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Art as Document: Opening Historical Archive to Artistic Registers: Plan Barron 1938-2004

Architecture Theory, Historiography, Military Heritage

/Abstract

Architecture research is traditionally addressed on perspectives aiming for object and author comprehension. We propose to change research point of view from creation to reception. Inspired by the revisitation of Maurice Merleau-Ponty's (1960) idea of experience of art, we propose to gather, understand and discuss architecture throughout art production reading, and more specifically to understand obsolete military architecture complexity through artistic visions. This idea also follows Hans Robert Jauss Aesthetics of Reception (1964), including what happens in the consciousness received and in its aesthetic fruition.

In the scope of the inhabitant spatial recognition, three researchers have been highlighted in recent years, with a perspective of relation with the work in architecture: Dana Arnold, (Arnold, 2014) presents methods of spatial investigation through biographies of the inhabitant, revealing personal meanings and strategies of relation with space; Jane Rendell with a work in understanding space through site-writing and site-specific as fictional forms of emotional relationship with the space; and Giuliana Bruno through the rescue of the "maps of the emotions" to make understandable some relations with space.

Can we really represent, understand or make history about dissonant architecture through art reading? What can art production bring to history reading that matters in research? We don't aspire to propose a new methodology, instead, we propose to present an ongoing curatorial experience to line up some methodological questions regarding the research on difficult heritage, that are not answered in traditional historical methodologies. More specifically, we propose to present and discuss how art can introduce more subjective but equally relevant layers of knowledge in the historical study of the object, especially when dealing with secret, codified or modified information and documentation, as it is the case of the Plan Barron of Defense of Lisbon and Setúbal Harbours.

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1. Introduction

Architecture research is traditionally addressed on perspectives aiming for object and author comprehension. In the case of hard-heritage, the one that materially and immaterially resists through time as it is the case of the architecture of war and the one in the form of bunker, in particular. Present paper avoids considering history as merely a reservoir of examples and attempts to analyze the phenomena 'historically', putting these examples in their context to gain better understanding of their deep meaning. The main objective of the research is to examine and (attempt to) understand architecture as a complex phenomenon: at the same time intellectual, physical, social and emotional. So, present paper proposes to change this research point of view from creation to reception, revealing the dialogue between creator and users, inhabitants and space appropriations by users or beholders. Inspired by the revisitation of Maurice Merleau-Ponty's (1960) idea of experience of art, we propose to gather, understand and discuss architecture throughout art production reading, and more specifically to understand the architecture of war complexity through artistic vision. This idea also follows Hans Robert Jauss *Aesthetics of Reception* (1964), including what happens in the consciousness received and in its aesthetic fruition.

Within the scope of this research, we don't aspire to propose a new methodology, instead, we want to collect examples, discuss cases and check the potential of art making, creative registers and art reading as a way to interpret space and, of course, the space of war and conflict.

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Fig. 1
Map of Plan Barron @ Maria Rita Pais

1.1. Contextualizing

1.1.1. About Plan Barron

Abandoned on the coast as skeletons, bunkers are the last theatrical gesture in the history Western military architecture (Virilio, 1975). Technically obsolete, this military territory has fallen into extinction and is now generally forgotten. For this paper, we introduce Plan Barron of Defense of Lisbon and Setubal (PB) a set of land areas and military buildings planed in 1938 and implemented in three parcels:

1. Shooting Command, Oeiras

2. Northern Group, including:

> 1st Battery - Alcabideche, 3 pieces of 23.4 cm Vickers
>
> 2nd Battery - Parede, 3 15.2 cm Vickers pieces
>
> 3rd Battery - Lage, 3 pieces of Krupp CTR of 15 cm
>
> 4th Battery - Forte do Bom Sucesso, 2 x 2 56 mm Vickers pieces

3. Southern Group, including:

> 5th Battery - Raposeira, 3 pieces of Krupp CTR of 15 cm
>
> 6th Battery - Raposa, 3 23.4 cm Vickers pieces
>
> 7th Battery - Outão, 3 pieces of 15.2 cm Vickers
>
> 8th Battery - Albarquel, 3 pieces of Krupp CTR of 15 cm

Plan Barron was implemented in three phases:

Phase 1 - 1938, Plan Barron preliminary project made by General Barron in the English War Office.

