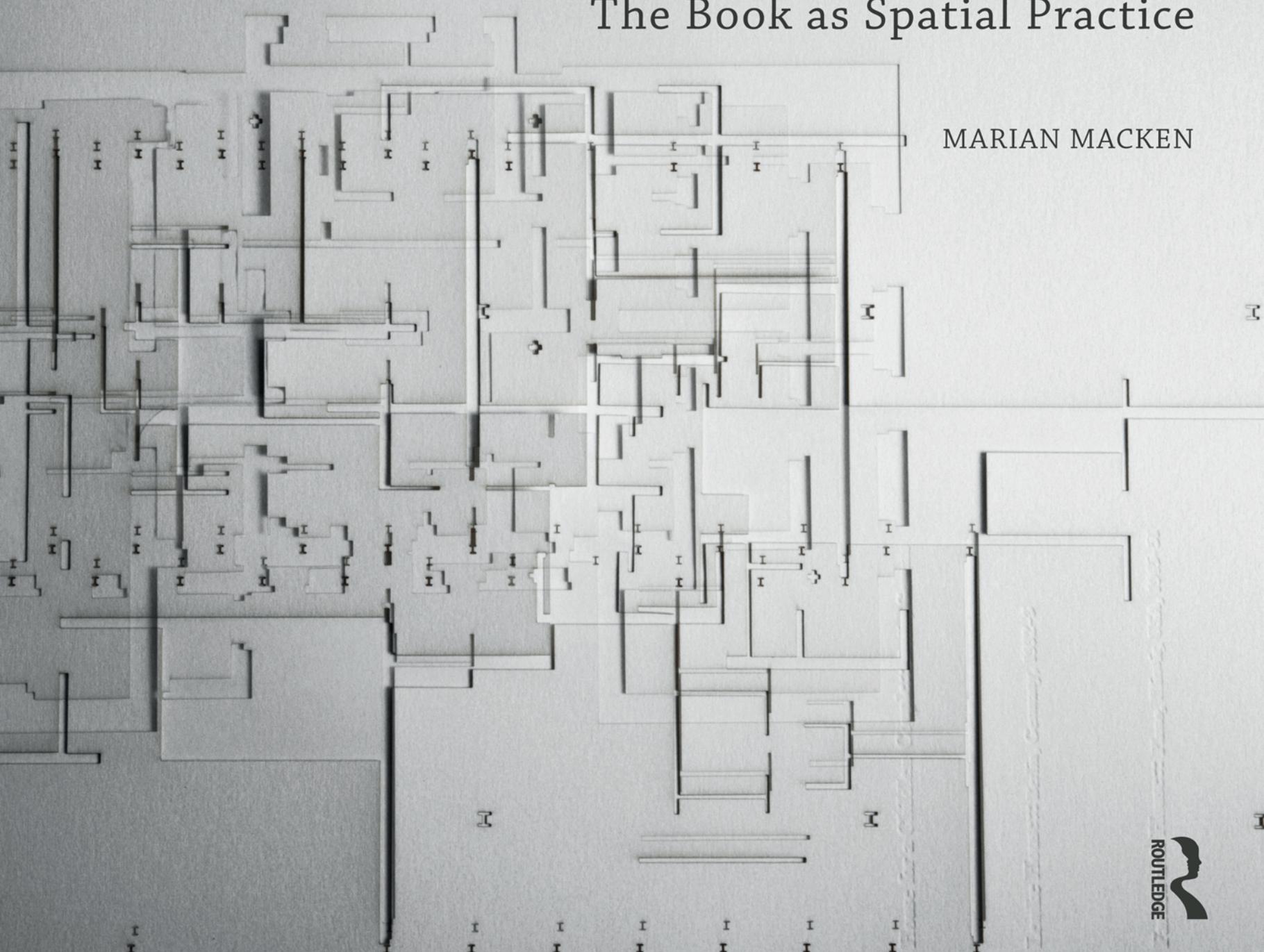


# Binding Space

The Book as Spatial Practice

MARIAN MACKEN



Binding Space:  
The Book as Spatial  
Practice

Books orient, intrigue, provoke and direct the reader while editing, interpreting, encapsulating, constructing and revealing architectural representation. *Binding Space: The Book as Architectural Practice* explores the role of the book form within the realm of architectural representation. It proposes the book itself as another three-dimensional, complementary architectural representation with a generational and propositional role within the design process.

Artists' books in particular – that is, a book made as an original work of art, with an artist, designer or architect as author – have certain qualities and characteristics, quite different from the conventional presentation and documentation of architecture. Paginal sequentiality, the structure and objecthood of the book, and the act of reading create possibilities for the book as a site for architectural imagining and discourse. In this way, the form of the book affects how the architectural work is conceived, constructed and read.

In five main sections, *Binding Space* examines the relationships between the drawing, the building and the book. It proposes thinking through the book as a form of spatial practice, one in which the book is cast as object, outcome, process and tool. Through the book, we read spatial practice anew.

**Dr Marian Macken** teaches in design and architectural media at the University of Auckland, New Zealand. Marian's research examines histories and theories of spatial representation; temporal aspects of architecture; and the book form, with particular interest in the implications and possibilities for architectural drawing and exhibition as design outcome. Her work has been acquired by various international public collections of artists' books.

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# Binding Space: The Book as Spatial Practice

Marian Macken

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*For Silas*



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## Preface

In 1996, I walked into a room in the Victoria and Albert Museum in London to find vitrines holding exquisitely beautiful contemporary book bindings. These were commissioned bespoke bindings of shortlisted novels from the Booker Prize (as it was then known) executed by Fellows of the Society of Designer Bookbinders. This quiet exhibition held my attention. Seven years later, remembering this experience, I began taking book making classes.

My background is in architecture and landscape architecture, and through association interior architecture. So I have a history of designing and drawing objects and spaces, both existing and proposed. Through time spent working to scale and the deep knowledge one gains from the act of drawing and modelling something precisely from all angles, I recognized the limitations and specificity of architectural representation. In particular, the omissions of representation interest me: how aspects of architecture, such as building processes and time, fall through the cracks of conventional documentation. So it is through this lens that I make, read and work with books.

My practice uses architecture as the content of books. But more than this, it brings the book – its operation and agency – *into* the territory of architecture, and spatial practice more broadly. I work with the book form as a field of enquiry and research to investigate spatial documentation. I began by asking: what role could books play within architectural representation and design processes? What is offered to spatial practice by reading the book as a folded model with book-like structures and techniques? Does the book reveal aspects of spatial practice more clearly due to its operation?

These questions became the catalyst for this book.

Marian Macken  
February 2017



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## INTRODUCTION: THE BOOK AS SITE



Sometimes a building is not the best way to explore an architectural idea.

Jonathan Hill<sup>1</sup>

I suggest that the only books that influence us are those for which we are ready, and which have gone a little farther down our particular path than we have yet got ourselves.

E.M. Forster<sup>2</sup>

The discipline of architecture has been enriched through alignments with, dippings into, and tangential readings of, interrelated creative disciplines. Content and technique have been appropriated from foraging in a wide range of sources, such as cinema, music, philosophy and painting. Another rich, though under-mined, resource is that of artists' books; that is, a book made as an original work of art, with an artist, designer or architect as author.

Architecture has developed a strong relationship with printed media due to its need for reflection and dissemination. In this way, the architectural book – in its commercially printed form – is a repository for reproduced drawings, photographs and text. Equally, the book has provided a field of engagement for architects to pursue spatial thinking separate from, yet equivalent to, buildings: writer and architect Alison Smithson wrote, 'For us, a book is a small building.'<sup>3</sup>

The qualities and characteristics of the book form induce particular readings of drawings and representation. Released from the confines of commercial publishing, artists' books are conducive to examining and documenting architectural spaces and processes differently from conventional architectural documentation. The elements of paginal sequentiality, the structure and objecthood

of the book, and the act of reading create possibilities for the book as a material presence of architectural representation which affects not merely the dissemination of architecture but its conception and perception.

Books orient, intrigue, provoke and direct the reader while editing, interpreting, encapsulating, constructing and revealing architectural representation and spatial thinking. *Binding Space: The Book as Spatial Practice* examines the outcomes of housing spatial representation within the format of the artist's book and the possibilities for documenting space within the book. It explores the potential role of artists' books within the realm of architectural representation and proposes the book itself as another three-dimensional, complementary architectural representation with a generational and propositional role within the design process. *Binding Space* examines the relationships between books and architectural drawings, models and buildings. In doing so, it considers how the form of the book affects the conception, construction and reading of architectural work and becomes a site for architectural imagining and discourse. In other words, *Binding Space* proposes thinking *through* the book as a form of spatial practice, one in which the book is cast as object, outcome, process and tool.

### A NOTE ON ARTISTS' BOOKS

Although artists' books, from hereafter often referred to simply as 'books', have origins with the historical avant-garde of the early twentieth century, their crucial period of importance was from the 1960s to the 1980s with the greater availability of inexpensive modes of reproduction. During this time, the polarising question of 'What is a book?' dominated

the field, and continues today. The question highlights the difficulty of making a single simple statement with appropriately inclusive terminology of what constitutes an artist's book. This is due to the highly heterogeneous and malleable nature of the genre because of the variety of artists' books and their tendency to intersect with a range of disciplines. Karen Junod introduces her entry for artists' books in *The Oxford Companion to the Book* with a succinct definition, and one which demonstrates that not all books by artists are artists' books: 'A medium of expression that creatively engages with the book, as both object and concept.'<sup>4</sup>

Historically, the term 'artist's book' sat alongside other terms, with nuances of difference. Over 30 years ago, Clive Phillpot, former Chief Librarian at the Museum of Modern Art, exhaustively outlined the artist's book and its various connected terms as he saw them, such as art book, book art, bookwork, and book object.<sup>5</sup> Since then, the term artist's book has become the dominant term for the subspecies and hybrids of Phillpot's descriptions.

