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School: Art, Architecture and Design						Program Code: DBAE			
Course Coordinator: Dr. Chris Brisbin						Tutor: Nathan James Crane			
Day, Time, Location of Tutorial/Practical: Wednesdays 10-12pm City West, BH5-16									
Assignment number: 2 + 3							Due date: 17/11/2017		
Assignment topic as stated in <i>Course Outline</i> : Abstract + Analytical Diagrams + Essay									

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# **How can the Gallipoli Underpass on ANZAC Highway demonstrate post-structuralism in order to understand its application of meaning-making in memorial architecture today through its use of presence and absence?**

Essay Word Count: 2710

## **Abstract**

Post- structuralism is a theory that was born in the 1960s, becoming a movement against structuralism and believed absolute truths and facts of the world. The movement began in France and attempts to problematize and challenge many of the assumptions made about architecture. In contrast to structuralism this theory maintains that meaning is never fixed and is subject to deferrals and change depending on the person who is viewing the built form. Observation is made through the signifier and signified. The “signifier” is defined as the material or language of the sign as a physical presence. The “signified” is that which is the absence, the conceptual half of the sign. Contemporary memorials now conceptualise their design and the symbols of remembrance are abstract and to be interpreted in a deeper, somewhat hidden sense. Memorial architecture allows the public to mourn and/ or pay tribute to past soldiers who sacrificed their lives for their country and for the quality of lives today. A memorial is the historical memory in a physical form. It presents as an urban space for us to experience and walk through, creating individual meanings, connections and emotions to those who visit the space. It relates to and conveys messages about society, politics, the nation, history, culture and art. This idea of an individual’s perception of a space and emotional connections is the major theory behind post- structural architecture. The fundamental idea is of a building, site or urban space that is perceived through the absence and presence of objects and forms. This paper will observe, interpret and discuss the meanings of the present and absent forms found at the Gallipoli Underpass on ANZAC Highway, Adelaide that is a practical structural memorial designed in tribute to the Australians who died in WWI during the Gallipoli campaign.

*Abstract Word Count: 298*

## Introduction

The aim of this essay is to research, visit and analyse the Gallipoli Underpass on ANZAC Highway, Adelaide. I will be analysing the 2009 built memorial in the search for such post-structuralist notions and the application of meaning-making using semiotics, the signifier and signified and the use of presence and absence in the architectural and landscape design. With the acquired knowledge of a year's study in design theory, and research in the topic of post-structuralism and deconstructivism, the way in which the various theories are linked to this site will be observed. Research on World War I, the post-modern theory of post-structuralism, deconstructivism, semiotics, binary oppositions, journals written about the site and a site visit will demonstrate a deeper understanding of how architecture enables communication to the public; the perceivers. By analysing details and design concepts, their portrayals read through the post-modernist theories will lead to signifying the notion of the memorialism of the battle of Gallipoli. Following this post-structuralist analysis of the site, a representation of the story of the Gallipoli soldiers is revealed. This is a battle that has stayed in the hearts of many Australians, this memorial symbolises the Australian way, the "Anzac Spirit" through the expression of modern day architecture. The use of symbolism in present day architecture facilitates the transmission of history to future generations, raising questions and telling a visual story. A built structure and landscape is solidified and creates a physical presence that represents something that may be a fading memory. Whether simply driving down the underpass or visiting the site and walking through the landscape, reading about the design and stories of the war, it is a reminder that today's Australians have not forgotten the sacrifice of the men who helped protect and shape the character of the country we live in today.

## Remembering the Battle of Gallipoli

The Gallipoli underpass was built in 2009 by Daniel Bennett, Principal Landscape Architect with HASSELL in Adelaide. This underpass was constructed on South Road, Adelaide's main road intersecting with Anzac Highway, this road is one of the busiest roads in Adelaide.<sup>1</sup> The Underpass was created as a structural and practical memorial carrying symbolisms dedicated to remembering the many Australians who fought in World War One.



*Recruitment posters held by State Records give us a unique insight into the mind of the South Australian home front during the First World War<sup>2</sup> <https://www.archives.sa.gov.au/blog/ww1-posters>*

Thousands of Australians signed up to help fight for their country in World War One. Australia along with New Zealand, Britain and France set out to fight in Turkey to assist British naval operations to capture the Turkish capital, Constantinople. Arriving on what is known as Anzac cove, the Gallipoli peninsula on Lone Pine on the 25<sup>th</sup> of April 1915 resulted in a devastating and fatal battle as they set foot on the beach awaited by Turkish soldiers along the hill. This battle caused more than 2000 Australian and around

<sup>1</sup> Mark Bowmer, "The 2011 Public Domain Awards," *The Public Domain* (2011).