Phase 2 - 1939, Plan "B" that is the result of the revision made by a technical group composed by English and Portuguese specialists.

Phase 3 - 1943, Plan B Implementation

This 3rd Phase was implemented in the Summer of 1943 and after the transfer of the Lajes Base in the Azores to the United Kingom. In exchange, Portugal demanded, after several years of waiting for equipment, on the part of the Portuguese government, Plan B be implemented so that could ensure the country's security against the expected enemies of the so-called *Allies*.

The transfer of bases in Azores to England, in 1943, changes the course of Portuguese armament and to ensure the security of the new "allied" country, the *War Office* establishes a joint defense plan for the continent. This "English phase" revives a 1938 project, *Plan Barron* (PB) for the defence of Lisbon and Setúbal, designed by the WO with the Washington Naval Treaty in mind, which Portugal

had signed in 1922. The set draws a geography of surveillance and counter-bombing in the Tagus and Sado basins with eight fixed, secret, camouflaged and fortified batteries. The Plan Barron set constitutes what Gilbert Simondon calls a *techno-aesthetic* work, "entirely successful and beautiful" (Simondon, 1992, 255).

Lisbon is the only European capital that confronts the Atlantic, a plaza in the big ocean that has always needed particular defence. Each battery contains a set of large dimensioned bunkers to support long-range artillery pieces. Five are abandoned, one partially demolished and two have cultural use in other military areas. The variety of its forms is consistent with the diversity of the territories where they are located, from the natural park of Arrábida and Fonte da Telha to the densely populated Lisbon suburbs.

The secrecy to which he was subjected for a long time, delayed this study by about 20 years.

1.1.2. Theoretical Contextualizing

In the scope of the inhabitant spatial recognition, we highlight three research perspectives in recent years that unveil this particular point of view, more particular, more difficult to collect and, many times, more subjective: Dana Arnold, (Arnold, 2014) presents methods of spatial investigation through biographies of the inhabitant, revealing personal meanings and strategies of relation with space; Jane Rendell with a work in understanding space through site-writing and site-specific as fictional forms of emotional relationship with the space; and Giuliana Bruno through the rescue of the "maps of the emotions" to make understandable some relations with space.

We believe that these perspectives are particularly relevant given the emotional plan and the secrecy that the architecture of war bring to the discussion table. We also believe that since, historiography of a specific topic covers how historians have studied that topic by using particular sources, techniques, and theoretical approaches, we are saying that the history of the architecture of war can bring some new perspectives on historiography of architecture, and, in particular of the architecture of war.

Throughout history, the ideia that creative interpretations of space can bring new insights regarding the understanding of the history of civil architecture is more common. For example, we can better understand architecture through Albrecht Dürer's work, as Saint Jerome in His Study (1514) unveils the notion of comfort and interiorism; through Johannes Vermeer notion of interiors that explores the idea of intimacy; through Le Brun optical illusions, that increases the sensation of space, presenting a motto for the idea of building character (Boffrand, 1745). More recently, Richard Hamilton's, "pop" representation Just what is It that Makes Today's Home so Different, so Appealling? (1956) reflects on the ephemeral and the habitat symbolisms and Gordon Matta-

Clark's Splitting (1974) destabilize the image of suburban domesticity. Dwelling represents an impressive space sample scenario on space in a domestic scale. Can we really represent, understand or make history about other perspectives on historiography of architecture, as, for example, the architecture of war?

1.2. Hypothesis and Methodology

Our recent experience with the study of the specific case of Plan Barron of Defense of Lisbon and Setubal Harbours is opening our reading to an enormous panoply of possibilities, whether they originate from the type of artistic object, or from a broad set of emotional registers of the inhabiting subject. By bringing the space of war, present rehearsal opens the study to multiple readings, kinds of inhabitants:

1. The ones that make the project and inhabit the place before the military project. In this case, we find site photographs, drawings and inquirings.

2. The ones that build the military structures, many times in secret, many times without knowing all the information about the final object.

3. The ones that use the object as military, with its specificities, rules and technologies and contingencies of training or war.

4. The ones that the ones that use the construction as a demilitarized space bringing up the memories of aggression, of control or regulations. Post military use has broader possibilities, as the place can be preserved, in ruin or with another function.