Johanna Drucker, in her seminal book of the field, *The Century of Artists' Books*, defines the artist's book as an original work of art, that is, a book which 'integrates the formal means of its realization and production with its thematic or aesthetic issues'.<sup>6</sup> Therefore, artists' books must, in some way, acknowledge the medium through which they are communicated: the content and form of artists' books are inextricably linked. However, according to Drucker, this then raises more questions than it answers in terms of further specificity regarding such aspects of originality, production, execution and the codex structure of the work, that is, the conventional format of the modern book. Rather than proposing a category with

agreed-upon criteria for inclusion, Drucker suggests artists' books occupy a 'zone of activity', with this zone at the intersection of activities, such as fine printing, independent publishing, concrete poetry, conceptual art and performance.<sup>7</sup> This trans-disciplinary quality of books is referred to by Phillpot in more recent writing; he states that artists' books sit 'provocatively at the juncture where art, documentation, and literature all come together'.<sup>8</sup> Similarly, Dick Higgins, the founder of Something Else Press, proposed in the late 1960s that they are a form of 'intermedia'.<sup>9</sup> Writer Kate Linker agrees that the artist's book is 'less a form, with its connotations of material strictures, than a framework or matrix. It functions as a loose, minimally-defined receptacle admitting material on a non-exclusive basis'.<sup>10</sup> Drucker concludes that the final criterion for definition 'resides in the informed viewer, who has to determine the extent to which a book work makes integral use of the specific features of this form'.<sup>11</sup> The elusive nature of artists' books demonstrates the rich field of enquiry and research that they offer, in which spatial documentation may be investigated both in terms of the object of the book and the metaphysical spaces within it.

The descriptive term first appears in 1973 – unapostrophized – as the title of an exhibition, *Artists Books*, at Moore College of Art in Philadelphia. This exhibition displayed more than 250 examples from 1960 onwards, organized by gallery director Diane Perry Vanderlip.<sup>12</sup> Artists' books began to be indexed in various publications in the early 1970s, such as *Art Index*, the *Répertoire de la Littérature de l'Art* and *ARTbibliographies Modern*, although it was not until 1980 that the Library of Congress accepted the term in its list of established subjects, and not until 1992 that the category entered the listing of the *Design*

and *Applied Arts Index*.<sup>13</sup> *Umbrella* journal, devoted to artists' books, began in 1978, with other similarly focused publications beginning around this time also. The field was further institutionalized through the establishment of centres of artists' books collectives and streams of study within teaching programs internationally.

The advent of the digital realm has reignited the urge to categorize and define books within this new domain. In 2011, Sarah Bodman and Tom Sowden published 'A Manifesto for the Book', the outcome of a study at the Centre for Fine Print Research, University of the West of England, Bristol. This project investigated and discussed issues concerning the context and future of the artist's book, in an attempt to extend and sustain critical debate of artists' books in the twenty-first century. They argue that if a book 'has to be a sequence of *pages* inside a container, and if a container is considered as a physical entity – then as well as covers, a container must also be able to be a computer monitor, a mobile phone screen, a room, a box, the Internet'.<sup>14</sup> Therefore, a series of pages can exist physically or on a screen.

A further aim of the study was to elicit suggestions for a title for the discipline suitable to encompass a wide range of work. At the end of the study, Bodman and Sowden adopt the term 'book arts' as an appropriately inclusive term under which all those working with the book format, in its many guises, may be classified.<sup>15</sup> According to Bodman and Sowden, this then includes all works surrounding and related to the subject – such as 'zines, multiples, *livres de luxe*, *livres d'artistes*, pamphlets, altered and reconfigured books, sculptural works, unique books, downloads, e-books, mobile phone-based books, blogs, Bluetooth, video, podcasts, performance, and

ephemera such as badges, stickers and postcards – and allows the genre to extend its previous limits.<sup>16</sup> In summary, they write that 'anything can be considered a book if that is the artist's intention',<sup>17</sup> an elusive conclusion, different from Drucker's, and one which places the definition in the realm of the author rather than the reader.

The scope of interest of *Binding Space* is narrower: it is in artists' books that provide a reading experience which physical books offer as opposed to works that function more as sculpture or installation or which refer to the notion of the book more than to the physical elements of contained pages, such as shown in the work of Kylie Stillman. In other words, it is important that the reading experience is an intrinsic condition of the work, and that the works embody *bookness*: does it speak the 'language of the book'<sup>18</sup> as opposed to merely being a carrier for its contents and text? The term *bookness* was coined in the 1970s and defined by Richard Minsky, founder of Center for Book Arts in New York, as the quality present if the object evokes a feeling of and/or about books.<sup>19</sup> Artist Buzz Spector's reference to artists' books as 'vanguard paginated work'<sup>20</sup> highlights an important component of works that is of interest to *Binding Space*, that is, the page. It is works that are a bound collection of ideas – bound in the sense of relating closely, rather than referring to a structure of format – and that incorporate the notion of the set, that are examined. Electronic media, in the form of digital books or e-books, while an extension of the artist's book, are not a focus of this study: due to their different physical forms, these examples reinforce and reassert the physicality and materiality of books that are of interest. Hence, the more specific term 'artists' books', rather than the broader



0.1 Kylie Stillman, *Banksia Serrata* (2012), book carving, hand cut paper, hardwood, perspex and steel, 1160 × 700 × 550 mm.  
Image courtesy of Utopia Art Sydney;  
Collection: Australian Club.

'book arts', is used throughout the text. Both artists' books and architectural books are referred to as examples; rather than determining relevance solely due to print run size or method of production, it is the books' intentions and execution which are of primary importance, hence the inclusion of some commercially printed books.

Artists have used the book as a medium for the exploration of ideas outside the gallery space – in the 1960s they were seen as an alternative space to the gallery – as documentation of performances, as a vehicle for incorporating text and image, and as a means of exploring narrative sequence and

seriality within the possibilities of the codex format. The book offered a different and economical way of distributing multiples to reach a larger audience, much the way early video work aimed to reach a broad audience freed from the restrictions of the gallery space. Since the 1980s, libraries and archives are now the principal collecting agencies of artists' books. In her essay 'Other Books, Other Works', Issa María Benítez Dueñas writes that the artist's book appears at the point of intersection of these institutional repositories, as a hybrid object between visual art and writing, and hence outside the frameworks of both.<sup>21</sup> It is this protean nature of artists' books which allows them to play a critical role within the field of spatial practice and extend the spaces of information available to architecture.

#### THE CONTEMPORANEITY OF DRAWINGS AND BOOKS

While the architecture field may not be within a period of intense activity centred on architectural drawing as its own end, such as occurred in the 1930s and 1980s, architectural drawing still maintains a hold on the study of architecture and of architectural imagining within this post-digital realm. As the discipline continues to consolidate and extend the possibilities of the digital, it is the contingent relationships between the tools, or modes of producing, that offer potential for explorative design processes. Mike Davis writes:

Drawing no longer has to do with using a single tool in multiple disciplinarily-bound ways to produce varying effects. Post-digital design practice has to do with the application of multiple tools, each producing fewer effects, and the management of the relationships between designers, tools and effects. In other words, the focus is shifted from particular

tools to relationships between them . . . The craft of drawing now consists of abilities to shift design content between tools as much as it does to develop design with any one particular tool . . . It may be argued then that design develops as much between tools as it does within any one tool – in other words, through inter-instrumental operations.<sup>22</sup>

*Binding Space* considers the book as both a form of representation and a tool within it. In working with drawings and between them, the book takes on a role of critical facility within spatial practice.

Parallel to the development of digital drawing, another shift in reading and publishing has occurred in the last 30 years. The stable reader–author relationship has altered due to the advent of electronic communication networks. Hence, the question ‘Is the book dead?’ is raised with predictable regularity, such as shown in the provocatively titled Granary Books publication from 2001: *When Will the Book be Done?*<sup>23</sup> It may be argued that, through the digital interfaces we manufacture, the reader’s perception is now always in a state of flux. The digital book is not bound to some particular physical substrate, but can move between media. Within these prevailing conditions, the physical book offers an immediate connection with the reader: it presents a stable form, as opposed to the alterability of the digital format. While contemporary publishing has developed a strong market for e-books, publishers continue to produce and sell physical books, demonstrating the importance of the actual object of the book for the reader. The oft-written articles speculating as to the future of the book implicitly suggest its demise and therefore imply a digital response. *Binding Space* offers an alternative: it explores the contemporaneity of the physical, paginal object. This is in no way

a fetishization of the form or what is sometimes referred to as the cult of the book, but rather an examination of the physical book’s operation and agency. The artist’s book demonstrates the endurance and continued development of this object, parallel to the digital realm, by maintaining immediacy and materiality. Its presentation of work of fixed scale and binding makes it a necessary form and, in doing so, reinstates the reader.

Since the mid-1970s, publications on artists’ books have been focused within and around three main areas: the historical context of books, especially during the 1960 to late-1980s period, including books adjunct to exhibitions or collections with accompanying essays; an examination of the notion of bookness and ways of thinking critically about artists’ books as a form of aesthetic expression; and the range and possibilities of various structures and forms within the medium. Drucker’s *The Century of Artists’ Books*, written in 1995 and revised in 2004, became a major critical reference book of the field and set the groundwork for theoretical debates on the topic. A more recent publication, André Tavares’s *The Anatomy of the Architectural Book*,<sup>24</sup> examines the specificity of the architectural book and its relationship to building practice. It creates a valuable framework for discussing books as a field of enquiry and practice within the discipline; however, its scope of interest – the architectural book *per se* – limits the exploration of other libraries of books. Rather than taking a perspective gained from examining the canon of architectural book history, *Binding Space* demonstrates the possibilities of book *making*: it considers how the book format reveals and facilitates certain aspects of the design process, and the repercussions of this for spatial

drawing and representation. Hence, the *agency* of the book within spatial practice is highlighted. This then places the book within the lineage of representation and architectural production, elongating the design process beyond the built artefact.

In five main sections, *Binding Space: The Book as Spatial Practice* examines the relationships between drawings, buildings and books. Each section is a combination of written text and examples of artists' books which coalesce to form a single argument. The main case studies – my design-based research outcomes – form a series of *post factum* documentations of architecture across the sections.

The first section, *Field*, outlines the relationship between architecture and printed media and the way in which the book has been used as a practice complementary to built work. It gives an overview of the historical context of artists' books, and its associated literature, and expands upon the idea of bookness in examining specific qualities and characteristics.

*Page*, the second section of the book, examines the line within architectural representation and drawing within the book. This includes the importance of the relationship between the paper, the page and the drawing and considers the book as a form of architectural *facture*, in Marco Frascari's<sup>25</sup> terms.

Next, *Volume* examines the interiority of architectural representation and the book. The artist's book offers a physical interiority formed through both its structure and component pages. This section examines the ways in which interiority can be present within the representation of architecture, that is, representation itself that has interiority, in the form of the book. The relationship between models and books is examined, in particular through

the Japanese technique of *okoshi-ezu*, or 'folded drawings', developed during the Edo period and the Vedute collection of three-dimensional manuscripts in Het Nieuwe Instituut in Rotterdam.

