel is a claim that they are "defense and security" measures. The checkpoints or the terminals were established so the Israelis can secure and expand the state as well as control and immobilize the Palestinians who must move through them.

The Logics of Movement

The space of the occupation is produced by social practices which, in turn, make use of specific spatial practices. The spatial practices are continuously moving and shifting; examples are the temporary checkpoints, the malleability of the walls, and the expansion of settlements. The malleability of space refers to the fact that structures are easily and quickly moved, to the ongoing

¹⁷ The Forbidden Roads Regime was designed in accordance with the geopolitical division established in the Oslo Agreements. Palestinians may generally travel in Areas A and B, in which certain governmental powers have been transferred to the Palestinian Authority. In Area C, which remains under sole Israeli authority, Israel restricts Palestinian travel and prohibits it on some roads. Israeli civilians are allowed to travel without restriction in Area C. In Area B, restrictions are occasionally placed on travel by Israeli civilians, and Israeli civilians are completely forbidden to enter Area A (except for unusual cases). It should be noted that the prohibition on entry of Israelis to Area A and parts of Area B is incorporated in military orders. As mentioned, the prohibitions on Palestinian movement are not set forth in military orders (B'tselem 2004).

planning and re-planning, and to the abstracted partitions. Spatial planning and mapping is used as an instrument that both serves military purposes and shapes an “impassable” space for the Palestinians. The Israeli occupation is present in the nuances embedded in the transformation of a space and the actions that transpire in that space.

The wall is in continuous movement, settlements are constantly expanding, and the buffer zones are in a continuous state of change. The checkpoints are permanent, but the invention of the flying checkpoints enables movement to be restricted by a mobile unit. The roadblocks, metal gates, earth dikes, trenches, “flying” or mobile checkpoints—everything is moving, everything is in a continuous flux (Weizman 2007, 146). The state of Israel is the state of movement and fluctuations, so no tracking can happen and no traces are left. It is all temporary, all in the measures of security. Malkit Shoshan in her book, *Atlas of the Conflict: Israel–Palestine*, explains the state of movement in Israel as follows:

The constant intensive movements of the Zionist project in space and time have no precedent. Shaping the state territories and widening its boundaries, pushing undesired demographic elements out or concentrating them into enclaves, settling or foresting, covering up the traces of the past while excavating other layers beneath: all of these interventions together define a fluid state of existence, a new Israeli and Palestinian reality (2010, 8).

The analysis of the colonial space in the West Bank is the armature that allows me to establish strategies and tactics in my critical design praxis. My work is an anthology of material artifacts that function as a representation and embodiment of a constantly shifting landscape. The experience of the work is realized in the space of the gallery to evoke the landscape of the occupation.

3. BODY OF THE THESIS

“All that seem solid may melt and go back to its particularness into the air” (Soja, 2010, 183).

3.1 Research Methodology

The outcome of my thesis work results from an amalgamation of a secondary data analysis¹⁸ methodology and a Reflection-in-Action¹⁹ studio methodology.

The secondary analysis methodology includes leveraging both online and offline connections of pre-existing data. This is conducted through sourcing interviews, imagery, and textual materials available in the media, as well as through gathering archived material, maps, reports, and statistics available via organizations such as the United Nations (UN), The United Nations Institute for Training and Research (Unitar), The Legal Centre for Arab Minority Rights in Israel (Adalah), The Applied Research Institute of Jerusalem (ARIJ) and B’Tselem. These sources consist of a number of reports by academics, researchers, lawyers, and internationally recognized peacemakers, all designed to promote justice in the Middle East. The sources publish papers, journals, and other research material based on a collaborative crowd-sourcing approach within Israel and Palestine. They track the expansion of the occupation through interactive geo-databases (data-visualized maps that reveal Israeli practices based on day-to-day reports). Additionally, I rely on exploring relevant literature in geography, political science, and critical theory that speaks to colonial spatial practices.

¹⁸ Pre-existing data used in quantitative secondary analysis has been derived from various activities, including research projects carried out by academics, government agencies and commercial groups, as well as the administrative work of public authorities and other organizations that routinely keep records for management purposes (Heaton, ed. 2004).

¹⁹ In his book *Reflection in Action*, Donald A. Schön, a social scientist, examines professions such as engineering, architecture, and town planning, to show how professionals think and reflect in action (Schön, 1983).

The Reflection-in-Action methodology locates my design practice in an experimental and improvisational plateau, which allows for integrating different material and approaches. In *The Reflective Practitioner*, Donald A. Schön explains the process of design as follows: “[A] conversation with the situation is reflective. In answer to the situation’s back-talk, the designer reflects-in-action on the construction of the problem, the strategies of action, or the model of the phenomena, which have been implicit in his moves” (1983, 79). This armature of studio methodology allows my practice in graphic design to overlap with other disciplines relevant to my investigation, such as cartography and architecture.

My reflections in material choices and studio methods used by mappers and architects engendered a body of work that is manifested in cement, wood, and sand combined with methods that look into a two-dimensional surface as well as a three-dimensional space. These approaches have allowed me to visualize the landscape of the occupied West Bank, in both representation (in maps and data visualization) (see Appendix C, Figure 9) and embodiment (in architectonic structures) (see Appendix C, Figure 14). The next section will introduce the material agency in my work; I will discuss the significance, the behaviour, and the effects and affects of these materials in the landscape of the West Bank.

3.2 Material Agency

The trajectory of the studio processes is determined by the materials’ uncontrolled and indeterminate behaviours—this is a method which necessitates scrutiny of the nature of the material in use and its performance. The materials’ behaviours are also determined by the environment during the making and storing of the work; influential environmental factors are air, water, and light. The period of time in which the materials are exposed to different factors also influences the outcome (see Appendix C, Figure 16).

In the landscape of the West Bank, the Israeli occupation functions through a set of tools and materials to deploy specific spatial practices. The architectural method that I use borrows paper qualities and techniques of sketching, tracing and transferring used by the architect. The material apparatus of the occupation is present in the concrete barriers, the asphalt apartheid road system, the rubble in the earth mounds, and the wood in the wall-and-tower structures. The material condition in my work reinforces the environment of the occupation and the actions that transpire in that environment to arrive at the signification of the built structure in the physical and social landscape.

Paper

Paper qualities such as vellum, newsprint and graph paper are used in different weights and opaqueness to reproduce the digital West Bank maps. Vellum paper is translucent, durable, and thin. I use vellum paper to trace, copy, and transfer inscriptions on the maps and eventually to simulate processes used by the architect. I also use vellum sheets as stencils for their durability in absorbing spray paint multiple times. The translucency of the vellum allows it to reveal the surfaces underneath along with their inscriptions while its thinness allows me to create multiple layers.