So, in the research, our goal is to open the archive to these different archive origins and understand the emotional implications of these registers. We are, then creating several "micro-narratives" (Barbas, 2024) that can open up the historian narrative about the spaces of war.

1.3. Grouping the Factors into Clusters for Proposing the Conceptual Frameworks

The study for this paper comprises inductive research method in seven stages:

1. Empiric observations in the current panorama due to my two ongoing researches: "Art as Document" and "Plan Barron: A future for super-resistant structures".

2. Recognition of a research gap and the rise of the hypothesis by intuition: "- May we think about a wide way to look to the architecture of war, as it is embedded in secrecy and implies the idea of protection, control and aggression, three primary emotive reactions?

3. Analytical approach obtained by contributions by three authors regarding the idea of the relevance of the inhabitant: Dana Arnold, Jane Rendell and Giuliana Bruno. This will influence the next phase.

4. Grouping factors into clusters for proposing a conceptual theoretical framework to frame the hypothesis supposition made on the basis of limited evidence as a starting point for further investigation.

5. Results: conceptual framework composed by the clusters gathered in the previous phase. The concepts follow potential new positionings around the understanding of a possible new a shift of meaning regarding the art as a strong document source when studying the architecture of war.

The reading is supported by conducting a "critical literature review" (Taherdoost, 2023) around the main thematises in question here: "hard heritage" and "art as document". The literature review on this gap (Hettithanthri, Hansen & Munasinghe, 2022, 42) unveils x Clusters of conceptual framework:

This "critical literature review" as a qualitative method of research "group[s] the factors into clusters for proposing the conceptual frameworks" (Ullah, 2021) so that these x sustained concepts can be properly dissected, understood, compared and discussed, designing a new brief conceptual framework for this thematic. This last phase will be performed in another future study.

2. Conceptual Framework

With a group of European researchers we are working in what we call: *DISSONANT COLLECTION*. (1) Tito's Bunkers, in the 60's, underground anti-nuclear radiation shelter in Slovenia, Croatia and Bosnia Herzegovina; (2) During 2nd WW, Bunker Osiek, Gdańsk. A type L-1100 air-raid shelter, in Gdansk, Poland; and (3) Plan Barron of Defence of Lisbon and Setúbal, a counter Bombardment defence set along Lisbon coast. The reading is being done through a collection of creative readings to understand material heritage and emotional links to the architecture of war. These tow sides of the bunkers open some possibilities of re-propousing of this hard-heritage.

So, I decided to understand a little more about this *DISSONANT COLLECTION* regarding Lisbon Defence, and of Plan Barron, in particular, and started Grouping the Factors into Clusters for Proposing the Conceptual Frameworks regarding the possibility of art reading as a document in the history of architecture.

2.1. Architecture beyond Authorship

Para uma casa sobreviver, tem de se transformar[1]

According to José Gil, "for a house to survive, it has to transform itself". We propose to shift the focus of research from the author to the inhabitant and learn from him. We recognize the obvious relevance of the author of an architectural work, but we defend the relevance of the work during its existence

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1   José Gil in Henrique Pina, *Aires Mateus: Matéria em Avesso*, documentário RTP, 2018.

also. Therefore, we propose to study architecture, and more specifically the architecture of war, through the intervening parties from its creation to its use through the *Aesthetics of Reception* (Jauss, 1967) and the *Opera Aperta* (Eco, 1962). And, in this sense, we understand space as a result of the duality between authors conceptual ideas, together with the inhabitant understanding, embodiment and social behavior. Otherwise, as Gil says, maybe it can not last.