<sup>2</sup> Government of South Australia, "World War One Recruitment and War Effort Posters," State Records of South Australia, <https://www.archives.sa.gov.au/blog/ww1-posters>.

7000 Turkish dead. The Gallipoli campaign took place for 8 more months causing 26,111 Australian casualties, including 8,141 deaths.<sup>3</sup> This battle at Gallipoli has remained an important part of the bond between Australians and New Zealanders to this day.

Historians have explored the significance of the ANZAC story. It is sometimes referred to as the "Anzac legend", or more controversially the "Anzac myth". In any case it refers to the Anzac spirit, the way the men fought in the war according to historical evidence (letters, stories), this spirit includes "endurance, courage, ingenuity, good humour and mateship."<sup>4</sup> This spirit has been encapsulated through books and movies, famously the 1981 movie "Gallipoli", the 1985 5-part TV series of "ANZACs" and 1987 movie "The Lighthorsemen". All display and celebrate this Anzac spirit, the innocence of war and coming of age of the Australian nation and its soldiers. This patriotic spirit remains in Australians to this present day. This war, one of many more to follow is remembered strongly through its myths, stories and portrayals in modern movie and literature and is commemorated each year on the 25<sup>th</sup> of April around Australia, New Zealand and Gallipoli, Turkey. Honouring those "who served and died in all wars, conflicts, and peacekeeping operations" and "the contribution and suffering of all those who have served".<sup>5</sup> The Anzac Highway underpass in Adelaide is one of many architectural commemorations in Australia of this important event.

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<sup>3</sup> Australian War Memorial, "Gallipoli," <https://www.awm.gov.au/articles/encyclopedia/gallipoli>.

<sup>4</sup> "Anzac Spirit," (2015). <https://www.awm.gov.au/articles/encyclopedia/anzac/spirit>

<sup>5</sup> New Zealand Ministry for Culture and Heritage, "Anzac Day Today," [Anzac.govt.nz](http://Anzac.govt.nz).

## **An Underpass: Memorial to Gallipoli**

On first impression the underpass does not overtly convey the symbolisms and messages mourning the falling Australians. Further examination reveals four memorials located around the various corners of the intersection. Three of these memorials contain feature walls paying tribute to the services which form the Australian defence Force; land, air and sea. The fourth feature wall respects and honours the important alliance of Australia with New Zealand. Whilst these are clear and obvious memorials, there are other designs that are sufficiently imposing to convey that there is certainly some kind of meaning, but what those are is ambiguous. This ambiguity is based on the theory of post-structuralism formed in the 1910s and 20s; the study of meaning-making, of sign process and meaningful communication, which we know as semiotics. Semiotics are made up of a signifier and a signified. A physical presence vs its conceptual half conveying significance through its meaning and absence. The Gallipoli underpass was observed in person and researched to investigate how it demonstrates this post-structuralism theory of meaning- making in memorial architecture through the presence (signifier) and absence (signified).

## **Ambiguity of design**

This ambiguity in design and architecture started with post- structuralism, a movement that arose from influence by semiotics, the study of signs. Post structuralism moved away from structuralism, where “form followed structure”. Ferdinand de Saussure, Swiss linguist and semiotician lead the movement and introduced the idea of symbols and meaning and the study of signs called semiotics became post- structuralism.

According to Peter Eisenman, “architecture cannot be except as it continuously distances itself from its own boundaries; it is always in the process of becoming, of changing, while it is also establishing, institutionalising ...”<sup>6</sup> This idea is that architecture is made up of signs and signifiers and can be perceived and interpreted in many ways, depending on the viewer. The sign is a physical form or object while the signifier is a concept either absent or present. Post Structuralist architects such as Charles Jencks and Peter Eisenman were against Structuralism in design, believing that it had lost its meaning, its “form following function” carried no classical forms and did not convey any message, they maintained that it no longer communicated. Post- structuralism like post-modernism created new ways of communicating through architecture, merging ideas with the arts, symbolism and abstraction. Deconstructivism broke down the traditional structures and recreated forms rejecting the traditional values of built form to express a certain message or idea through freedom of architecture and modernity.

### **Visit to the Underpass**

The Gallipoli Underpass is a connection to the city of Adelaide that many commuters drive through daily. It is however only by walking through and around the underpass that the memorial can be fully interpreted and appreciated. The surrounding landscape with the symbols, details and memorial plaques be read. The site is made up of South Road cutting and passing under Anzac Highway. It is surrounded by landscape design that includes the significant Lone Pine that represents an infamous battle at Gallipoli and the wall panels on each intersection that are also significant to the Memorial.