Concrete

In my work, I use concrete in an effort to replicate the construction force present in the landscape of the occupation. Concrete is a heavy material that evokes the permanence of built structures, and refers in its materiality to the architectural practices of Israeli settlement and 'defense'. In the landscape of the West Bank, concrete is easily moved to accommodate the continuous planning and re-planning in expanding Israel. Concrete often affects and is affected by the material used in the molding process. I cast concrete structures using wood frames. Concrete releases water in the process of drying; as a result the water decays the surface of the wood. The process of unmolding

also creates accidental visual marks as a result of the remains of the concrete on the wood surface. By using the same wood frame to reproduce concrete blocks, the wood surface accumulates both weathering effects from the water release and concrete residues from the unmolding process. This process of accumulation performs like a palimpsest that reveals the change of a surface over a period of time. The metaphor of the concrete changing the wood surface simulates the way concrete barriers resurface a landscape in an ongoing occupation.

Sand

The topography of the West Bank consists of sandy terrain. Sand is made of light grains that are easily moved, thereby erasing any prints on its surface. It is easily scattered and cannot be shaped into permanent structures. Sand is temporary. The nature of this material represents the state of movement and fluctuation that is present-day Israel. The use of sand in my work creates temporal artifacts that are in a continuous shift. I stencil sand on the floor in the shape of settlement typologies as a commentary on the logics of temporariness in the spatial practices in the West Bank. My work with sand is ephemeral and lives in the gallery space only. It has to be recreated each time for the show and cannot be pre-fabricated. Building settlements in the West Bank is like creating structures with sand, easily moved and recreated elsewhere.

Wood

I use wood to build architectural models to evoke the basic materials used by the Israeli pioneers in 1909 to build preliminary structures such as the wall and tower. I use wood frames to cast cubes of concrete. The wood frames are produced in separate slates and assembled together with screws. The fast assembly allows me to reuse the frame to produce multiple concrete blocks. I utilize this mechanism as a metaphor to imitate the production of barriers in the West Bank—rapid and in multiples. The wood and concrete interact in the process of drying. The water in the concrete, when drying, decays the surface of the wood by engraving into its striation marks. The

wood also retains the water from the concrete, and as a result, it imprints some of the concrete on its surface in the process of unmolding.

Plaster

Plaster is an ideal material to use in molding, carving, and embedding different materials during the pouring process. The white tone of the plaster reflects the surface of a standard sheet of paper; it also mimics the exterior painted concrete of the Israeli settlements. The process and speed of pouring plaster allows for the creation of varied surfaces and textures. The pouring method is used to embed materials such as lath, burlap, gauze, muslin, tulle, and cotton-linen within each block. The hidden layers in each block suggest the ambiguity in the process of constructing the state of Israel. Despite its heavy and solid form, plaster lends itself well to acts of breaking, hammering, dividing, chiseling, cracking and carving.

The material method in my work engenders phenomenal qualities in a series of physical forms that are both robust and ephemeral. The juxtaposition of materials evokes a landscape that speaks to collaborative efforts (of politicians, planners, architects, and construction workers) to visualize, represent and embody continuously shifting geographies. In the next section I will discuss my work in its metaphorical studio praxis and the explicit practices in the landscape in investigation, the West Bank.

3.3 Studio Practice

Through a critical studio practice and a reflective methodology, my work is an accumulation of multiple studio methods that translate themes such as borders, settlements, barriers, and land ownership into tangible expressions. The formal work is a representation of the layering and interference evident in the landscape of the Israeli occupation as a result of an expanding register of spatial practices. As such, the work is—like the territories it references—in continuous shift.

My work is manifested in an anthology of printed maps and architectonic structures. I integrate cartography and typography to delineate the spatial practices of the Israeli occupation and its representations in methods and material. Grootens explains the process of a designer working with material methods as follows: “The designer above all needs to have clarity about the material he works with and subsequently provide clarity in his translation of data into representation” (2010, 24). The process of formal exploration that I pursue involves dealing with various materials as well as studio praxis such as mapping, palimpsest,²⁰ and architectonic structures. The integration of multiple studio methods is crucial in my investigation to arrive at articulating the competing representations of maps, and the role of overlapping geographies in the West Bank. The next section will present my studio methods and the significance of these processes in the landscape of the West Bank.

3.3.1. Mapping

I work with maps to contest their ability to register continuously shifting geographical spaces. Attempting to monitor the expansion of the Israeli occupation in the West Bank territories, I track geo-spatial information through the use of Geographic Information System (GIS) and satellite imagery available via Google Earth. I also gather geodatabase information available through organizations such as Unitar, B’Tselem and ARIJ, all of which are research-based organizations that offer data-visualized maps with legends that correspond to specific spatial practices through field-collected data. The repertoire of tools to collect geo-spatial information has inspired my

²⁰ A palimpsest is a page from a manuscript that has been washed off and reused to write another document. The reference to palimpsests is also an urban or geographic reference where the landscape of Israel/Palestine is an ongoing palimpsest by which the space has been a succession of erasures and rebuilding.

research method to track borders and geographic spaces both up close and at a distance by developing my own geo-spatial method of mapping the landscape: a virtual *Sarha*.

As I am geographically and politically denied access to my homeland of Palestine, my knowledge of the land is formed at a distance and through inherited memories. My work investigates the land and tracks an occupation through performing virtual tours via GIS and satellite imagery-based methods,²¹ in what I am calling a virtual *Sarha* (see Appendix B, Figure 7). In my virtual *Sarha* I explore the discrepancies between the manmade delineations on a map and the physical built structures in the landscape (by comparing the data visualized in those maps *vis-à-vis* the reports, statistics, and visual narratives).

I interpret these tours through producing printed maps as a form of protest against the digital mapping practice itself: I probe the digital tools of mapping by translating them in print and working with their ambiguity, as objects both permanent and easily obliterated (similar to the Israeli methods in mapping and implementations in the landscape of the West Bank). My method involves sectioning the digital map by taking screen shots (JPEG) at close up. I then recollect the collage of screen shots and match them to recreate a high-resolution digital map for large-scale outputs (see Appendix B, Figure 7). The recollection technique of these screen shots provides the details that go unnoticed when looking at a map on a screen and therefore allows for comparing and contrasting maps.

Mapping as a studio method offers my practice a platform to interpret and examine the data and legends presented through Google Earth as well as the various research institutions. This method allows me to look into mapping in series of layers by singling out each of the symbolic

²¹ My search for a map expanded over a year with continuous failure to find a recent map of Israel or Palestine. I have collected numerous maps, none of which match the others. I have researched institutes that collect geographical data. All of which utilizes the cartographic renaissance of Google Earth as a source to delineate territories. Thus, my research methods shifted from collecting data through archived traditional maps to the contemporary geo-location mapping systems.

representation in a legend. As such, I create maps for the wall, maps for the settlements, and maps for the checkpoints. Creating maps of the West Bank in separate layers enables me to change layers, re-layer, over layer, and relay interchangeable tactics and strategies in mapping the occupation.