2.2. Space and Performativity

perçu, conçu and vécu[2]

In other hand, the sociologist and philosopher Henri Lefebvre is responsible for this approach that crosses this phenomenological basis with a critical analysis of a more political and social content. In his seminal book *La Production de l'Espace*, Lefebvre proposes an approach based on the triad of the "perceived" space of the "physical" world, the "conceived" space of the "mental" world and the "lived" space of the "social" world, what he defines respectively as "spatial practice", "space representations" and "representational spaces", seeking with this distinction to capture different analytical perspectives on spatial reality

Beyond Lefebvre's attempt to establish a "unitary theory" of space, the truth is that it can only be truly understood in the intersection between the ways in which space is appropriated by a given community, the conceptions of those who design and build it, and the symbolic systems that structure a given society, at

2   Henri Lefebvre, *La prodution de l'espace* (Paris: Anthropos, 1976).

Fig. 2
. Bataria de Alcabideche. 1971.
s.a. @ Arquivo Histórico Militar

the limit, at the confluence of practices, models and representations materially manifested in the living space. In this sense, there is a certain performativity inherent in the "everyday space", a space framed by regimes, modalities, procedures and protocols, more or less unconscious, of an ideological and symbolic nature, which delimit and determine the horizon of experience, while enabling displacements and transformations in its borders or interstices. In fact, this idea that space is ideologically and culturally motivated by institutions and agents of society, but open to a potentially questioning and critical social appropriation by those who inhabit it and act in it, enables a historical and productive interpretation of works in the their contexts, which moves away from both naively subjectivizing and merely formalistic perspectives of approach. In this sense, there is a certain performativity intrinsic in the "space of war", a space framed by regimes, modalities, procedures and protocols, more or less unconscious, of an ideological and symbolic nature, which delimit and determine the horizon of experience.

2.3. Space and Representation

Ceci n'est pas une pipe[3]

As Magritte's Pipe, an image of a space/building/territory is not architecture. Architecture's relationship with its representations is not as linear as Magritte's affirmative sentence. As it is really called, "*The Treachery of Images*" evoques the critical relation between an image and a "form" itself.

Maybe because architecture is built usually to be inhabited, we presuppose that its physicality (materiality, form, color, arrangement), its sensoriality

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3   René Magritte in The Treachery of Images, oil on canvas, 1929.

Fig. 3
Bataria da Raposa. 1992. s.a.
@ Arquivo Geral do Exército

(smell, texture, visuality, sound or flavor) or its sensitive (intuition, subjectivity or emotion) experience, due to its embodiment, would give us a complete experience consciousness or perception. But is it architecture just the built materialized form? I argue not. Architecture is communication from an issuer to a receptor, and in this sense, architecture is a medium.

Representing is, for man, maybe one of the things that distinguish him most from other animals. Representing is in fact necessary to communicate intellectually with others through verbal, symbolic or artistic expression. Regarding the specificity of the architecture's discipline, it is well understood the amplitude between the artistic, social and humanistic knowledge that envolves thinking about space and territory and the nature of architectural *techne*, and the real need to build and materialize such complex and enormous realities.

Fig. 4
Vista de Lisboa, Frontispício da *Crónica de D. Afonso Henriques*, de Duarte Galvão, atribuída a António de Holanda, 1535-1545 @Casa-Museu Conde Castro Guimarães, Cascais

Fig. 5
Desenho de Lisboa. Século XVI. Alcáçova e parte da muralha medieval, s.a. @ https://jmdorropio.wixsite.com/site

2.4. (Art)Work and Truth

World is the always non-objective (...)[4]

According to Heidegger, the experience of art gives us a poetic intuition of *"Being"* (*"Sein"*) that allow us to disclose the truth of things. But also Merleau-Ponty points this experience when looking at Cezanne's paintings in he's last work *L'Oeil et l'Esprit*, in 1960. Merleau-Ponty phenomenological approach begins by distinguishing art from science. Art relates to the lived and living world, including the body, the experience and the existence, while science takes the world as an object of knowledge "dissociated" from the existing subject, to identify laws beyond the phenomena. Science lacks the primacy of perception and the fact that we are first in the world with a body and that perceptual experience constitutes first knowledge. So, in this sense, and following Heidegger and Merleau-Ponty, art interpretation is a form of resistance in a science based academic world. More recently, Michel Foucault (1994) and Hans-Georg Gadamer (1975) bring other approaches to understand subjectivity, both defending free thinking as an ethics to truth (Foucault, 1994) and as a unique understanding of truths, not accessible through a traditional science approach, but instead by an "experience of art" (Gadamer, 1975). As Jorge Otero-Pailos also remember, "(...) in the experience of art (...) sometimes also involve confronting another historical tradition, that of the artwork's original moment of production."[5]

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4   Martin Heidegger, "The Origin of the Work of Art," in *Poetry, language, thought*, edited by Martin Heidegger (New York: Harper Perennial, 1971). Original edition, *Der Ursprung des Kunstwerkes*, 1950.