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<sup>6</sup> Neil Leach, *Rethinking Architecture: A Reader in Cultural Theory* (UK: Routledge, 2005).

### *Cutting: Its Significance & the Absence of Form*

In post-modernism, architecture is more considered for its meaning than its program, function and structure. Editors of the Harvard Architectural Review declared that post-modernism is "an attempt, and an important one, to respond to the problem of meaning which was posed but never solved by the modern movement."<sup>7</sup> In the case of the large cement retaining walls *cutting* through into the ground leading South Road under ANZAC Highway, the interpretation of memorial and symbols referring to the Gallipoli battlefields can be observed. This idea of cutting is reminiscent of Architect Maya Lin's Vietnam Veterans Memorial in Washington, D.C. Her design is simple yet striking, the cutting in the ground allows for the emerging of a wall, a wall made of dark granite etched with the names of service members of the U.S. armed force who fought in the Vietnam war.



*An original sketch by 21-year-old Yale architecture student Maya Ying Lin.*

<http://www.achievement.org/achiever/maya-lin/>

This form of design, cutting into the ground in the case of the Gallipoli Underpass was a structural and practical method as well as a requirement of the creation of the build. However, there is still the concept of symbolism present that evoke connections to the symbols of cutting and of digging into the ground. These connections link to the trenches that the men fought in during the war, their only form of shelter and protection from the

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<sup>7</sup> Harvard Architecture Review, ""Beyond the Modern Movement", (1980).



heavy firing. When driving down South Road, the light grey walls turn to dark grey beneath Anzac highway, as one approaches one enters darkness, hidden and protected from the outside world. We can identify with the emotions and impressions of the diggers.

“Saussure noted that a characteristic of what he called 'associative' relations was that such relations held 'in absentia' - in the absence from a specific text of alternative signifiers from the same paradigm.”<sup>8</sup> These large masses have a strong presence while its design is of absence. The removal of ground to form a negative space, the signifier of absence signifies the symbolism of war time trenches, the cutting wounding of the ground. Its heavy scar into the ground symbolises the scar left in the many hearts and memories of those who took part in the war and their families.



*3D render by HASSEL, image found on site on information panels. Photograph by author.*

The underpass is cut and fragmented in angles, angles taken inspiration from its streets around it. This fragmentation and reconstruction is reminiscent of post-modern theory deconstructivism, the idea of presence and absence, the solid and void are derived from

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<sup>8</sup> Daniel Chandler, "Semiotics: The Basics," (UK: Routledge, 2017).

ideas by Peter Eisenmann and Jacques Derrida. This movement took place later in the 1980s where the fragmentation of forms and traditional elements are reconstructed and “characterized by an absence of harmony, continuity, or symmetry”.<sup>9</sup>

### *A Visual Journey*

Patterns can be found on the retaining walls, free standing walls above ground, on the concrete ground and in the landscape design planation of trees. These seemingly random patterns have been designed by HASSELL as “an artful response to the local context of the surrounding suburbs of Kurralta Park, Everard Park, Ashford and Glandore.”<sup>10</sup>

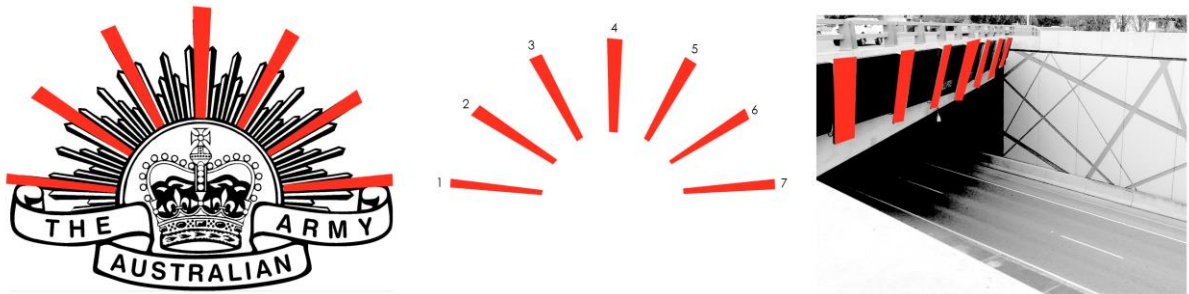


**Analytical Diagram 1:** The pattern represents the local street grid, overlaid with South Road, creating a distinctive and bold design element. Authors own diagram.

It is also seen as an artistic interpretation and abstraction of the Rising Sun Badge, where its seven major ‘bayonets’ forming a key part of the design are represented by seven steel panels above the underpass.