3.3.2. Palimpsest

The change in the landscape over time is revealed in the resemblance of the palimpsest. The palimpsest is also evident in the architecture of the Israeli occupation that builds on top of the demolished, the removed, and the evacuated. The landscape shows traces of what used to be and what is continuously in the process of becoming. I use the palimpsest as a method to overlay, overwrite, and overprint maps—an effort to reveal a continuous shift in borders and point at an ongoing occupation. The accumulated layers, be they in paper or material amalgamation, interact to both reveal and conceal the layer beneath.

Palimpsest in Overlaying

I juxtapose layers of traced maps on transparent papers in different thicknesses and qualities. The loose sheets of maps allow for layering in multiple orders, pointing at the confusion in mapping destabilized and continuously shifting territories. The typographical layers are added to emphasize the written inscriptions resident in maps. In Hebrew and Arabic, typography points at the change in toponymy (geographical naming). The grid-like layout echoes the initial Israeli master plans used to survey Palestinian villages. The Hebrew typographic layer is superimposed over the Arabic layer suggesting the “replacement process” and multiple encoding in the land fabric.

Palimpsest in Overwriting

I use spray paint to layer multiple stencils in Arabic and Hebrew. Spray paint creates heavy visual marks on papers, resembling the graffiti inscriptions present on the walls of the West Bank, which

are used as the vernacular of resistance. The over-layering of text in Hebrew and Arabic is distinguished in colour and size to indicate the occupied and the occupier.

To tackle another dimension of the written word in the conflict, my work in typography consists of creating matching typefaces: *Maktuub* Arabic²² and *Katuuv* Hebrew.²³ Both typefaces are the outcomes of a destabilized grid system. The grid is inspired by the geographical coordinates in the West Bank and metaphorically mirrors the ever-changing mechanisms of the Israeli occupation. Similarly, the typefaces are illustrated in a duplicated and displaced grid. As a result, the new displaced grid shifts the letterforms, creating fractured and destabilized typefaces.

My work in typography reveals the ambiguity present in the lexicon of the occupation. I utilize the duality of language in order to translate words from what the Israeli side intends them to signify as opposed to the way they are manifested on the Palestinian end. As such, the words outpost (מִצְעָז), settlements (הַתְּנַקְלוּת), checkpoints (מְתָסוּם), and separation wall (גִּדְר הַפְּרָדָה) all translate into one word for the Palestinians—occupation (اِحْتِلَال).

The inscription of the Israeli occupation in the landscape of the West Bank requires further interpretation from spatial practices to textual material combined in a lexicon format. Similar to the sectioning of maps and its codes and legends, a series of terms that I have labelled The Lexicon of the Conflict (see pages 46 to 57) adds another layer that expands in translating what it means to perform certain practices and how these are manifested. The Lexicon of the Conflict includes terms that reflect space as a daily exhausting experience for Palestinians.

²² In Arabic, *Maktuub* translates to “It is written.” The phrase indicates the actual act of writing and can also be interpreted as a metaphor for an inevitable conclusion as a result of the divine destiny.

²³ In Hebrew, *Katuuv* translates to “It is written.”

Palimpsest in Overprinting

The palimpsest method is evident in the overprinting technique using the Risograph printer. I run the same sheet of paper several times to point at the multiplicity in inscriptions in the mapping process and in the spatial practices. The off-registered prints bring forth the ambiguity and inaccuracy in establishing geographic borders. The instant production and use of multiple inks as spot colours in the Risograph printing method allows for emergent effects. As such, I print many sheets and run them multiple times in random order and different ink combinations to allow for accidents and inaccuracy, pointing at the arbitrariness and indeterminacy of the Israeli occupation's spatial practices. My maps, then, are representational rather than imitative of reality; I do not, for example, use CMYK ink for printing. This method is present in Grootens' approach to graphic design, he explains: "I avoid using CMYK in the graphic design of books. The techniques with which one can mix any colour with cyan, magenta, yellow and key black suggests reality can be simulated" (Grootens 2010, 17). In my maps I use florescent colours as a tactic to point at the representational aspect of maps in an attempt to question our perception of reality and as Kurgan says our interpretations of the word "truth."

3.3.3. Architectonics

My work investigates the practice of architecture as a tool of expansion in the Israeli occupation. I approach the practice of architecture as a graphic designer by translating the inscriptions in the map into physical structures. This method simulates architectural processes that continuously transfer drawings into models that converse with a three-dimensional space.

I build cube structures that correspond to a 3×3 square grid system. The division of a square into 3×3 units is the minimum number that allows recognition of a three-layered structure. The 3×3 grid allows us to point at the periphery and the centre, the inside and the

outside, the above and the beneath, and the in-between. The reference to the 3×3 system is connected to the division of space in the Israeli expansion in three layers—land surface, what is underneath, and what is above.

My exploration of the cube as a three-dimensional structure is an attempt to transform the symbolic representations in the map into tangible gestures. It is an attempt to create a transition between the practice of graphic design and the practice of architecture. The two-dimensional square units created to study the symbolic representations in a map are now reproduced in three-dimensional cube formats. This shift, from the physical structures of the landscape (three-dimensional), to the squares in a map (two-dimensional) and again into cube structures (three-dimensional), speaks to the representational aspect of architecture as a practice. My attempt is to distinguish between what it means to create a square in a map *vis-à-vis* what it means to experience the structure in reality, to materialize the lines and symbols into the physical structures that they are.

To occupy a land is to empty, collapse, and remove both the built structures and the inhabitants (Matta-Clark 2014).²⁴ In my work I use methods of sectioning, cutting, transferring and perforating as a means to redefine space in the surface of a paper, and to re-enact the acts of emptying, collapse, and removal in the geographic space of the West Bank. In my maps, I encode the physical structures present in the land into 3×3 square units to create a unified graphic system. I then create stencils of the graphic system using laser-cutting techniques to allow for transferring and multiplying the perforated shapes using spray paint. Although different in shapes, the stenciling technique unifies the square units when spraying with one solid colour. The unified colour connects the many shapes—barriers—as one border, while the transference and

²⁴ Gordon Matta-Clark critiques the practice of architecture in his notes: “A response to cosmetic design, completion through removal, completion through collapse, completion in emptiness” (2014, 351).

multiplicity of shapes simulate the acts of expansion in the Israeli occupation, which work to transfer and multiply physical structures. I use these methods to assert and re-enact the mapping framework of what exists and what is excluded, what is inscribed and what is effaced on the surface of the map (see Appendix C, Figure 11). Similarly, in my plaster work, I use transfer methods such as Xerox to layer archived documents²⁵ of demolition and eviction notices on the surface of plaster blocks. This transfer method is essential to re-enact the transferred population as a result of the demolition and eviction notices (see Appendix C, Figure 16).

The work is displayed in a gallery space, which functions in itself as a space of investigation and manifestation for the spatial complexities of the territory in conflict—the West Bank. The gallery space is integrated as a field of strategized power (up above) *vis-à-vis* a field of tactical actualization/embodiment (beneath, on the ground). The decision not to use the walls of the gallery symbolizes resistance to the conventional given divisions of space, and rather implement spatial operations that speak to a political plateau of occupation. The exhibition brings forth my methods deployed in the studio, the palimpsest in presenting the work in multiple layers, and the material contradictions when juxtaposed in one space.