5   Jorge Otero-Pailos, *Architecture's Historical Turn. Phenomenology and the Rise of the Postmodern*. Minneapolis / London: University of Minneapolis Press, 2010.

Fig. 6
Viagem ao Invisível – Díptico fílmico, by Nuno Cera. 2016 @ Nuno Cera

2.5. Art as Representation

architecture, as distinct from building, is an interpretive, critical act[6]

According with the *English Oxford Dictionary*, representation is the "act of presenting somebody/something in a particular way; something that shows or describes something"[7]. The word has some more specific meanings, with more reasoning in the Latin origin of the word *repraesentationem* (nominative *repraesentatio*) means literally "to place before", something that is presented instead of another.

Among the various theories of art, which we will not discuss here, there is a very common idea about art, which the authors universally agree as art being an entity (artifact or performance) intentionally endowed by its author with a significant degree of aesthetic interest and usually distancing itself from everyday objects[8]. In this sense, an artwork always represent something, that goes from the intencional idea of the author, the different conceptions inside author's ideas to the real things, real concepts, real artifacts or real performances existent in human culture.

As Beatriz Colomina points, there is an interpretative act in architecture. Colomina introduced the idea that architecture, especially modern architecture activated by new technical instruments, could not be understood simply through works and manifestos, but should expand its field of analysis to the media in general:

> To think about modern architecture must be pass back and forth between the question of space and the question of representation. In deed, it will be necessary to think of architecture as a system of representation, or rather a series of overlapping systems of representation. This does not mean abandoning the traditional architectural object, the building. In the end, it means looking at it much more closely than before, but also in a different way. The building should be understood in the same terms as drawings, photographs, writing, films and advertisements; not only because these are the media in which more often we encounter it, but because the building is a mechanism of representation in its own right.[9]

In *Architecture and Ekphrasis*, Dana Arnold also brings this idea of art as representation with their own syntactical, linguistic and cultural qualities. She stresses that art expression is not about copying something, but about transmitting something. It's not about duplicating, it is about putting new

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6   Beatriz Colomina, "Architectureproduction", in Kester Rattenbury, *This is not Architecture. Media Construtions* (London, New York: Routledge, 1988), 207.

7   *Oxford Learners Dictionaries*, consulted in: https://www.oxfordlearnersdictionaries.com/definition/english/representation (last accessed November 2024).

8   According to the ideas developed in: Stephen Davies, *The Artful Species* (Oxford: Oxford University Press, 2012) and Stephen Davies, *Definitions of Art* (Ithaca: Cornell University Press, 1991).

9   *Beatriz Colomina. Privacy and Publicity: Modern Architecture as Mass Media (Cambridge-Massachusetts/London-England: The MIT Press, 1996), 13-14.*

thinking: "I argue that these images are, in fact, a form of writing, in the full sense of the word, as they are syntactical and linguistic qualities that convey both ideas and experience"[10] So, as an ekphrasis, an image has its particularities in order to describe a subject and the graphics, the sounds, the movements operate as language (words) to present an argument about art or architecture in this particular case.

2.6. Art as Document

Tout indice concret ou symbolique, conservé ou enregistré, aux fins de représenter, de reconstituer ou de prouver un phénomène ou physique ou intellectuel.[11]

According to the *Oxford Diccionary*, "an official paper, book or electronic file that gives information about something, or that can be used as evidence or proof of something"[12] Also, according to the same reference, the origin of the word is linked to the "late Middle English: from Old French, from Latin *documentum* 'lesson, proof' (in medieval Latin 'written instruction, official paper'), from *docere* 'teach'. So, broadening specking, we understand the role of documentation as a mean to archive or to work as evidences or even to remember us of something. "Fundamentally, every document is something that references something outside itself and is part of a broader system."[13] In this sense, a representation becomes a document once it is situated within a classificatory scheme or other broader system in relation to an object (architectural object) or an ideia (architectural theoretical proposition).