<sup>9</sup> Peter Eisenman Jacques Derrida , Bernard Tschumi *A Choral Work: Peter Eisenman and Jacques Derrida* (London: Architectural Association Publications, 1995).

<sup>10</sup> Bowmer, "The 2011 Public Domain Awards."



*Analytical Diagram 2: Rising Sun Badge & its 7 bayonets translated in the design. Authors own diagram.*

HASSELL explains on one of the information boards on site that “the seventh and most central of the red bayonets symbolises the fallen, the soldiers who never returned home.” The bayonets have been painted red to represent the eternal flame, a symbol of gratitude to the service and sacrifice of Australia’s soldiers. The colour red gradients from a deep red to a lighter red as one travels under the bridge. This colour choice could signify the transition between battle to remembrance, from blood red to poppy red, the colour transition symbolises the transition and story line of the war. It becomes a visual and symbolic journey through the tough emotions that were experienced throughout war.

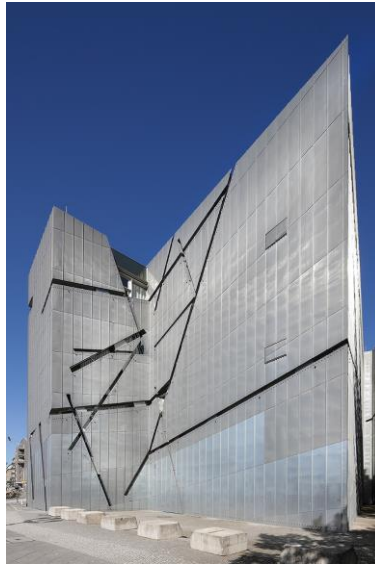
According to Daniel Bennett, landscape architect, the patterns have been interpreted by the public as searchlights, which were often used during the first and second world wars. The search lights would be shone into the night clouds to create artificial moonlight in order to reflect the light and enhance illumination and night light during night attacks.<sup>11</sup>

The patterns remind us of cuts and scars and are like the cuttings in the ground that form the underpass. This pattern also uses absence to form this visual and is reminiscent of the 2011 Jewish Museum in Berlin by Architect Daniel Libeskind, where

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<sup>11</sup> US Army Military Intelligence Corps, "Artificial Moonlight," *Tactical and Technical Trends* 57 (1945).

its titanium- zinc façade is violently and randomly “slashed” and scarred over the whole façade. Hiding spaces where the floors and windows may reside, this patterning is evocative and sombre.



*Jewish museum façade <https://www.jmberlin.de/en/libeskind-building>*

The notion of absence is defined by the opposite term, presence. In semiotic terms, the idea of binary oppositions such as life and death where the term death implies the absence of life and vice versa.<sup>12</sup> In this case the absence of material and concrete creates the pattern and this signifier signifies cuts, searchlights and the streets that surrounds it.

### *A Memorial Garden- The Lone Pine*

A much-remembered battle of the Gallipoli Campaign was the Battle of Lone Pine. This devastating battle took place in an area that was surrounded by pine trees killing thousands of young men both Australian and Turkish. "We were like a mob of ferrets in

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<sup>12</sup> Felizitas Ringham Bronwen Martin, "Key Terms in Semiotics," (UK: Bloomsbury Publishing, 2006).

a rabbit warren" one trooper said. "It was one long grave, only some of us were still alive in it".<sup>13</sup> After the war the Turks cut down all the pine trees except for one, damaged and burnt tree. This tree was named the Lone Pine as it stood alone. Pine cones from this tree were brought back to Australia and trees now grow all around the country originating from this single pine tree that grew in the Turkish battlefield including at the Gallipoli Underpass. This memorial structure now also houses a direct descendent pine tree from the Lone Pine, a *Pinus Halepensis* sent from Canberra. A plaque has been placed with the words *"This tree represents the solitary Turkish Pine that stood on the Lone Pine battlefield at Gallipoli at the commencement of World War I. Nine thousand soldiers were killed during the battle of Lone Pine which lasted from the 6<sup>th</sup> and 9<sup>th</sup> of August 1915."*



**Image 1:** photograph on site of the Lone Pine, **Image 2:** render by HASSELL.

The original pine controversially died but was quickly replaced, which is why it is much smaller than in the imaged 3D renders by HASSELL.