The architectural drawing is itself reproducible, and that which it represents – the building – is potentially reproducible. The book also may be one of editioned copies. *Series* examines the quality and nature of the original and the copy and of the process of reproduction, for the drawing, the building and the book. The book as a vehicle for the representation of reproduction, documenting the act of translation, is explored in reference to the case study of Ise Shrine in Japan. The book as a mode of architectural exhibition and creative criticism is then considered.

The final section, *Passage*, outlines the particular way in which the book includes and intersects with temporality and offers possibilities for spatial practice to address the notion of time. The case study of John Hejduk's Wall House 2 – an example of an aberration to the conventional sequence and timeframe of the building process – is examined through its drawings as artefacts, demonstrating the passage of time that the book analogously presents.

*Binding Space* considers the book as an object, process and tool which operates between demarcations of discipline, resulting in a cross-disciplinary library and archive. In placing the book within the lineage of representation, the potential role and agency of the book format in proposing, generating and documenting design ideas is explored. By examining other modes of presenting architectural drawings, relevant to the investigation of three-dimensional spatial documentation, new distinctions and roles of artists' books are considered. *Binding Space* presents

the book as a site for architecture and, therefore, new territory for spatial practice.

## NOTES

- 1 Jonathan Hill, "Criticism By Design," in *Critical Architecture*, ed. Jane Rendell, Jonathan Hill, Murray Fraser and Mark Dorrian (London: Routledge, 2007), 166.
- 2 E.M. Forster, *Two Cheers for Democracy* (London: Edward Arnold & Co., 1951), 227.
- 3 Alison and Peter Smithson, *The Charged Void: Urbanism* (New York: Monacelli Press, 2001), 15. Also, André Tavares writes, 'In buildings as in books, architects set up sequences and logical paths that generate meaning for those using them and thus both formats offer similar strategies by which to physically grasp spatial experiences from page to page as from room to room.' André Tavares, *The Anatomy of the Architectural Book* (Zurich, Switzerland: Lars Müller Publishers, 2016), 9.
- 4 Karen Junod, in *The Oxford Companion to the Book*, ed. Michael F. Suarez and H.R. Woudhuysen (Oxford; New York: Oxford University Press, 2010), 484.
- 5 Clive Phillpot, *Art Documentation: Bulletin of the Art Libraries Society of North America* 1, no. 6, December (1982): cover.
- 6 Johanna Drucker, *The Century of Artists' Books* (New York City: Granary Books, 2004), 2.
- 7 Drucker, *The Century of Artists' Books*, 2.
- 8 Cornelia Lauf and Clive Phillpot, *Artist/Author: Contemporary Artists' Books* (New York: Distributed Art Publishers: American Federation of Arts, 1998), 33.
- 9 Dick Higgins, "Intermedia," in *Foew & Ombwohw: A Grammar of the Mind and a Phenomenology of Love and a Science of the Arts As Seen by a Stalker of the Wild Mushroom* (New York: Something Else Press, 1969), cited in Drucker, *The Century of Artists' Books*, 9.
- 10 Kate Linker, "The Artist's Book as an Alternative Space," *Studio International* 195, no. 990 (1980): 78.
- 11 Drucker, *The Century of Artists' Books*, 9.
- 12 Stefan Klima, *Artists Books: A Critical Survey of the Literature* (New York City: Granary Books, 1998), 10–11. It was due to this exhibition's title that, at first, there was the adoption of no apostrophe with the term for some time. Two exhibitions preceded this one: 'Possibilities', at Gallery of the Otis Art Institute, LA, 1972, and 'Book as Artwork 1960/1970', at Nigel Greenwood, London, in 1972. Klima, *Artists Books*, 19.
- 13 *Design and Applied Arts Index* (East Sussex, England: Design and Documentation, 1992). Klima, *Artists Books*, 10, 83–5.
- 14 Sarah Bodman and Tom Sowden, "A Manifesto for the Book," Bristol: Impact Press, Centre for Fine Print Research, University of the West of England, 2010, accessed 12 December, 2016, <http://www.bookarts.uwe.ac.uk/pdf/publications/manifesto-of-the-book.pdf>, 5.
- 15 Bodman and Sowden, "A Manifesto for the Book," 6.
- 16 Bodman and Sowden, "A Manifesto for the Book," 6.
- 17 Bodman and Sowden, "A Manifesto for the Book," 9.
- 18 Buzz Spector, *The Book Maker's Desire: Writings on the Art of the Book* (Pasadena, California: Umbrella Associates, 1995), 8.
- 19 Richard Minsky, 1996, Book Arts Web, accessed 1 September 2016, <http://cool.conservation-us.org/byform/mailling-lists/bookarts/1996/09/mmsg00164.html>.
- 20 Spector, *The Book Maker's Desire*, 13.
- 21 Issa María Benítez Dueñas, "Other Books, Other Works," in *Libros de Artista*, ed. Martha Hellion (New York: Turner, 2003), 302.
- 22 Mike Davis, "Maintaining the Abstract: Critical Facility in Post-digital Drawing Practice," *Interstices: Journal of Architecture and Related Arts: The Traction of Drawing*, no. 11, (2010): 89.
- 23 Steven Clay, *When Will the Book be Done?* (New York City: Granary Books, 2001).
- 24 André Tavares, *The Anatomy of the Architectural Book* (Zurich, Switzerland: Lars Müller Publishers, 2016).
- 25 Marco Frascari, "Lines as Architectural Thinking," *Architectural Theory Review* 14, issue 3 (2009): 203.



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# PART 1

# FIELD

Architecture stays in one place, while its meaning travels between the covers of books.

Charles Jencks<sup>1</sup>

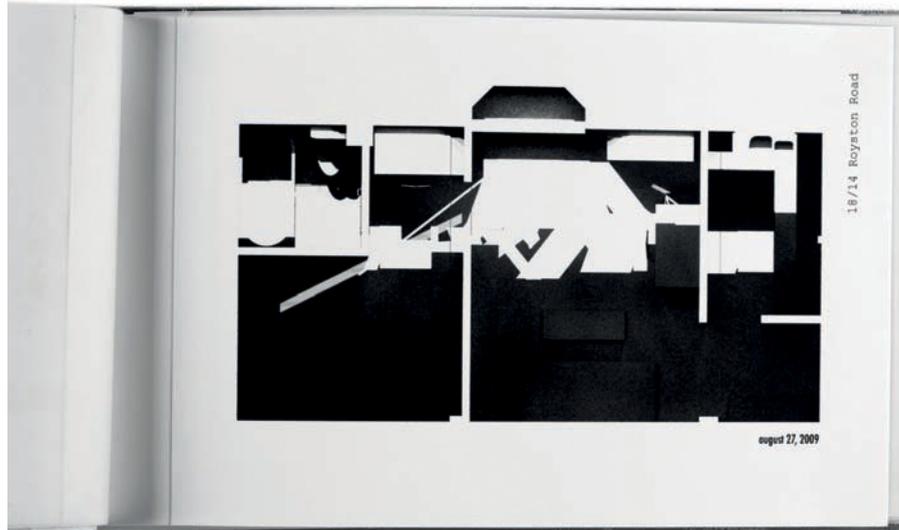
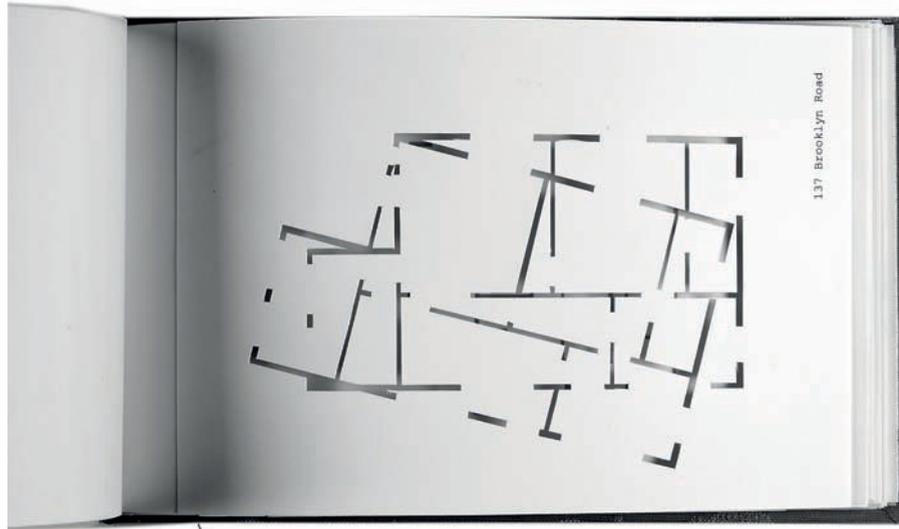
By occupying space, by having weight and heft, and by utilizing smells and tactility as part of their own stories, books have impact.