10   Arnold, Dana, *Architecture and Ekphrasis* (Manchester: Manchester University Press, 2020), 1.

11   Suzanne Briet, *O que é a documentação.* Translated by Maria de Nazareth Rocha Furtado (Paris: EDIT, 2016). Original edition Suzanne Briet, *Qu'est-ce que la documentation* (Paris: EDIT, 2015), 7.

12   https://www.oxfordlearnersdictionaries.com/definition/english/document_1 (last accessed November 2024).

13   Tim Gorichanaz, "Understanding art-making as documentation," *Art Documentation* 36, no. 2 (2017):191–203, 6.

Fig. 7
Soldado do Regimento de Caçadores 5. Castelo de S. Jorge. Joshua Benoliel, 1908 @ Arquivo Municipal de Lisboa

2.7. Building the history in an archive

In 7 September 1940, *The Blitz* started. The German bombing campaign against the United Kingdom took place between 1940 until 1941, during the Second World War. Beyond the physical changes, this traumatic event also shifted definitively the historiography studies as it threatening the existence of the country's architectural heritage. By November of that same year a meeting was held at the Royal Institute of British Architects, in London, to discuss what could be done to create a record of historic architecture that was now under threat of destruction from the bombing campaigns. The result was the establishment early in 1941 of the *National Buildings Record* (NBR), a distinct body with a small, dedicated staff.
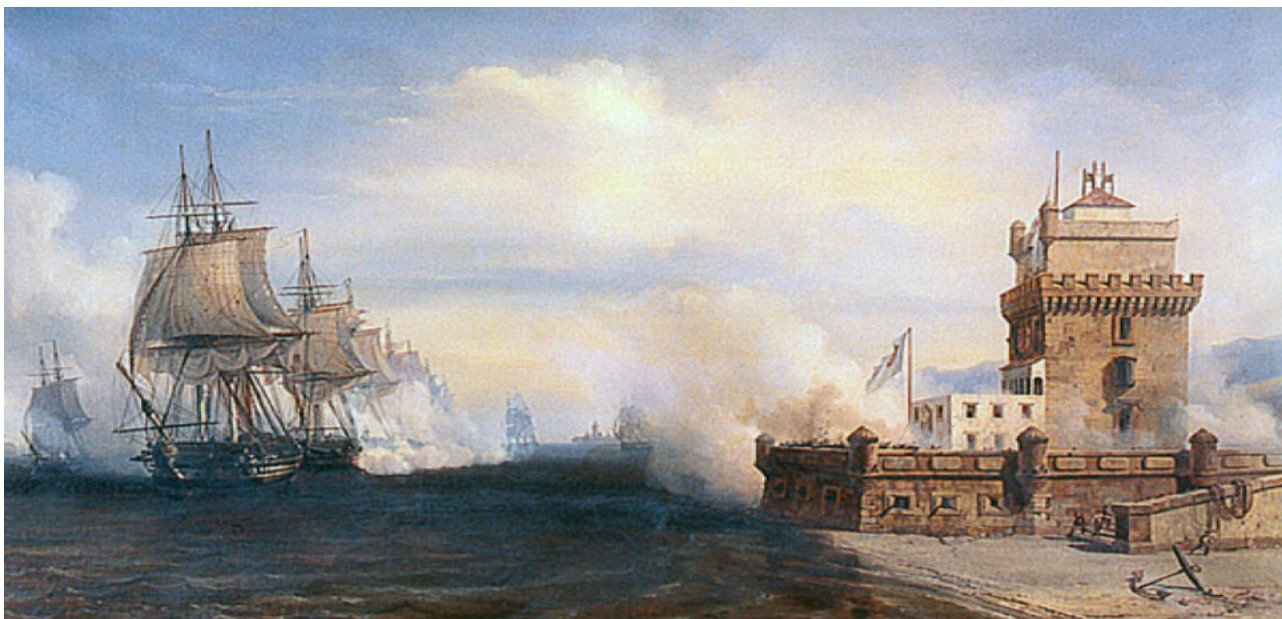
Its purpose was to collect and create photographic and drawn surveys of historic or significant buildings deemed to be under threat from bombing, so that, in the event of a building's destruction, a record of it would be preserved. Due to the immense scope of this work, in some instances it was only possible to record buildings after they had already been damaged by bombing. The importance of this work became even more apparent in 1942 as the *Luftwaffe* began their '*Baedeker*' raids (named after the popular German guidebooks) which specifically targeted areas and buildings of cultural value. The NBR considered architectural plans and measured drawings as the most important and valued form of record. However, a comprehensive measured survey scheme could not be implemented due to the cost in time and resources. The urgency of war-time conditions meant that photography was the most practical way to record threatened buildings. The origin of this practical decision, brought also many novelties in the field of historiography and philosophy of history in the post-Second World War, arising from the danger of losing so many buildings of historic value, but also due to the construction of such a new and extensive archive of architecture. That is the case of Sir John Summerson, Sir Howard