The planting of trees as a memorial has been practiced for many years. The tree is the signifier, signifying loss and absent lives. Different trees carry different symbolic traits,

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<sup>13</sup> The Splitters Creek Historical Group, "Lone Pine," Gallipoli.net.au, <http://www.gallipoli.net.au/lonepine.html>.



for example the pine tree represents resilience. The planting of trees can be seen as a way of mourning by bringing lost lives back into a new living form. Watching the growth of a tree can be comforting to some and may be felt as a small memorial. The positioning of the trees is also symbolic. On the site of the Gallipoli Underpass HASSELL states “on either side of the underpass is a very simple grove of deciduous trees planted in a very formal grid in loose gravel- evocative of soldiers marching on a parade ground. The choice of deciduous trees changing with the seasons also reinforces the sense that this is very much a living memorial.”<sup>14</sup>



**Left:** HASSELL render showing the neatly planted trees representing marching soldiers.

**Centre:** Troops of an Australian Battalion on the deck of battleship Prince of Wales in Mudros Harbour just before the landing. The ship was part of the fleet which transported Australian troops to the Gallipoli landing at Anzac Cove.<sup>15</sup>

**Right:** Photograph of existing trees, taken by author- on site of the Underpass.

The symbolism of the way the trees have been planted creates a real presence of the lost soldiers. Physical memorials are often created where names are engraved on stone as a physical presence of the soldiers, in this case trees are planted to represent their physical standing.

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<sup>14</sup> Bowmer, "The 2011 Public Domain Awards."

<sup>15</sup> Army, "Wwi Gallipoli," <https://www.army.gov.au/our-history/history-in-focus/wwi-gallipoli>.

*Feature walls and their elements*

*Photograph taken of all four feature walls on site. Authors own.*

Four red powder-coated metal feature walls are found on the site at each intersection. Each one remembers the personnel who took part in the World War I Gallipoli campaign. These are The Australian Army, New Zealand Defence Force, Australian Air Force and Australian Navy. The placement of each wall signifies the four forces intersecting, all four efforts joining and working together to operate an entire armed force. Similarly, the surrounding roads intersect leading the traffic in an organised manner. This placement, initially irrelevant may only become noticeable following deep analysis of the site as this placement absent, nonphysical object but still signifies a message.

One panel carries the logo of the Force and the other its name. This could signify how on the battlefield allied soldiers as well as the enemy could identify each other by their logo. It could also signify how in times of battle and chaotic violence and fighting, “hundreds of ferocious one-on-one struggles broke out in the maze of trenches. Turks killed Turks and Australians killed Australians in the confusion.”<sup>16</sup> The logo identifying who these young soldiers were, was lost, becoming insignificant and *disconnected*, where fear and killing took over.

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<sup>16</sup> Group, "Lone Pine". <http://www.gallipoli.net.au/lonepine.html>

The colour of these feature walls is poppy red, a significant colour that is linked to the remembrance of soldiers who fought in wars, most particularly WWI. The poppy flower is used as it said to be the first flower, the first living thing, to start growing on the battlefields after World War I in France and Germany.

The colour is the signifier and its significance is the remembrance of WWI and in a more powerful and emotional sense, “the sacrifice of shed blood”.<sup>17</sup>

The way the text and logos are cut out rather than printed, symbolises the loss and absence of the four forces. These lives are remembered through the removal of the panelling, the negative space becomes a presence and reminds and informs the viewer of who took part in the war.



*The colour “Poppy Red” by Pantone.*

*<https://www.pantone.com/color-finder/17-1664-TCX>*

## **Conclusion**

In this essay the main purpose was to analyse the Gallipoli Underpass using the post-structuralist theory, looking for absent and present elements creating meaning-making design. This involved researching and understanding the theory that considers semiotics and the signifier and signified. Through reading a wide range of articles and studies of the site as well as visiting it in person, I determined the design elements that gave voice to this memorial and each element told a story about the Gallipoli war. These returning and recurring memories created visualisation as well as paying tribute to a very important event in Australian history. Some design elements and their meanings were stated by the designers of the memorial, however there were other elements found

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<sup>17</sup> Australian War Memorial, "Red Poppies," <https://www.awm.gov.au/commemoration/customs-and-ceremony/poppies>.



which were interpreted ambiguously. As any signifier, design elements on site could be interpreted in many ways depending on the perceiver, there is no solid meaning to signifying objects. The 2009 built memorial, while modern, expresses many post-structuralist theories in its design, from the bold red slashed retaining walls to the details in the plantation and panel positioning, both the structure and landscape linked back to the devastating battle of Gallipoli which contributed to the Australian spirit that lives on to this day. This meaning-making design is what will ensure that today's Australians as well as future generations will be presented with a constant reminder of the sacrifice of all those who took action in this war, and the wars that followed, as they walk or drive through this modern-day memorial.

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