²⁵ Online research via eBay Inc. revealed documents dated from 1920–1945 including maps, master plans, eviction orders, and demolition notices (Shoshan, 341). Furthermore, this research led to discovering the first cement factory, Neshet, that provided the raw material to construct and expand the settlements in Israel.

4. CONCLUSIONS

Once in a while, we ought to pause and declare indignantly that there is only one side with an army and a country: the other is a stateless dispossessed population of people without rights ... The language of suffering and concrete daily life has either been hijacked, or it has been so perverted as, in my opinion, to be useless except as pure fiction ... (Said 2002)

My investigation into Israeli spatial practices in the West Bank reveals an interdisciplinary approach to architecture and cartography. The approach informs optic and haptic studio armatures of mapping, palimpsest, and architectonic structures. The exhibition as a whole presents an investigation of a complex conflict through deciphering the symbolic representations presented through the digital maps into tangible statements in architectonic structures.

My research aims to bear witness to the role of spatial practices in advancing and continuing the occupation in the transient and vanishing landscape of the West Bank. Through a critical graphic design practice, I hope to introduce a platform to both relay acts of injustice as well as allow for a discourse around an ongoing occupation and eventually contribute to the field of public truth. The role of a critical designer, artist, or writer is to continuously communicate acts of injustice in order to educate, resist, and eventually to take action; this may not end an occupation, but will certainly create a milieu for resilience and steadfastness.

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THE LEXICON OF THE CONFLICT

BARRIERS | ענף | מכשול

Apartheid | אפרטהייד | سياسة التمييز العنصري

Apartheid is institutionalized segregation that Israel practises on Palestinians living within the state of Israel, the West Bank, and Gaza. An example of why Israel is considered to be an Apartheid State is the permit system, restricting the Palestinians' freedom of movement for no legal reason, where their ethnic background seems to be the only reason behind the systematic restriction of movement (see Closure).

Blockade | מצור | حصار

Since June 2007, Israel has imposed a tight blockade on the Gaza Strip. Israel maintains complete control of the area's airspace, territorial waters, and of most of the land crossings.

Checkpoint | מוקדם | نقطة تفتيش

In 2014, there were 99 fixed checkpoints in the West Bank (Occupied Territory): 59 are internal checkpoints, located well within the West Bank, 33 of which are permanently staffed. Going through some of the checkpoints often entails prolonged searches and humiliating treatment by soldiers.

Closure | סגור כוללי | إغلاق مطلق

Israel imposed an Overall Closure on the Occupied Territory for the first time in 1993, whereby citizens were prohibited from moving freely between the West Bank, Gaza, and East Jerusalem without an exit permit, which is rarely granted based on criteria unknown to Palestinians.

During a Comprehensive Closure, all permits previously issued to residents of the Occupied Territories for purposes of work, trade, or medical treatment are invalid. Residents are also not allowed to travel between the West Bank and Gaza. There have been 1216 days of Comprehensive Closure between 2000 and 2012; that is, three-and-a-half years of Comprehensive Closure in a 12-year period. From time to time, Israel imposes Internal Closures on towns and villages in the West Bank and a Comprehensive Closure on the Occupied Territories, usually following acts of violence and during Israeli holidays. The overall Closure which was imposed in 1993 is maintained “until further notice.”

Fence | גדר | سياج

A barbed-wire structure designed to separate the West Bank from Israel and parts of the West Bank from settlements built within it. Fences are used to mark some areas of the separation barriers.

Seam Zone | מרחב התפר | مناطق تماس

The security establishment declared 74 percent of the areas on the “Israeli” side of the barrier, home to 7,500 Palestinians, as a “seam zone” and imposed a rigid permit regime there. The area is east of the Green Line and west of Israel’s separation barrier. While Palestinians must obtain a Civil Administration permit to enter or remain in the Seam Zone, Israeli citizens or non-Israeli Jews may enter the Seam Zone areas freely.

Security Wall | גִּדְרַר בְּטָחוֹן | الجدار الحامي

A term used by Israel to describe the separation barrier constructed to separate Israel from the West Bank. Security is often cited as a reason to justify this structure, implying that it was built to ensure the safety of Israelis by preventing attacks inside Israel. Israel may not use the route of the separation barrier to expand the area of settlements or its sovereignty beyond the Green Line, but it has done so numerous times.

Segregation Zone | איזור הפרדה | مناطق العزل

In 2002, Israel announced the unilateral segregation between Israel and the Palestinian territory. The result was the creation of the Segregation Zone that cuts through the western part of the West Bank and runs from north to south to include fertile land and isolate the Palestinians in enclaves. Israel has also created an Eastern Segregation Zone through a control of access points along the Jordan Valley.

Separation Barrier | גִּדְרַר הַפְּרָדָה | الجدار الفاصل

In June 2002, the Israeli cabinet decided to erect a physical barrier separating Israel and the West Bank with the declared objective of regulating the entry of Palestinians from the West Bank into Israel. In most areas, the separation barrier is comprised of an electronic fence flanked by paved pathways, barbed-wire fences, and trenches. The average width of the barrier is 60 meters. In a few locations, the security establishment decided to build a concrete wall six-to-eight meters high in place of this type of barrier.

Settlement Block | נְשִׁיחַ צְבָאִי סָגוּר | منطقة عسكرية مغلقة

Areas allocated for settlements, far exceeding their built-up sections, and which have been declared Closed Military Zones by military orders and are off-limits to Palestinians, except by special permit.

Siege | מִצּוֹר | حصار

A procedure whereby residents are fully or partially prevented from entering or leaving a certain area. This is done by blocking the access roads to the area by means of physical obstructions, which forces the residents to pass through a staffed checkpoint on their way in and out of the area. Israel has used its control of the border crossings to impose a prolonged siege on the Gaza Strip since 2007, which has resulted in a severe economic crisis in Gaza.

The Wall | חוֹמָה | جدار

A concrete structure, six-to-eight meters high, often used as one of the methods of separation that make up the separation barrier Israel built inside and around the West Bank.

Watchtower | מְגִדָּל נְשִׁמִּירָה | نقطة مراقبة عسكرية

An inbuilt structure erected by Israel along with the separation wall, which is used to control the movements of Palestinians inside and outside their own land.

CONSTRUCTION | בנִייה | بناء

Caravan | קָרָוּן | كارافان

A portable building used as a living space. It is usually used in the West Bank to accommodate settlers as a starting point prior to its becoming a Settlement. A number of caravans in one place make up an outpost.

Colonies | מוֹשְׁבֹת | مستعمرات

A term used to describe the settlements as part of the Zionist colonial project of implementing Jewish nationalism in Historic Palestine.