Robert Klanten, Matthias Hübner and Andrew Losowsky<sup>2</sup>

# Book | *outcome*

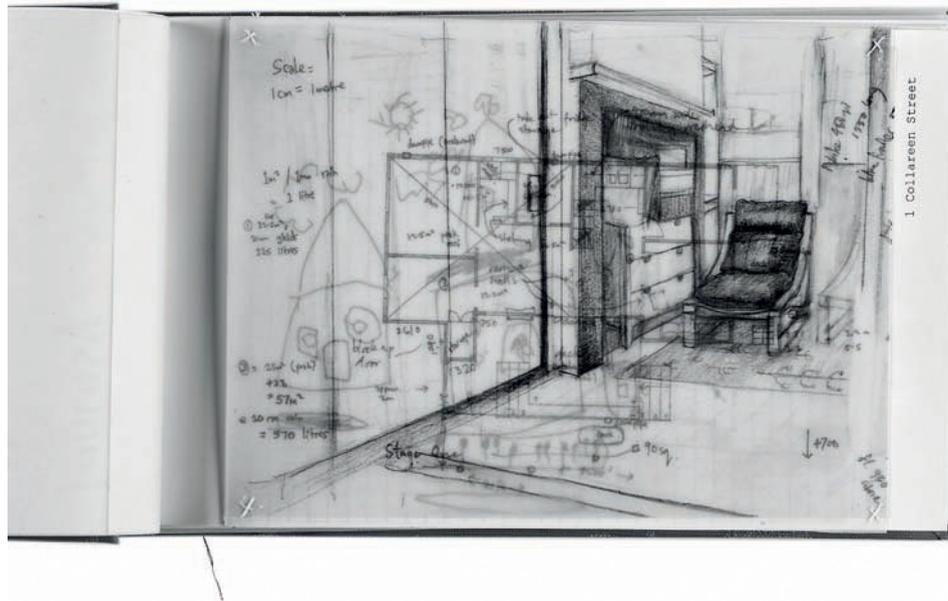
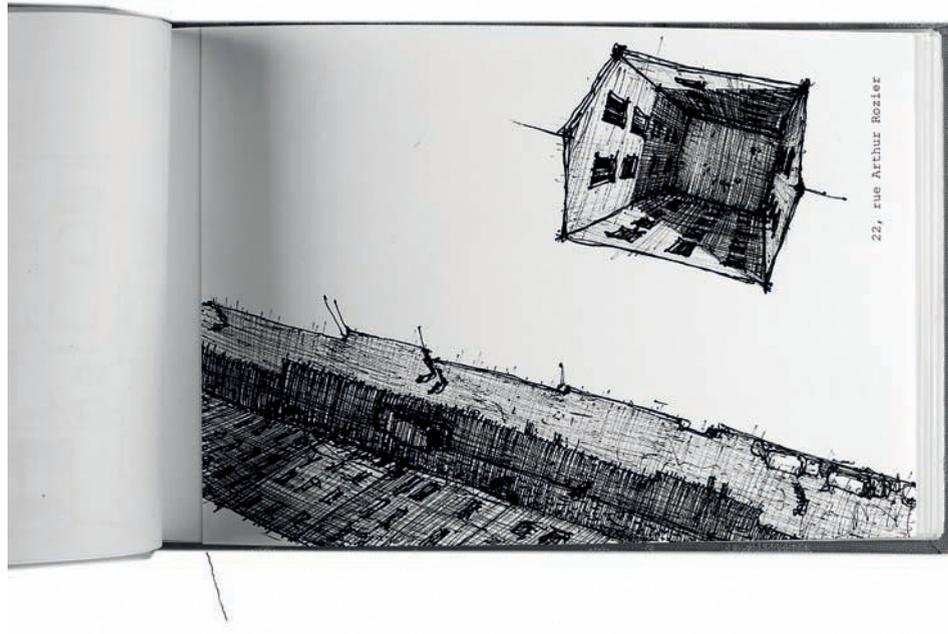
## PLAN (2010–2011)

Compilation of drawings, mixed media; case binding, bookcloth cover. Unique book. 250 × 160 × 20 mm.



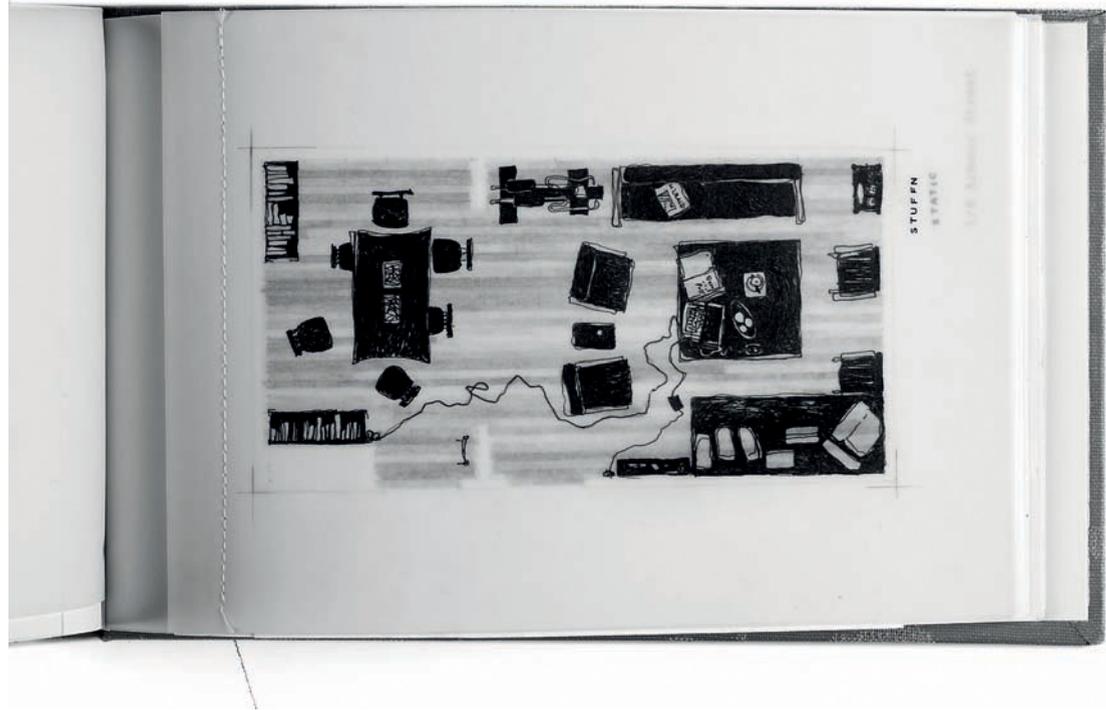
1.1 Marian Macken, *Plan* (2010–2011); plan by Marian Macken. Photo: Darren Glass

1.2 Marian Macken, *Plan* (2010–2011); plan by Catherine Dung. Photo: Darren Glass



1.3 Marian Macken, *Plan* (2010–2011); plan by Julius Chesnuliavichius. Photo: Darren Glass

1.4 Marian Macken, *Plan* (2010–2011); plan by Cara Phillips. Photo: Darren Glass



This book compiles 33 drawings by 26 contributors in seven countries on the subject of plan. Contributors – from the fields of architecture, landscape architecture, academia, art, design, illustration and filmmaking – were each posted a page with the address of their house printed on it (some had multiple residences and hence pages). They were asked to draw a plan of this house which did not necessarily need to be to scale; which may, or may not, include text and annotation; and which might be of the whole house or only a part of the house. The drawing could describe the activities within the space, rather than the built form, but the page somehow needed to relate to the *idea of plan*.

The bound drawings reflect a range of techniques and media, including pencil, paint, collage, sketch, photography, drafting, perspective, sewing and cut outs. The content of the plans ranges from drawings which relate to the layout of the house and its rooms and the contextual landscape siting of the house, to the experience of inhabitation, through drawing and text: circulation patterns, climatic conditions, lived history and memory and future plans for the house.

**DRYING THINGS / 在太阳下 (2015)**

Photographs, printed and bound. Edition: 30. 195 × 120 × 7 mm.



1.6 Marian Macken, *Drying Things / 在太阳下* (2015). Photo: Darren Glass.

1.7 Marian Macken, *Drying Things / 在太阳下* (2015). Photo: Darren Glass.

1.8 Marian Macken, *Drying Things / 在太阳下* (2015). Photo: Darren Glass.

**STORING THINGS, MOVING THINGS / 收纳, 移动 (2016)**

Photographs, printed and bound. Edition: 15. 195 × 120 × 10 mm.



1.9 Marian Macken, *Storing Things, Moving Things / 收纳, 移动* (2016). Photo: Darren Glass.

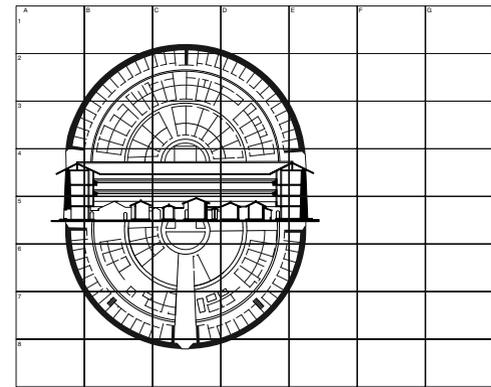
1.10 Marian Macken, *Storing Things, Moving Things / 收纳, 移动* (2016). Photo: Darren Glass.

1.11 Marian Macken, *Storing Things, Moving Things / 收纳, 移动* (2016). Photo: Darren Glass.

*Drying Things / 在太阳下* and *Storing Things, Moving Things / 收纳, 移动* are the outcomes of three and a half years spent living in China. These two books use the technique of thematic categorization to arrange 120 photographs taken in Hong Kong, Shanghai, Beijing, and Anhui, Jiangsu and Fujian provinces.

**PLANSECTION: FUJIAN TULOULOU / 平面剖面: 客家土楼 (2016–2017)**

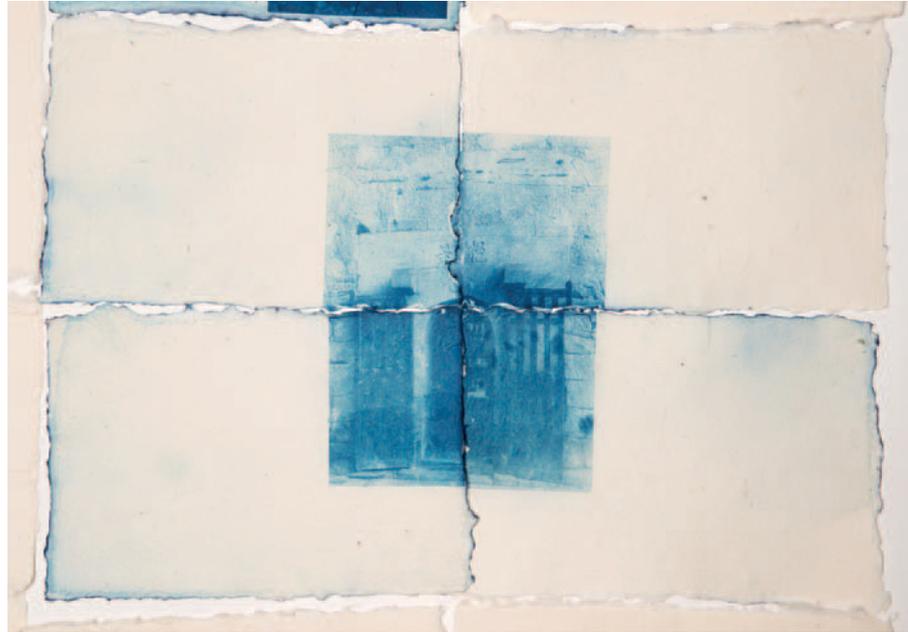
56 handmade paper pages using *dian jiexian* fibre, with embossed plan and section composite drawing. Made at Museum of Handcraft Paper, Xin Zhuang village, Jietou, Tenchong, Yunnan Province, China, with papermaking assistance from Zhao Xiaolan, Long Zhanxian and Liu Kankan; assistance with cyanotype from Darren Glass; diagram of matrix by Lily Szumer. Edition: 1. 155 × 220 × 45 mm.