Fig. 8
Batalha do Tejo, 1831, a.d. @ Service historique de la Marine, Philippe Masson et Michèle Battesti

Colvin or Rupert Gunnis, all showing an certain "sense of urgency to discover order and publish facts - empirical information about a past set of values and architecture that had nearly been lost"[14].

Dana Arnold brings the question, "what is the relation between the historian and the facts?"[15] Facts and events are in the past, so we only have the traces left in the present. Maybe it's what Foucault calls an archive,

> (...) the law of what can be said, the system that governs the appearance of statements as unique events. But the archive is also that which determines that all these things said do not accumulate endlessly in an amorphous mass, nor are they inscribed in an unbroken linearity, nor do they disappear at the mercy of chance external accidents; but they are grouped together in distinct figures, composed together in accordance with multiple relations, maintained or blurred in accordance with specific regularities (...)[16].

According to Foucault, his archive of knowledge is activated by someone with its own reading and subjectivity. may be the subjectivity of the historian or the subjectivity of other authors of records or interpretations of the architectural work, in this case.

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3. Opening Historical Archive to artistic registers

Though the hands of an historian, history lives in two different times, in the past and in the moment of the historical narrative creation. Naturally, this opens an attention to the question of subjectivity. In addition to these post-World War

14   Daaìna Arnold, *Reading Architectural History* (London: Routledge, 2002), 9.

15   Arnold, *Reading Architectural History*, 4.

16   Michel Foucault, *Archaeology of Knowledge, Rupert Swyer* (Trad.) (London: Tavistock Publications, 1972) (1969), 129.

Fig. 9 - 10
National Building Record, St Bride's Church, December 1940 and March 1941 @Historic England. Archive AA61/02660

Fig. 11
s.a. Bataria do Bom Sucesso,
1946 @ Arquivo Geral do
Exército

Fig. 12
Nuno Cera. Bataria da
Raposeira. 2019
 @ Nuno Cera

Fig. 13
Miguel Marquês. Bataria do
Outão. 2023 @ Miguel Marquês

ll evolutions, this event of the creation of an emergency archive brings to light a seminal issue in the field of architecture, that is its visuality, its materiality and its ability to produce experiences and performativities along its physical existence. So in this sense, we stress here the relevance of the visual archive, and the narration archive to bring these visuality, this physicality, this experience and performativity into the hands of those who study architecture, and of course the artistic registers of space and architecture.

Bunkers play a particular game, as Ian Klinke specifies, "increasingly recognised as constitutive of geopolitics itself, the violent mapping and writing of the earth" (Bennett, 2018, 117). We hear in the breaking news about the digging of new trenches in Ukrainian territory, so we can understand the functional power of these super-structures in the present day.

> Bunkers are, and have always been, offices or dormitories underground – the bunker reflects the society that made it (…). And like tombs, bunkers have always had, as part of their purpose, the protection and transmission of culture. They operate as a cultural ark – and what is preserved/valued for preservation speaks of what is privileged in the host society. The afterlife of bunkers now lies in the provision of secure archival storage. These places that once offered shelter for people or national treasures now live on (if at all) as data stores. (Bennett,2018, 168)

The idea of dissonance brings many orders and layers of understanding. Although the differences, the exercise of putting together such diverse material brough new common understandings that encapsulate their essence and impact, forming the thematic sections of this paper. Our research steers away from idyllic domestic architecture and ecological aspirations, delving into the architecture of conflict, where deception, power dynamics, and the imposition of force form the very essence of design. Ultimately, our collaborative endeavour serves as a testimony to the complexity of bunker architecture and its multifaceted impact on our understanding of history and heritage.

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