Community Settlement | מוֹשְׁבַת קהִלָּתִי | مستوطنة اشتراكية

A cooperative community locality. Its residents, usually all Jewish, often share common goals, ideologies, or lifestyles.

Construction | בנִייה | بناء

A term that refers to the illegal construction and expansion of settlements in the West Bank.

Kibbutz | קִבּוּץ | كيبوتس

A collective rural community based on socialist values. The first Kibbutzim were organized by idealistic young Zionists who came to Palestine at the beginning of the 20th Century to help build the state of Israel.

Ma'abara | מַעְבָּרָה | مجمع لجوء انتقالي

Transitory refugee absorption camps. They were mainly used to absorb the influx of Jewish refugees coming to the newly-established state of Israel from Europe in the 1950s. With the passage of time, a Ma'abara would later become a Jewish town.

Moshav | מוֹשָׁב | موشاف

An Israeli cooperative Community Settlement.

Outpost | מַאֲחָז | بؤرة استيطانية

A preliminary settlement in the West Bank, often comprising a small number of caravans.

Palestinian Refugee Camp | מַחֲנֶה פְּלִיטים | مخيم لاجئين

Compounds absorbing Palestinian refugees, who became refugees as a result of fleeing their homes. 750,000 Palestinians became refugees when Israeli forces invaded their villages in 1948, forcing them to leave in exchange for sparing their lives.

Settlement | הַתְּנַקְלוּת | مستوطنة

A compound of houses built to form a Jewish town anywhere beyond the Green Line (in the West Bank, Gaza, East Jerusalem). The existence of settlements leads to violations of many of the human rights of Palestinians, including the right to property, equality, an adequate standard of living, and freedom of movement.

Wall and Tower | חומה ומגדל | مستوطنات حماية

Jews established the strategy of erecting settlements as a means of protection from outside attacks when they were first settling in Palestine between 1936 and 1947, thus establishing “facts on the ground” and expanding their presence in Mandatory Palestine (Historic Palestine).

BORDERS | גבולות | الحدود

Blue Line | הקו הכחול | الخط الأزرق

Also known as the Withdrawal Line, the Blue Line is the Lebanese–Israeli border, demarcated in 2000 after the withdrawal of Israeli troops from southern Lebanon.

Borders | גבולות | الحدود

Israel’s borders with Syria and the Palestinian Territories in the West Bank are still disputed. In 1967, Israel occupied the Syrian Joulan (Golan Heights) and has never returned it. Israel also occupied the West Bank and Gaza, both of which are still under Israeli control.

Bypass Roads | כבישים עוקפים | طرق التفافية

A network of roads created between settlements in the West Bank and the transportation grid inside the Green Line (Israel Proper). Their name stems from their function, as they serve to bypass Palestinian towns and villages in the West Bank. Bypass roads are a product of the Oslo Accords.

Green Line (Armistice Line) | الخط الأخضر | הקו הירוק

The Green Line was demarcated in 1949 based on the Armistice Agreements that year, and which set the borders between Israel and its neighbours (Lebanon, Syria, Jordan, and Egypt). The Armistice Agreements were based on military considerations rather than on the original UN Partition Plan that divided the land between Arabs and Jews at the time.

AREAS | שטח | منطقة

Administrated Territories | المناطق التابعة للسلطة | שטחים תחת פיקוח פלסטיני

A term used to refer to the territories administered by the Palestinian Authority, specifically, Areas A and B in the West Bank.

Area A, B, C | שטח A, B, C | منطقة A, B, C

The West Bank is divided into three categories based on the interim agreements:

- Area A: Currently comprising about 18 percent of the land in the West Bank, this area includes all Palestinian cities and most of the Palestinian population of the West Bank; the PA is endowed with most governmental powers in this area.
- Area B: This area comprises approximately 22 percent of the West Bank and encompasses large rural areas; Israel retains control of security in the area and the PA controls civil matters.
- Area C: This area covers more than 60 percent of the West Bank; Israel retains almost complete control of this area, including security matters and all land-related civil matters; this includes land allocation, planning and construction, and infrastructure. Palestinians are allowed to develop only 1 percent of Area C. The PA is responsible for providing education and medical services to the Palestinian population in Area C.

Autonomous Areas | שטחים אוטונומיים | مناطق مستقلة

Refers to Areas A and B in the West Bank, whose civil control is under the Palestinian Authority.

Buffer Zone | אזור חיץ | منطقة عازلة

A military no-go area that extends within the Occupied Palestinian Territory (OPT) along the entire Gaza Strip's border with Israel as well as at sea. The buffer zone is allegedly a response to the occupying power's security concerns, yet, Israel's unilateral expansion of this restricted area and its enforcement mechanisms seriously infringe upon the rights of protected persons and cause many civilian casualties.

Closed Military Zone | שטח צבאי סגור | منطقة عسكرية مغلقة

An area of land in the West Bank that the Israeli military declares as off-limits to anyone but the Israeli military and those allowed to remain in the area or with permits issued by the Israeli authorities.

Development Towns | עיירות פיתוח | مدن وقرى تطور

New immigrant towns established in the 1950s, especially in the border areas, rural regions, and periphery of Israel. They succeeded the Ma'abarah, transitional camps, created since 1948. Development Towns receive subsidies and income tax breaks.

Disputed Areas | שטחי המחלוקת | مناطق متنازع عليها

A term used to refer to the Occupied Palestinian Territories.

East Jerusalem | القدس الشرقية | מזרח ירושלים

The eastern part of Jerusalem, which is demarcated by the Green Line that was set in 1949. East Jerusalem has been occupied by Israel since 1967, and its citizens were given resident cards. According to the Oslo Accords signed by Israel and the Palestinian Authority in 1993, East Jerusalem is to become the capital of the Palestinian state. However, since Israel still occupies East Jerusalem, the topic of Jerusalem has been one of the main reasons for the recurring failure of the Israel–Palestine negotiations.

Gaza Strip | قطاع غزة | רצועת עזה

Located on the south-east Mediterranean coast and bordering the northern part of Egypt, the Gaza Strip has been occupied in 1967 by Israel and has been under Israeli control, both military and economic. According to the 1993 Oslo Accords, the Gaza Strip is to become part of the Palestinian state, based on the two-state solution. However, Gaza has been under siege by Israel since 2007.

Ghost Towns | مدن أشباح | עיירות רפאים

Empty zones and towns in both Israel and Palestine that people flee as a result of an act of violent assault.

Hebron Protocol | اتفاق الخليل | הסכם חברון

In 1997 the Hebron Protocol was signed to divide the Hebron district into H1 and H2. Israel retains full security control over the settlement enclaves in the H2 section; the PA is responsible for the security in the rest of Hebron.

Israel | ישראל | إسرائيل

The Jewish state that declared independence in 1948. Its occupation of parts of the Middle East (such as Lebanon, Syria, Egypt, and the Palestinian Territories) has been the reason for the Arab–Israeli and Palestinian–Israeli ongoing conflict.