1.12 Marian Macken, *PlanSection: Fujian Tulou / 平面剖面: 客家土楼* (2016–2017); papermaking process, Long Zhanxian at left, Xin Zhuang village, Yunnan Province, China. Photo: Marian Macken.

1.13 Marian Macken, *PlanSection: Fujian Tulou / 平面剖面: 客家土楼* (2016–2017); diagram showing drawing embossed on matrix of pages. Drawing: Lilian Szumer.

1.14 Marian Macken, *PlanSection: Fujian Tulou / 平面剖面: 客家土楼* (2016–2017); detail of embossed pages. Photo: Darren Glass.



*PlanSection: Fujian Tulou / 平面剖面: 客家土楼* is made up of a grid of 56 pages. When assembled, they form a composite, embossed plan and section drawing of an example of a round Hakka tulou building, with cyanotype photographs printed on some pages. These distinctive clay buildings from Fujian province in southern China, built from the fourteenth century onwards, house multiple families – sometimes up to 800 people – in multi-storey accommodation. The thick rammed earth walls create an inward looking form which is entered through wooden gates leading to an interior courtyard which houses smaller individual communal buildings.

Due to the importance of the entrance threshold within these buildings – to enter the tulou, one passes through the thick outer wall protecting and enclosing the interior – a section is the dominant drawing in understanding these buildings. A cardboard relief drawing was made combining the section with the plan, and pressed into handmade paper as it was drying. Photographs from examples of these buildings sit beside the subtle drawing, printed using a cyanotype process.

#### **'SUNBURNT: AUSTRALIAN PRACTICES OF LANDSCAPE ARCHITECTURE' SERIES**

The travelling exhibition 'Sunburnt: Australian Practices of Landscape Architecture' (2009–2010) aimed to interrogate specific contemporary Australian landscape architectural approaches. Curated by Julian Raxworthy and SueAnne Ware, seven artists' books were commissioned to be included in the exhibition specifically to interpret space, form and material relationships in the projects as a complement to the exhibited project documentation of photographs and redrawn plans and sections.

1.15 Marian Macken, *PlanSection: Fujian Tulou / 平面剖面: 客家土楼* (2016–2017); detail of pages with cyanotype. Photo: Darren Glass.



**NORTH TERRACE, SA (2009)**

Embossed pages, drawings on tracing paper, made endpapers; white bookcloth with debossed image of Sturt's Desert Pea (*Swainsona formosa*), floral emblem of South Australia (front), blind blocking (back); Coptic binding; images assistance: Christopher Walsh. Documents North Terrace in Adelaide, South Australia, by Taylor Cullity Lethlean, in collaboration with Peter Elliott Architects, Paul Carter, James Hayter and Hossein Valamanesh, opened in 2007. Part of 'Sunburnt: Australian Practices of Landscape Architecture' series. Edition: 2. 190 × 225 × 15 mm. Public collection: University of Virginia Library, USA.

*North Terrace, SA* documents an urban design project, sited on one of Adelaide's most important civic and cultural boulevards, within the planned urban grid layout of 1837 by Colonel William Light, the first Surveyor-General of South Australia. This project restitches the civic buildings within it to the urban grid and to the city, an important urban design gesture and strategy within Adelaide. The book is a series of recto embossed pages, showing the plan location of the project at varying scales: from the city scale through to the project detail scale, and verso pages showing plan drawings on trace paper. The pages of the book zoom into the project, beginning with the city grid, to the linear planting bands at a pavement scale. The rendering of these in a similar way – embossed white paper – reinforces the alignment of the project within the city.

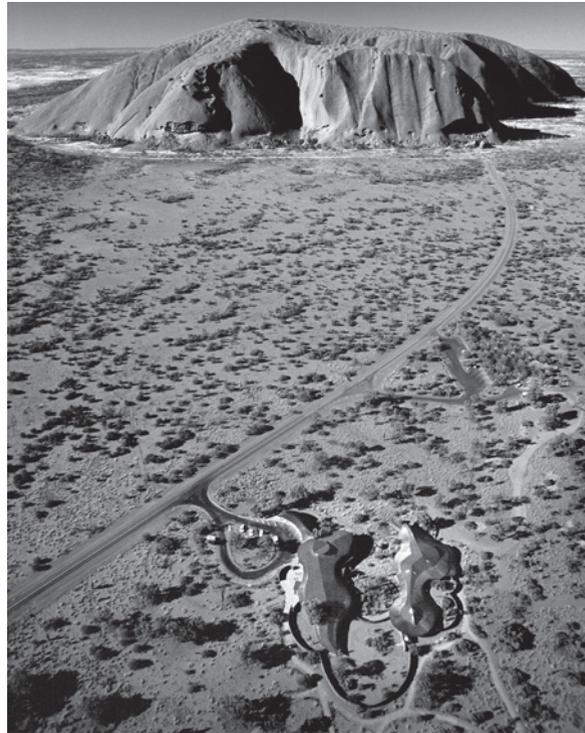


1.16 Marian Macken, *North Terrace, SA* (2009).  
Photo: Joshua Morris.

1.17 North Terrace, Adelaide, South Australia,  
Taylor Cullity Lethlean, in collaboration with  
Peter Elliott Architects, Paul Carter, James  
Hayter and Hossein Valamanesh, opened in  
2007. Photo: John Gollings, 2006.

**ULURU KATA TJUTA CULTURAL CENTRE, NT (2009)**

Portfolio format, with cut-out and embossed image; white bookcloth with debossed image of Sturt's Desert Rose (*Gossypium sturtianum*), floral emblem of Northern Territory (front), blind blocking (back). Documents Uluru Kata Tjuta Cultural Centre (1995), located at Uluru Kata Tjuta National Park in Northern Territory, Australia, by Taylor Cullity Lethlean and Gregory Burgess Architects. Part of 'Sunburnt: Australian Practices of Landscape Architecture' series. Edition: 2. 130 × 265 × 10 mm. Public collection: University of Virginia Library, USA.



The hard cover of *Uluru Kata Tjuta Cultural Centre, NT* opens to reveal a single folded long page. This unfolds to show an embossed silhouette of Uluru; its surrounding horizon line is cut out of the paper on the inside cover. This long section line includes the project, demonstrating the location of it – only one kilometre from the base of the iconic monolith – and emphasizing the influence of this landscape feature, both physically and conceptually, on the project. The smallness of the project in this representation clarifies the scale of Uluru. The designed landscape elements of the project, sited within vegetation and desert sand, aim to minimize the impact on the landscape yet highlight the beauty of the desert. The intention of the artist's book is to underscore the unique location of the project and its subtlety of approach.

1.18 Marian Macken, *Uluru Kata Tjuta Cultural Centre, NT* (2009). Photo: Joshua Morris.

1.19 Uluru Kata Tjuta Cultural Centre, Northern Territory; Taylor Cullity Lethlean, Gregory Burgess Architects, 1995. Photo: John Gollings, 1999.



#### **GARDEN OF AUSTRALIAN DREAMS, ACT (2009)**

Relief card model within hinged hard covers; white bookcloth with debossed image of Royal Bluebell (*Wahlenbergia gloriosa*), floral emblem of Australian Capital Territory (front), blind blocking (back). Printed text excerpt from: Matthew Rimmer, “The Garden of Australian Dreams: The Moral Rights of Landscape Architects”, in *New Directions in Copyright Law: Volume 3*, edited by Fiona Macmillan and Kathy Bowrey (Cheltenham: Edward Elgar, 2005). Documents the Garden of Australian Dreams by Room 4.1.3 at the National Museum of Australia by Ashton Raggatt McDougall with Robert Peck van Hartel Trethowan in Canberra, opened in 2001. Part of ‘Sunburnt: Australian Practices of Landscape Architecture’ series. Edition: 2. 220 × 255 × 20 mm. Public collection: University of Virginia Library, USA.

The Garden of Australian Dreams at the National Museum of Australia in Canberra by Room 4.1.3 references a shifting relationship to place that has occurred in Australia’s recent history: the project’s surface is inscribed with cartographic information, axes and text which make explicit Australia’s reappraisal of its European history. Canberra’s Walter Burley Griffin-designed plan includes multiple axes both within the city, to landscape features, and externally, to other cities within Australia. The Museum’s designers order the building by a new axis, the Uluru Axis, as manifest by a curling, red, ribbon-like structure with metaphoric connections to the ‘red centre’ of Australia. This axis curls back on itself, ‘suggesting a nation no longer looking so much to imperial centres for confirmation but one maturing to focus on its own internal contradictions, a different route by which it assumes global citizenship’.<sup>3</sup> Surrounded by the Museum buildings, the Garden of Australian Dreams foregrounds surface: a map of the country’s land mass has various strands of information inscribed on this surface relating to mappings of soil, geology, weather, vegetation, Indigenous languages and electoral boundaries. Hence, the garden is seen as ‘a container for various moments, objects and icons of Australiana’.<sup>4</sup>

1.20 Marian Macken, *Garden of Australian Dreams, ACT* (2009). Photo: Joshua Morris.

1.21 Garden of Australian Dreams by Room 4.1.3 at the National Museum of Australia by Ashton Raggatt McDougall with Robert Peck van Hartel Trethowan in Canberra, opened in 2001. Photo Dean McNicoll, 2005. © National Museum of Australia.

The artist's book *Garden of Australian Dreams, ACT* uses the page as a three-dimensional surface which contains the form of the project. The book's structure is reduced to hinged hard covers which open to reveal the garden: the surrounding building façades and Uluru Axis are able to be folded up to form the container of the garden and its main built elements. The 'ground' of the garden – the endpapers and the inside surface of the cover – is an excerpt from Matthew Rimmer's chapter 'The Garden of Australian Dreams: The Moral Rights of Landscape Architects' which considers the moral rights controversy over plans to redevelop the landscape architecture component of the National Museum of Australia. In 2003, the chair of the Museum announced a review of the exhibitions and public programs of the Museum. The outcome report included a review of the Garden of Australian Dreams, recommending extensive changes and additions to the Garden. Richard Weller, one of the Garden's designers, questioned the lack of consultation in the review and the impact of the proposals upon the artistic integrity of Room 4.1.3's design. According to Weller, the ensuing dispute highlighted the public perception of the profession of landscape architecture as different from authors, painters or architects in regard to their role as creative authors, an essential point as moral rights are only accorded to authors of creative works.<sup>5</sup> The Museum decided against progressing with the changes, citing the inhibitive projected costs involved, and the controversy subsided.