Jerusalem Neighbourhood | שכונה ירושלמית | حارة مقدسية

Neighbourhoods surrounding Jerusalem and that are often built on territories that should belong to the West Bank.

Jewish Neighbourhood | שכונה יהודית | حارة יהודية

Neighbourhoods whose residents are mainly Jews.

Jewish State | מדינה יהודית | الدولة اليهودية

In its declaration of independence, Israel was announced as a Jewish state—a land for all Jews. Its definition as both a Jewish and a democratic state has raised much controversy both inside and outside Israel.

Judea and Samaria | יהודה ושומרון | يهوذا والسامرة

A biblical term used to describe the West Bank, therefore linking it to the Jews' Biblical claim to the land.

Palestine | פלסטין | فلسطين

Palestine could refer to Historic Palestine, the land mandated by Britain until 1947 and which constitutes most of the lands of the state of Israel today. It could also refer to the Occupied

Palestinian Territories, which should constitute the Palestinian state based on the Oslo Accords signed in 1993, and which stipulate a Palestinian state as part of the Palestinians' right to self-determination.

Territories | השטחים | المناطق

A term often used to refer the occupied territories of the West Bank.

The West Bank | הגדה המערבית | الضفة الغربية

The land bordering Jordan is called the West Bank as it is located to the west of the Jordan River. In 1967, Israel occupied the West Bank and has been building illegal settlements there ever since.

West Jerusalem | מערב ירושלים | القدس الغربية

The western part of Jerusalem, which was demarcated by the Green Line in 1949 as belonging to Israel. (See East Jerusalem.)

APPENDIX A

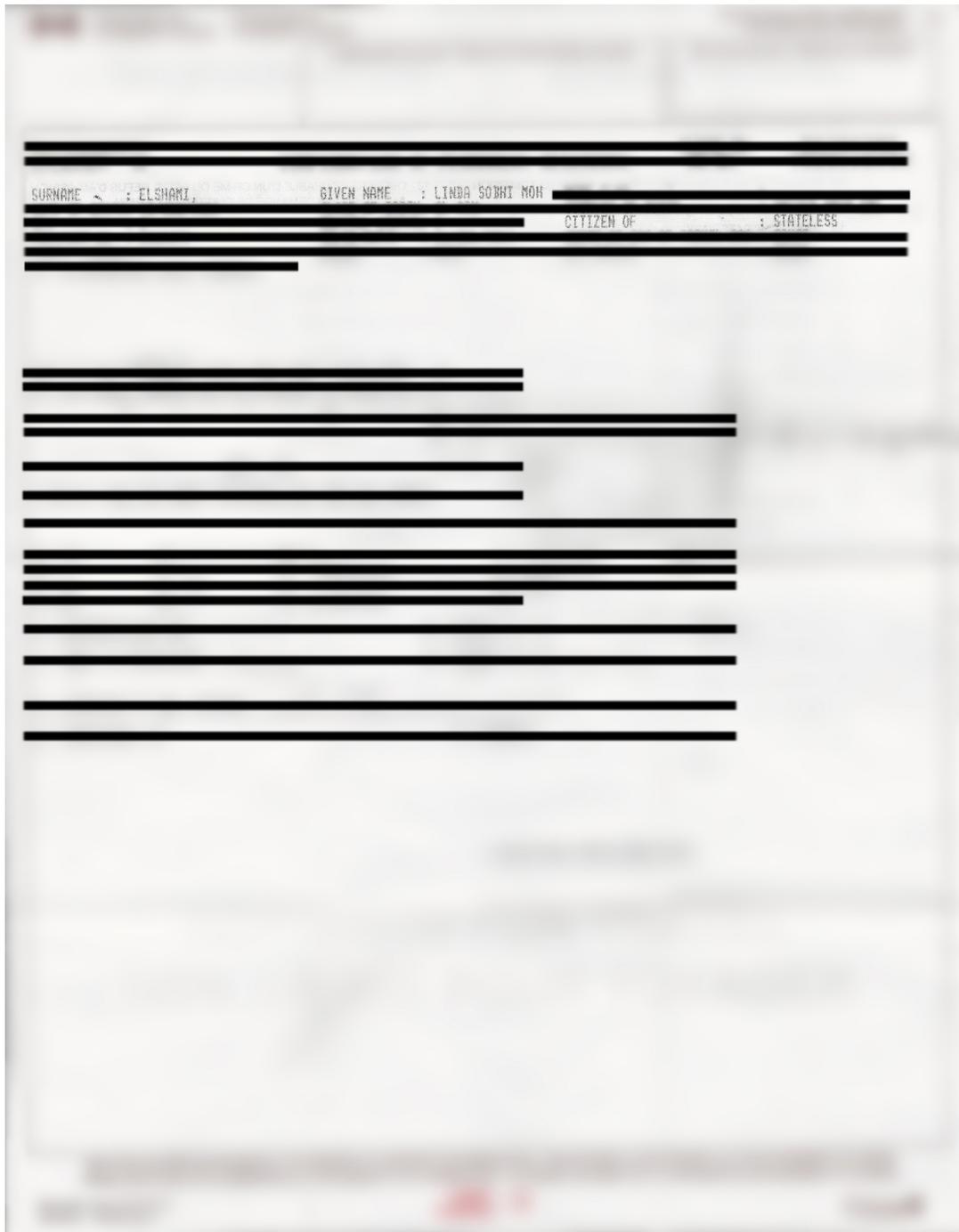


Figure 1. *Landing Paper, Linda Elshami*

APPENDIX B: MAPS

Figure 2. *British Mandate Survey of Palestine 1946, U.S. Army Map Service*

<http://vm136.lib.berkeley.edu/EART/pdf/AMSindexes/ams150288palestine1946.pdf>

Figure 3. *British Mandate Survey of Palestine 1948, U.S. Army Map Service*

<http://vm136.lib.berkeley.edu/EART/pdf/AMSindexes/ams150288palestine1948.pdf>

Figure 4. *Israeli Survey of Palestine in 1965, Israeli Land Authority*

http://www.mmi.gov.il/IturTabotData/tma/אמת%203/tasritim/TMA_3.pdf

Figure 5. *Maps of Palestine, Richard Hamilton, 2010*

http://greg.org/archive/2014/01/13/on_googling_richard_hamiltons_maps_of_palestine.html