Using Rimmer's text as the page which forms the documentation of the project aligns with the encoded references within the built work to its intellectual, social and cultural context and framework. The surface of the paper is manipulated to form an abstract model of the project: in this way, the page – and hence the intellectual context – is that which creates the Garden.

#### **SAM FISZMAN PARK, NSW (2009)**

Concertina format, printed photographs on paper with cut outs; white bookcloth with debossed image of New South Wales Waratah (*Telopea speciosissima*), floral emblem of New South Wales (front), blind blocking (back); images assistance: Christopher Walsh. Documents project by 360° Landscape Architecture and McGregor Westlake Architecture, completed in 2008. Part of 'Sunburnt: Australian Practices of Landscape Architecture' series. Edition: 2. 130 × 90 × 15 mm. Public collection: University of Virginia Library, USA.

Located on the northern headland of Bondi Beach on the coastal edge of Sydney, Sam Fiszman Park offers a clifftop location from which to view the Pacific Ocean. V-shaped lookouts, jutting out towards this view with glazed dark blue bricks on their interior, are designed for an individual. The designers worked on



1.22 Marian Macken, *Sam Fiszman Park, NSW* (2009). Photo: Joshua Morris.

site – since the geotechnical survey did not cover all aspects of the configuration of sandstone rock platforms – to calculate edges and steps of the concrete component of the design.<sup>6</sup> These concrete terraces work within the irregular rock formations to form seats and niches. The resulting material and detail language of the project acknowledge the exposure of the site on the coastal edge of a land mass, influenced by salt air and winds.

*Sam Fiszman Park, NSW* highlights the juxtaposition of these concrete forms within the contours of the site through its use of selective colour photography. The concertina format book includes predominantly black and white images with the rich colour of the sandstone and sky and the glazed blue bricks standing out from among this background. The strong concrete forms are highlighted using a cut-and-fold technique within the valley folds of the concertina format, bringing a three-dimensionality to the book.

#### **POINT FRASER FORESHORE, WA (2009)**

Concertina format, altered pages, mixed media, with detail paper sewn section inserts; white bookcloth with debossed image of Red and Green Kangaroo Paw (*Anigozanthos manglesii*), floral emblem of Western Australia (front), blind blocking (back). Documents project by Syrinx Environmental, completed in 2008. Part of ‘Sunburnt: Australian Practices of Landscape Architecture’ series. Edition: 2. 130 × 220 × 10 mm. Public collection: University of Virginia Library, USA.



Part of the Swan River Foreshore in Western Australia, Point Fraser Foreshore is an 18-hectare catchment of the Perth Central Business District which integrates ecological and social programs, connecting pedestrians from the city to the river’s edge. The park reinstates ecological features and strategies – such as reconstructed wetlands, swales and pervious pavements – as strong design elements demonstrating the interpretive role landscape projects can play in educating the public about water treatment and complex ecological ecosystems. *Point Fraser Foreshore, WA* is a concertina structured book with inserts of botanical drawings sewn into the valley folds. The pages feature various samples of gradations of analysis: pH levels, paper that has been buried and influenced by water and soil, and watercolour renderings referring to scientific legends of information. Just as the project itself includes interpretation trails as education tools, the book highlights the environmental aspects of the project, and the liminal space design may occupy between urban development and natural systems.

1.23 Marian Macken, *Point Fraser Foreshore, WA* (2009). Photo: Joshua Morris.

**STRADBROKE DOMAIN RESORT, QLD (2009)**

Concertina format book, printed photographs with cut out axonometric drawings; white bookcloth with debossed image of Cooktown Orchid (*Vappodes phalaenopsis*), floral emblem of Queensland (front), blind blocking (back); images assistance: Christopher Walsh. Documents project by Cardno S.P.L.A.T. and Donovan Hill. Part of 'Sunburnt: Australian Practices of Landscape Architecture' series. Edition: 2. 150 × 95 × 15 mm. Public collection: University of Virginia Library, USA.



*Stradbroke Domain Resort, QLD* is a concertina format book with every second page including manipulated photographs of Queensland coastal vegetation, with a cut out of a stylised axonometric of the built component of the scheme. The book's inclusion of a repetitive image of the built work amid the dominant photographic landscape graphic highlights the intentions of the project. The book documents a two-hectare sub-tropical resort development of small beach shacks and villas by Donovan Hill Architects and Cardno S.P.L.A.T. The aim was for the project to integrate with the existing landscape as much as possible, and offer an alternative to the typical coastal developments of southern Queensland. The designers proposed ground-based, independent dwellings – the smallest cabins are 6m × 4m, resulting in a lower Gross Floor Area than the local council allowed for – which could be precisely placed within and around the existing vegetation. Adopting this strategy meant that almost all of the existing mature vegetation was retained, placing the landscape itself as the dominant value rather than the more common practice of land-clearing for much sought-after views.<sup>7</sup>

1.24 Marian Macken, *Stradbroke Domain Resort, QLD* (2009). Photo: Joshua Morris.

**NOTES**

- 1 Charles Jencks, "Post-modernism and the Revenge of the Book," in *This is Not Architecture: Media Constructions*, ed. Kester Rattenbury (London: Routledge, 2002), 176.
- 2 Robert Klanten, Matthias Hübner and Andrew Losowsky, *Fully Booked: Ink on Paper, Design and Concepts for New Publications* (Berlin: Gestalten, 2013), n.p.
- 3 Richard Weller, "Mapping the Nation and Writing the Garden," *Landscape Australia*, issue 3 (2001): 41.
- 4 SueAnne Ware and Julian Raxworthy, *Sunburnt: Landscape Architecture in Australia* (Amsterdam: SUN, 2011), 45.
- 5 Matthew Rimmer, "The Garden of Australian Dreams: The Moral Rights of Landscape Architects," in *New Directions in Copyright Law: Volume 3*, ed. Fiona Macmillan and Kathy Bowrey (Cheltenham, UK: Edward Elgar, 2005), 19.
- 6 Ware and Raxworthy, *Sunburnt*, 154.
- 7 Donovan Hill, accessed 16 January 2017, <http://www.donovanhill.com.au/index2.html>.



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## READING SPACE: BOOKNESS AND ARCHITECTURE



Architecture's long history with printed media reflects an entwined relationship between the physicality of built work and the immaterial. The dissemination of architecture – most commonly through sets of documentation of plans, sections, elevations and perspectives with post-construction photographs published in journals and magazines – has relied heavily on various media; since the nineteenth century, printed media have enabled a strong relationship to develop between architectural representation and the image of architecture. Kester Rattenbury writes:

Architecture's relationship with its representations is peculiar, powerful and absolutely critical. Architecture is driven by the belief in the nature of the real and the physical: the specific qualities of one thing – its material, form, arrangement, substance, detail – over another. It is absolutely rooted in the idea of 'the thing itself'. Yet it is discussed, illustrated, explained – even defined – almost entirely through its representations.<sup>1</sup>

The medium of the book, particularly through modernity, aided the dissemination, understanding, perception, and eventually, the conception of architecture. Beatriz Colomina argues that modern architecture only became modern through its engagement with the media and, therefore, twentieth-century publishing established the reader as a valid audience for architecture.<sup>2</sup> Hence, the site of architectural production shifted from the construction site to the immaterial sites of publications and exhibitions, constructing the book as an artefact of architecture, with a separate and unique position in reference to architectural representation, operating with different visual registers.

*Field* presents points of intersection between architecture, its printed image and artists' books. Rather than aiming for a comprehensive survey, *Field* uses examples to demonstrate threads and strands of connections and possible future intertwining. The idea of bookness is expanded through outlining characteristics and qualities particular to artists' books, to frame the ongoing discussion of this format.

### THE BOOK AS ALTERNATE PRACTICE

Hélène Lipstadt, in her essay 'The Building and the Book in César Daly's *Revue Générale de l'Architecture*', argues that this magazine, founded in 1839, was the first architectural magazine in which the image truly extended its rule over the text: 'the journal's power lay in its creation of aura, its ability to imbue buildings with the identity of a work of art and their creators with the status of artists.'<sup>3</sup> In moving from three dimensions to two, the architecture is interpreted and altered, hence the architectural journal is 'neither mute nor innocent' as a representation.<sup>4</sup> According to Lipstadt, César Daly, as director of the *Revue*, celebrated the power of reproduction of the illustrated architectural press and perpetuated the necessity of its own intervention for this influence.<sup>5</sup>

The importance of photographic evidence or documentation of a building rather than the personal experience of it came to define modernity. The drawing or representation, which was formerly seen as ephemeral in comparison to the tangibility and permanence of the building, shifted status: instead, the printed page became proof of authority and longevity. An example of this situation is the dissemination of images of Ludwig Mies van der Rohe's German Pavilion, designed for the 1928/29 International Exposition in Barcelona.<sup>6</sup> After the

exposition, questions were raised as to the future of the building. Eventually it was decided to dismantle the pavilion, with demolition beginning in January 1930, seven months after its opening. However, the status of the pavilion did not suffer from its non-existence; it was considered as a masterpiece by many who had never seen it.

The pavilion, between its being dismantled and its resurrection, existed in the form of black and white photographs, the Berliner Bild-Bericht master prints from Mies van der Rohe's personal collection. According to George Dodds, these are the most historically significant and immutable extant documents of the pavilion.<sup>7</sup> The fame of these 16 prints, representing 14 distinct views, pre-dates any publication of Mies van der Rohe's drawings of the building and usurps any surviving drawings in terms of attention. In the absence of the Barcelona Pavilion, these photographs had 'become' the pavilion. Ignasi de Solà-Morales, Cristian Cirici and Fernando Ramos, architects of the recreation of the pavilion, were compelled to base this recreation, which was inaugurated in 1986, on the evidence as documented in these photographs.

This example of imagery questioning the power of the extant building lies within a lineage of architectural experiments with books: rather than books being a vessel for dissemination and evidence, they become the primary form of enquiry. The Architectural Association in London, under the leadership of Alvin Boyarsky from 1971 to 1990, created an ambitious publications program, which raised the status of the published artefact as a form of architectural practice. According to Boyarsky, the AA's publications 'state a case for important ideas people are working on that we believe will become

eminently relevant. So that it's not just a way of creating more noise or photographic substitutes for architecture.'<sup>8</sup> Hence, the publications become the document, as opposed to being perceived as fragments or in place of original material. As an example, Boyarsky cites Peter Eisenman's *Moving Arrows, Eros and Other Errors* (1986), published to coincide with an exhibition of Eisenman's prize-winning drawings for the 1985 Venice Biennale. In this work, text and drawings are silkscreened on acetate sheets, contained in a transparent acrylic box, permitting endless readings.

At a similar time, an understanding of the artist's book is formulated and developed as a distinct genre and medium, particularly in the USA and Europe. In the years between 1960 and 1980, fine press books – often letterpress-printed, with a concentration of focus on text and imagery, expensively bound – were produced. Parallel to this, from the 1970s onwards, the bookwork, or book object, arose: unique sculptural works referring or alluding symbolically to the book as object.

Artists' books produced during this time also allowed for another strand of production, one which fitted with the aspirations of independent productions by artists and galleries, as extensions to exhibitions and to the dematerialization of the art object. Inexpensive production methods, such as offset printing, electrostatic reproduction and photographic typesetting, facilitated the production of small-format multiple works. It is within this context that Edward Ruscha's *Twenty-six Gasoline Stations 1962* (1963) is often heralded as the beginning of a different approach to the artist-author tradition. This book was small, cheap – the price was \$3 in 1964<sup>9</sup> – and had a first print run of 400 copies. The

intention was not to create a highly crafted, precious object, but rather a mass-produced book available to a different audience using a different distribution system.<sup>10</sup> This artwork existed as an open edition: the subsequent printings of *Twenty-six Gasoline Stations* amounted to 3,900 copies.<sup>11</sup> Artists' books were a way artists could control the dissemination and critique of contemporary art to a potentially large audience through an alternative system; this notion led Lawrence Alloway to describe the artist's book as a 'one-person control situation'.<sup>12</sup>

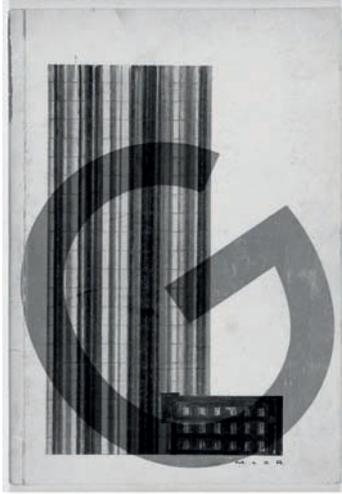
One of the few to ask what the true rewards of an alternative system for dissemination were, was the conceptual artist and writer Ulises Carrión. He saw the changes as simply a substitution of one set of players for another, without the rewards.<sup>13</sup> Clive Phillpot agreed, saying that the 'book trade is as commercial as the gallery world . . . subversion is just another idea about artists' books invented by critics'.<sup>14</sup> By 1981, the issues of alternatives to the establishment in the USA were moot: a government body – the US National Endowment for the Arts granted its first awards for the creation of artists' books – was now giving recognition to a discipline of work and rewarding it.<sup>15</sup>

Relationships were formed between artists' books and performance art, minimalist sculpture and experimental film and video and led to exchanges of ideas across geographic and temporal distances. During the 1960s and 1970s – a particularly significant period of artists' book production – the book was used to document performances, such as *Assemblage, Environments, and Happenings* (1965), a collection of documents on Allan Kaprow's happenings from 1959 to 1965; to explore the connection between music and art; to explore language as artistic abstraction,

such as On Kawara's publications and Michelangelo Pistoletto's *Famous Last Words* (1967); and to delve into non-visual conceptual art. The relation was symbiotic, writes Kate Linker, 'for books not only provided vehicles for the art but were nurtured, in their growth' by the ideology of the Conceptual movement.<sup>16</sup> According to Stephen Bury, the large editioned book with a factory-fabricated look was an assault on the uniqueness of the art object as notions of reproducibility and repetition coalesced.<sup>17</sup>

The outcome of these developments for artists' books was to have taken the 'tendency of art to be "acknowledged" through distribution – to be circulated in magazine form – and made it the essence of the medium'.<sup>18</sup> In this way, there is an alignment with the intentions of some architectural publications which use the book holistically rather than merely as dissemination. An exhibition of the work of Douglas Huebler, organised by dealer Seth Siegelau in November 1968, highlighted this situation. The exhibition appeared principally as a catalogue, as did the following month's exhibition, Lawrence Weiner's 'Statements'. According to Phillpot, 'the nature of Huebler's work was such that it functioned equally well on the page or on the wall, so viewing (or owning) the "original" became, in effect, beside the point'.<sup>19</sup> At the same time, Siegelau, with John W. Wendler, published *Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner (no. 92)* (1968), which is generally known as *The Xerox Book*. The book is made up of photocopies made by the artists which are not merely reproductions, but *are* the artwork, further emphasizing the medium of the book as art.

The book form has allowed for communication, both experimental and collaborative in nature: the



1.25 *G: Zeitschrift für elementare Gestaltung*, no.3, June 1924, by Hans Richter (American, born Germany, 1888–1976), Werner Graeff (German, 1901–1978), Frederick Kiesler (American, born Romania, 1890–1965), Ludwig Mies van der Rohe (American, born Germany, 1886–1969). New York, Museum of Modern Art (MoMA).

Letterpress 251 × 175 mm. Mies van der Rohe Archive, gift of the architect. Acc. n.: SC189.2010. © 2016. Digital image, The Museum of Modern Art, New York/Scala, Florence.

production of the manifestation of thinking aligned communities of readers. In the twentieth century, artistic and architectural avant-gardes, mainly centred in Europe and New York, exchanged ideas, images and rhetoric through newly launched periodicals. The formats of these were broadsheets, newsletters and magazines, small in size and often in number, yet circulated widely. Characteristically, these magazines were short-lived, yet highly relevant: editorial continuity and financing were often inconsistent. The 1920s in particular saw the emergence of new architectural journals, during which readers witnessed the birth of *Devětsil* (1922) in Prague; *Mécano* (1922–1930) in Weimar; *Veshch' Objet Gegenstand* (1922) in Soviet Russia and Hungary; and *Zenit* (1922–1926) in Belgrade and Zagreb. In Paris, Le Corbusier and the painter Amedée Ozenfant published *L'Esprit Nouveau* between 1920 and 1925, and in Berlin, *G: Material zur Elementaren Gestaltung (G: Materials for Elemental Form-Creation)* was founded in 1923 by Hans Richter. It was published until 1926, made up of only five issues, yet influential enough that it warranted a contemporary reappraisal in the form of an edited book of essays.<sup>20</sup>

The term 'little magazine' was coined in the early twentieth century to designate progressive literary journals, such as *The Dial* and *The Little Review*, which featured the work of experimental writers largely excluded from commercial publications.<sup>21</sup> Denise Scott-Brown used the term to identify independent architectural periodicals which proliferated in the 1960s and 1970s,<sup>22</sup> such as *Oppositions: A Journal for Ideas and Criticism in Architecture*, with founding editors Peter Eisenman, Kenneth Frampton and Mario Gandelsonas, which first appeared in September

1973. The collaborative research and design project 'Clip/Stamp/Fold: The Radical Architecture of Little Magazines, 196X–197X', led by Beatriz Colomina, documents, exhibits and analyzes the new forms of publications of this time. The associated travelling exhibition and ever-growing archive, of over 100 different magazines from 20 different countries, survey the variety of unique formats of these publications, such as stapled sheets, unbound collections of pages, one-metre-long accordion folds, plastic clips, hand-cut pop-up books and fur-wrapped volumes.<sup>23</sup>

The artists' books of the 1960s and 1970s embodied the aspirations of architectural little magazines in explicitly being the site of the process of production. The format responded to the shifting social and artistic context and began to make manifest the range of possibilities for the medium. According to Colomina, architectural little magazines 'instigated a radical transformation in architectural culture, as the architecture of the magazines vied with buildings as the site of innovation and debate'.<sup>24</sup> The avant-garde magazines aimed at an abolition of boundaries between culture and technique, and between different media. They were a form of practice that examined the relationship between the architectural image and the image of architecture, an area of ongoing enquiry today.

#### BOOKNESS

In examining the book as spatial practice, it is valuable to explicitly examine the qualities and characteristics particular to artists' books, quite different from the conventional presentation and documentation of architecture. The elements of the page, the frame, multiple pages and sequence,

structure, the objecthood of the book, and the act of reading lead to certain possibilities for the book as a site for architectural representation. In highlighting these, the scope and discussion of the book and architectural representation have a terminology within which to occur, and the framework for the intersections between them may be developed.

**THE FRAME OF THE PAGE AND THE PAGINAL OBJECT**

The page and its defined edge is the primary element of the codex form. Made from a set of bound leaves or pages, the codex is a restrained form, depending on thin, pliable sheets of something like paper in order to function.<sup>25</sup> This definition extends to books which are loose leaves.

The page can be analyzed in terms of its use as a flat field, a literal space of paper; or parallel to this, it may be seen as a window offering abstract or conceptual references beyond the literal space of itself: Keith Smith refers to pages as ‘planes in space’.<sup>26</sup> Carrión writes in his essay ‘The New Art of Making Books’ that the page may be seen as a site.<sup>27</sup> This idea of the page as a field of enquiry highlights its physicality and active engagement with content, rather than it being seen as a neutral surface upon which ink is applied.

The edges of the page provide a frame. In the transcript of their conversation, Avis Newman and curator Catherine de Zegher discuss the notion of the frame in painting and in drawing, from an artist’s and curator’s point of view:

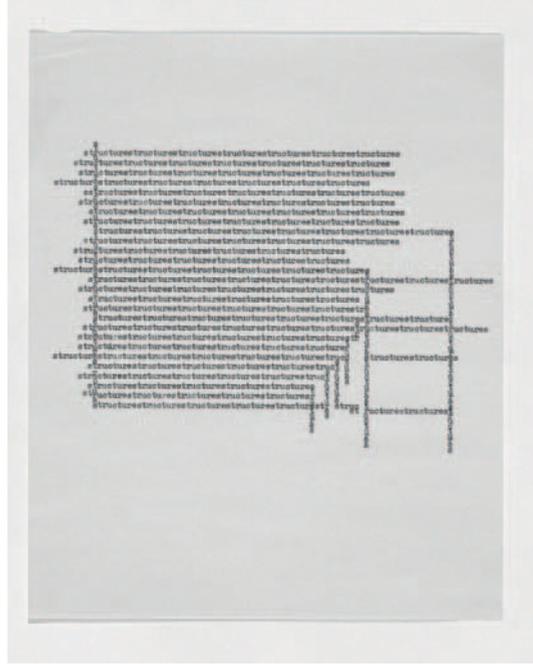
Traditionally, the surface of a painting is integrated, its space totalized through the sharp demarcation of its edge – its frame. Through this unification, the surface is named . . . whereas in drawing the surface maintains its separate existence.