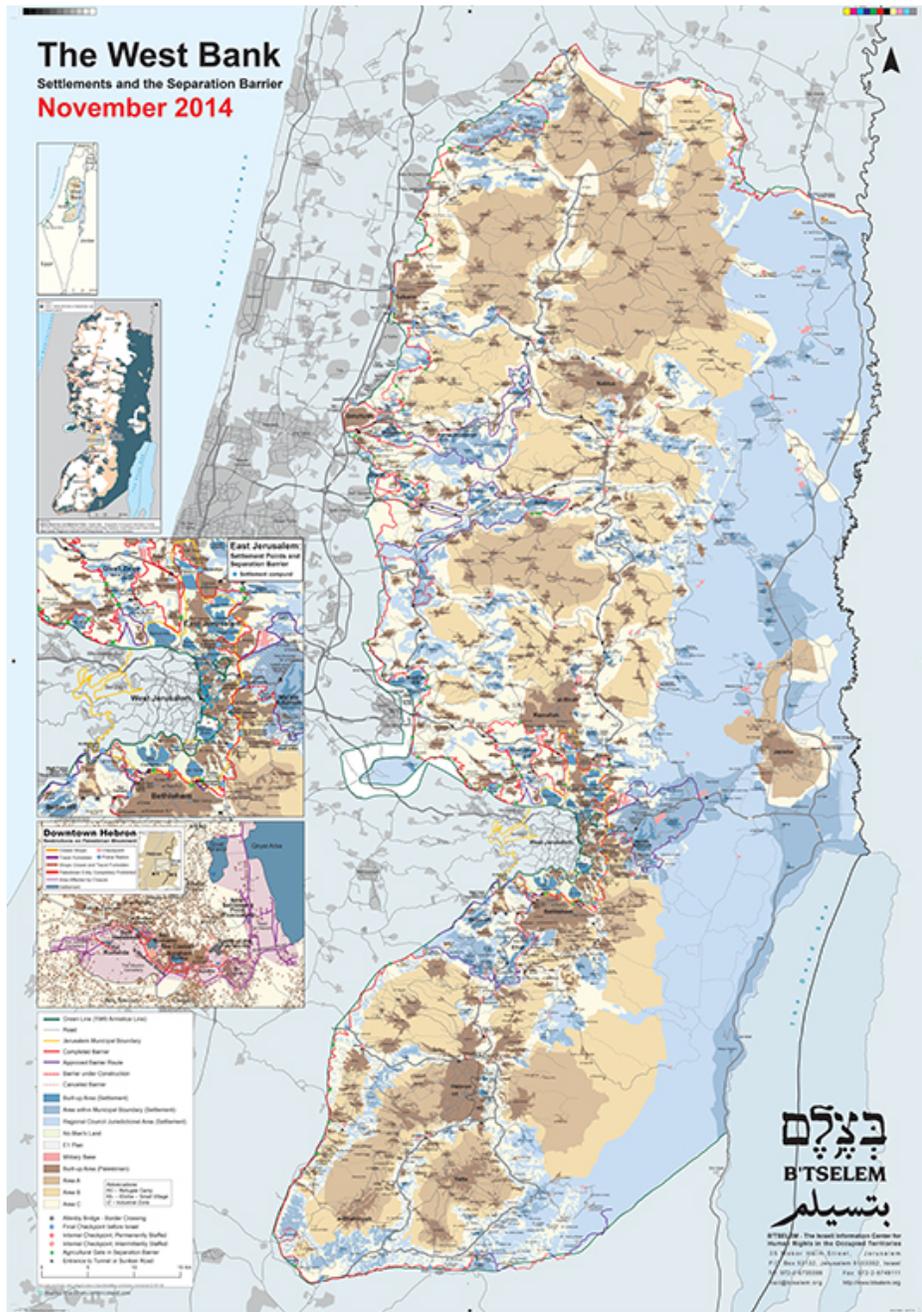


Figure 6. *The West Bank: Settlements and the Separation Barrier, 2014*

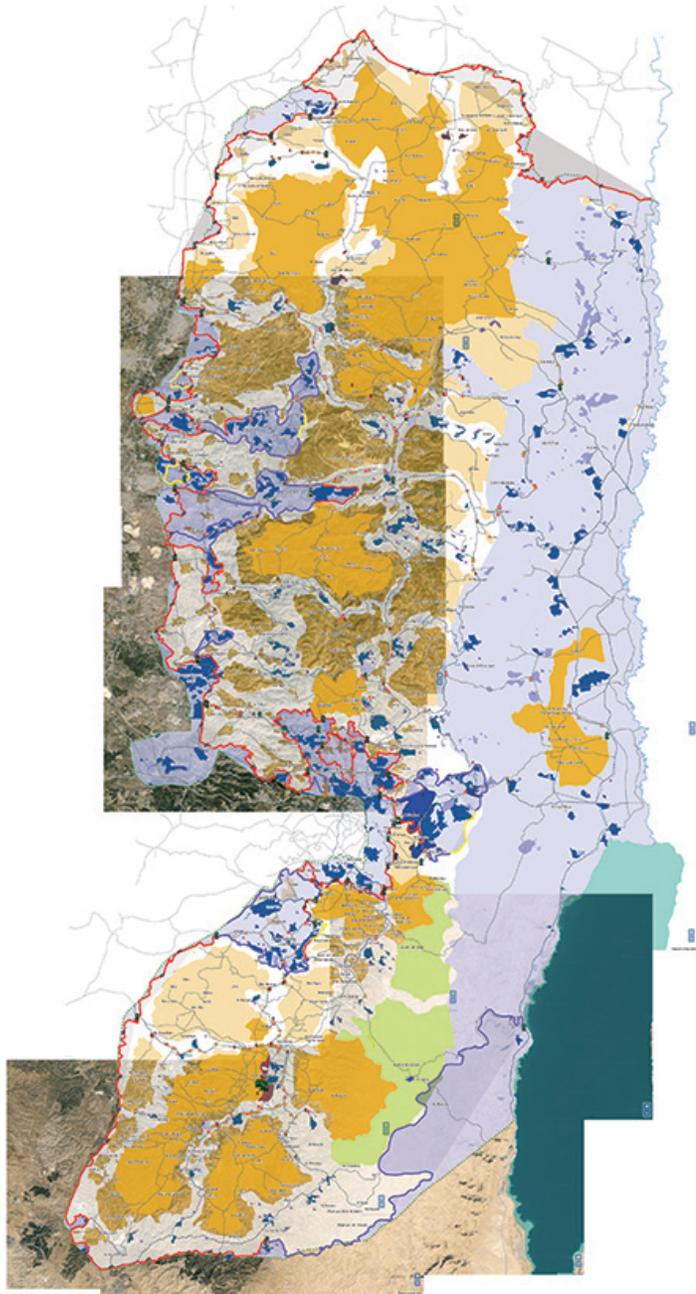


Figure 7. *The West Bank: Virtual Sarha*, Linda Elshami, 2014

APPENDIX C: EXHIBITION PHOTOGRAPHS 2015

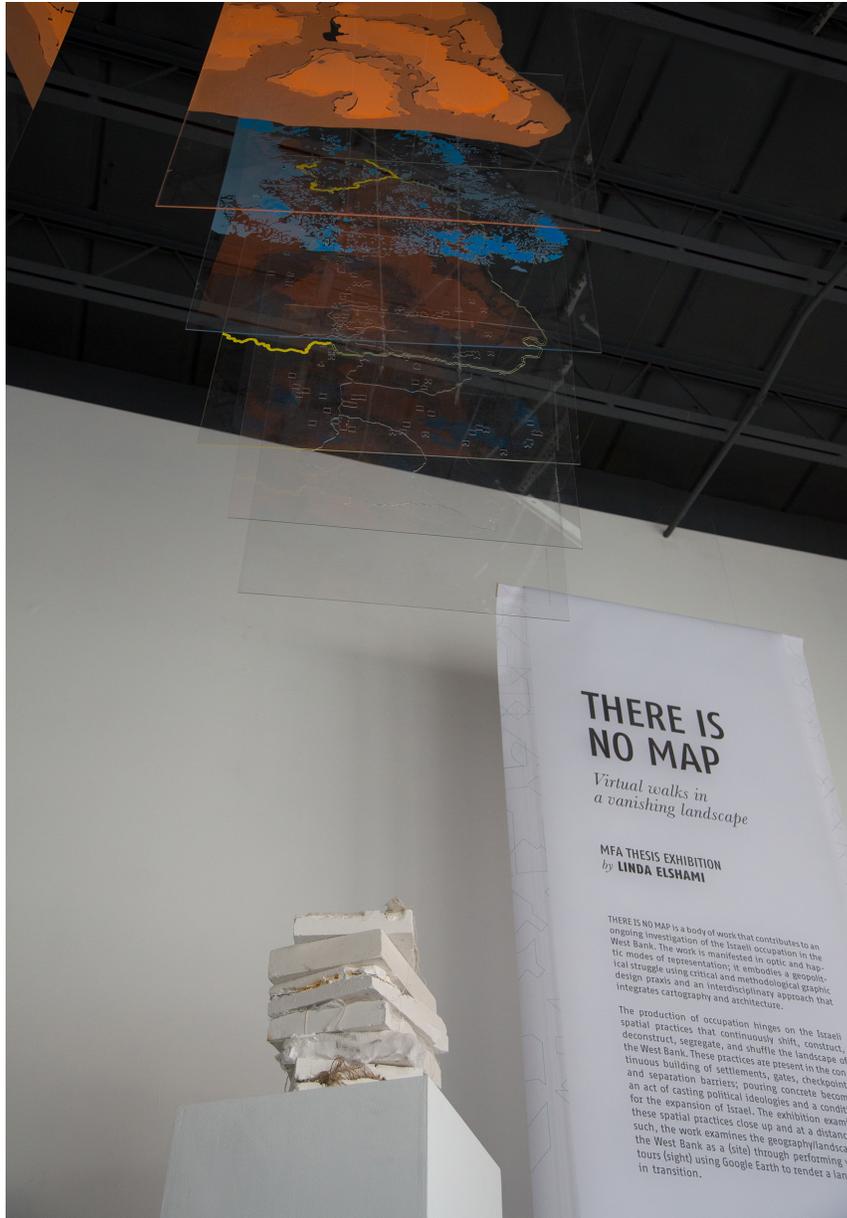


Figure 8. *There is No Map Thesis Exhibition, Linda Elshami, 2015*



Figure 9. *Sectioning The West Bank*, Acrylic, laser cut, screen printing. 24" x 36". Linda Elshami, 2015

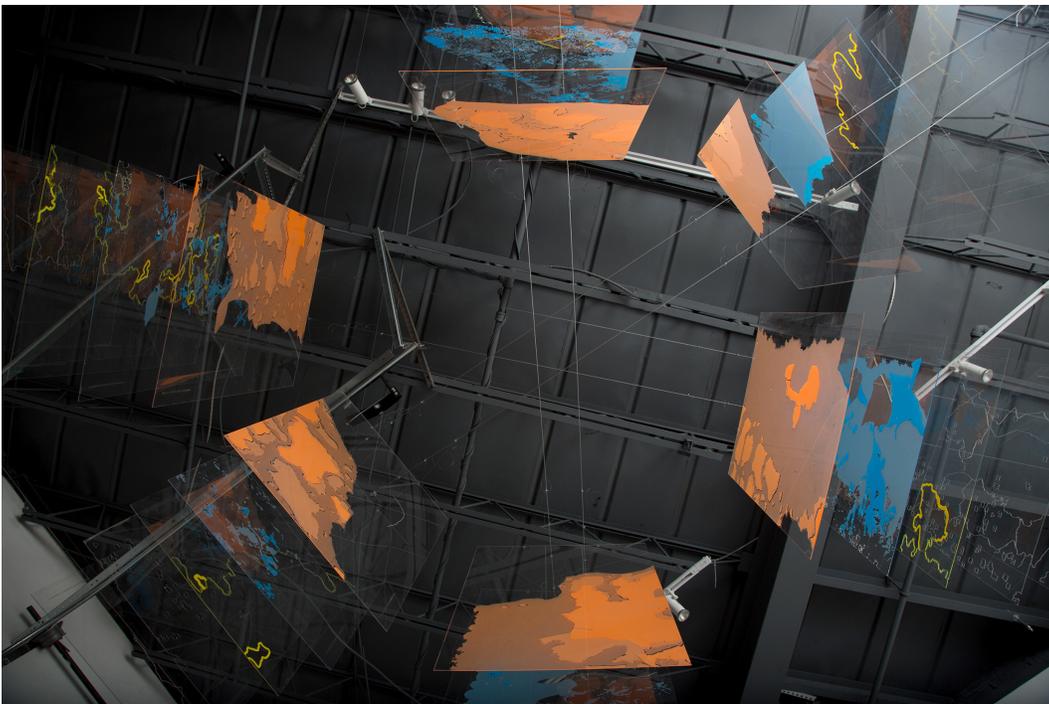


Figure 10. *Sectioning The West Bank*, Acrylic, laser cut, screen printing. 24" x 36". Linda Elshami, 2015



Figure 11. *Sectioning The West Bank*, Acrylic, laser cut, screen printing. 24” x 36”. Linda Elshami, 2015



Figure 12. *Shifting Grounds*, Concrete, wood, arduino, video. 42” x 70”. Linda Elshami, 2015



Figure 13. *Shifting Grounds*, Concrete, wood, arduino, video. 42" x 70". Linda Elshami, 2015



Figure 14. *Shifting Grounds*, Concrete, wood, arduino, video. 42" x 70". Linda Elshami, 2015



Figure 15. *Eviction Notices*, Plaster, Xerox transfer. 8.5" x 11". *Linda Elshami*, 2014



Figure 16. *Eviction Notices*, Plaster, Xerox transfer. 8.5" x 11". *Linda Elshami*, 2014



Figure 17. *Design as a Process*, Process books print and digital. *Linda Elshami, 2015*

Accompanying Material: The following accompanying material is available upon request from the Ontario College of Art & Design Library: *Process book: winter 2014*, *Maktuub: Arabic and Hebrew type design*, *Process book: fall 2015*, *Process video: winter 2015*. Anyone requesting the material may view it in the OCAD Library or pay to have it copied for personal use.