There is an ambivalence of status between the mark and its support . . . Only during the process of marking is a cohesion found, a somewhat precarious frame constructed, almost as the byproduct of the articulation of marking thoughts, which by definition are open-ended, in a state of flux, and suggestive of a perpetual potentiality.<sup>28</sup>

In this description, the page of the artist’s book is more closely aligned with the notion of the frame within painting rather than drawing. The addition of a frame isolates an enclosed area from indeterminate space and scale and determines its future perception through presenting an orientation and proportion. The frame of the page validates a particular iteration or artefact and places it within the continuum of pages.

Australian artist Mike Parr’s work *Word situations 1 & 2* (1970–1972) is a box file containing two sections of papers. These are works from exhibitions of Parr’s, predominantly made using a typewriter, which explore the use of words and language in a visual and spatial way. The integration of the image of text within the frame of the page aligns the work with the field of concrete poetry: the positioning of the text within the page is not to assist in understanding the meaning of the words, but rather for the typological effect.

Artists’ books offer the opportunity for the page not merely to hold a reproduced image on its surface, but rather the page may be seen *as* an image. Various techniques such as laser cutting, embossing, etching, lithography, watermarking and letterpress printing allow image and text to be embedded within the page in a particular way, or the surface of the paper is manipulated to form the drawing. The usual potentiality and instability of the frame of drawing are constructed through the housing of



the drawing within the book; the integration of page and drawing is achieved within artists' books. The paginal quality of the book, and the page's frame, creates a solidification of the conceptual space of the page, and the size and shape of it become significant variables.

#### **MULTIPLE PAGES AND SEQUENCE**

Paper pages, when bound, become dense: the accumulation of pages becomes a collective form when housed within a book. Carrión refers to the collection of these pages as 'a sequence of spaces'.<sup>29</sup> With every book, a decision has to be made about how to either 'emphasize, ignore, or overcome' the fact that the openings are discrete units, separate spaces yet part of a continuous whole.<sup>30</sup> The page, while whole, is relational and allows for different

relationships to be developed within the book: two images facing each other form a relationship between recto and verso pages, or a page may be connected to another even though separated by several other pages, creating a particular rhythm as one pages through the book.

Within a book, these bound pages create another surface: the fore-edge and spine offer other elements to the book through its outside surfaces. The gutter, the internal side-effect of binding, creates a space related to the spine around which recto and verso relationships and mirroring may occur. These elements result from the individual page becoming multiple, and offering something more in this plurality.

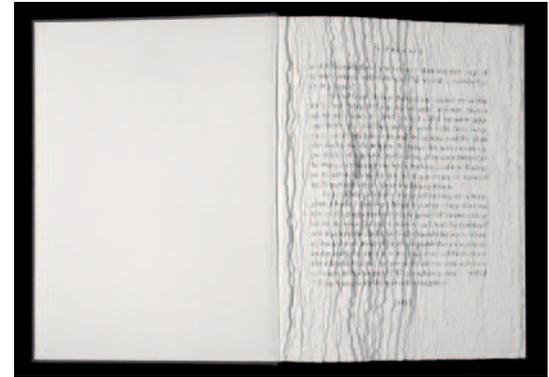
The cumulation of pages offers narration through a codex-based sequence, which is a compound experience revealed in slivers due to the reading experience. The common, sequential, diptych format of the codex book allows for the interaction of one page with another, through its positioning. Renée Riese Hubert writes, 'within a book, a general narrative terrain is carved out where time and space are characterized and implied'.<sup>31</sup> The book has the capacity to use its form to establish a system of relationships: each page then makes a contribution to the framework of structure through their sequential regularity. Each individual page does not stand on its own, but is integrated as part of the whole book: the page, bound or placed in order, has relation with each other page. The codex also offers arbitrary access to the interior of its content, as opposed to the limited sequential entry of a scroll book.

Architectural drawing works in this cumulative way, albeit unbound: the paper originals or prints pile up on tables, so that the entire iterations of

1.26 Mike Parr, *Word situations: pre poems* (1971), 252 × 202 mm. National Gallery of Australia, Canberra.

one building can be reviewed by leafing through them. As architects Eva Flores and Ricardo Prats describe, the drawings' 'physical presence is evidence of work carried out, and also shows what remains to be done'.<sup>32</sup> Even one drawing can become this evidence. In a workshop Flores and Prats have run numerous times, students are asked to carefully record observations, drawing by hand on an A0 sheet of paper, to convert the fragments of a house they could see in interior vignettes by seventeenth-century Dutch painters into a single-family dwelling for a couple and two children. They write, 'we wanted these drawings to take on the importance of a document, a unique container of information, useful to everyone present'.<sup>33</sup> During the intensive workshop work piled up and formed accumulating layers. The workshop then became about how the material of the process – these drawings – could be interpreted as the site where the project, in these material layers, already exists. The book is able to facilitate this reflection and understanding of process due to the sequencing of accumulated pages.

Buzz Spector's work *A Passage* (1994) is a book of 360 pages, bound conventionally within a case binding, in an edition of 48. Opened, it reveals these pages as topographic content. Each page contains the same piece of text – the recounting of a personal anecdote of exchange – and is handtorn vertically at a slightly different width. The book begins with the very narrowest page, with each successive page being slightly wider. The text is able to be read across and through these torn edges, as a cross section. The act of removal, and the accumulation of pages which form the body of the book, highlights the possibility for multiple pages and sequence as a narrative tool.



### STRUCTURE

The book may be seen as form, due to its structure or binding; with artists' books, there is self-consciousness of the book form. The totality of the book is reflective of its contents; therefore, its construction adds to the book as an entity, which may be referred to as the 'body' of the book. The structural considerations of the book become an area of critical enquiry and affect the reader's engagement with the work. The book then comes to be, as Johanna Drucker writes, the 'concrete realization of an idea in a form which is inseparable from that realization'.<sup>34</sup>

Some different structural options are: accordion, or concertina, format; single sheet glued with soft cover; single or multiple sewn sections, case bound with hard cover; non-adhesive sewn with Japanese-style stitching; Coptic or exposed sewing binding; stub binding; crossed-structure; *dos-à-dos* (codex bound back to back); fan or slat book; or loose leaves, boxed. Details such as cover materials – leather, bookcloth, exposed cardboard – and page stock further influence the overall structure of the book. Michael F. Suarez, director of the Rare Book School at the University of Virginia and co-editor of *The Oxford Companion to the Book*, has spoken of

1.27 Buzz Spector, *A Passage* (New York: Granary Books, 1994). Image courtesy of Granary Books.

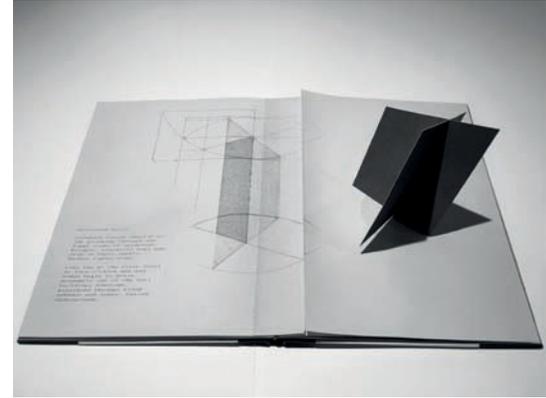
how books, often reduced to their linguistic text, are a kind of totalizing sign system: alternatively, the materiality helps make the book's meaning.<sup>35</sup> When books are reduced to just their texts, ignoring other components of the book – such as the paper, type or script, binding, size of the book, cover, illustrations – the reader is impoverished, promoting a form of illiteracy, because we forget how to read.<sup>36</sup>

The openable codex format of the artist's book offers the element of interiority, and, hence, its opposite, exteriority; that is, containment and exposure. The interiority of the book may be seen as relating to how the book 'works', and the exteriority to the book as object. Alex Selenitsch describes an artist's book as 'a work that becomes evident as you hold it, open it up, go back and forth and then close it up again'.<sup>37</sup> After being immersed in a book's interior, it may be closed and stored on a shelf, a contained version of its open self.

Books which include engineered construction bring volume and spatiality to the interior of the book between the pages. Sjoerd Hofstra's *They Pair off Hurriedly . . .* (1992) includes geometric solids which materialize as each spread is opened. The book is a reinterpretation of *Manhattan Transfer*, John Dos Passos's 1925 novel. Hofstra incorporated Dos Passos's text within printed pages that resemble architectural drawings, as though it is a blueprint that is being read, and constructed, in the volumetric inclusions.

#### THE OBJECTHOOD OF THE BOOK

The limits of a book may be seen as its finite parameters in space and time and its demarcated physical boundaries: it is a mobile, transportable object. These relate to the objecthood of the book.



Christian Hubert employs this term in his essay 'The Ruins of Representation', referring to the quality of architectural models as operating as referents while simultaneously being objects in their own right.<sup>38</sup> While made up of discrete pages, the book needs to be thought of holistically, as an entity, yet also referring to content outside itself.

There is the space and place that the book occupies: held within reading rooms, exhibitions, archives and collections, the book is a member of various libraries. Additional to being a volume in space, within the book, there is both the space of the openings that the pages allow, and the represented space that is referred to separate from the object. Michel Foucault writes:

The frontiers of a book are never clear-cut: beyond the title, the first lines, and the last full stop, beyond its internal configuration and its autonomous form, it is caught up in a system of references to other books, other texts, other sentences: it is a node within a network . . . The book is not simply the object that one holds in one's hands; and it cannot remain within the little parallelepiped that contains it: its unity is variable and relative.<sup>39</sup>

1.28 Sjoerd Hofstra, *They Pair off Hurriedly . . .* (1992).



In this way, the book may be seen as a space, of both the interior pages and the infinite conceptual terrain of its content. The page's finite form and pre-determined order are connected to the expanse of referral. Therefore, books both refer to something else through their content and speak for themselves: they are both subject and object. Hence, the reader is working with the book as both referent and as a full-scale object.

An example of this dual reading was demonstrated during the funeral of Pope John Paul II in 2005. At one point in the proceedings, a red leather-bound Book of the Gospels was placed on the casket. Symbolically, the book was laid open, not closed, so that its pages could be seen as referring to and disseminating the text contained within it, while they fluttered and turned in the breeze which moved across St Peter's Square.

#### **THE ACT OF READING**

The objecthood of the book is dependent upon the act of reading and of handling, and its power lies in its ability to create these conditions: 'a book only comes into being when it is read.'<sup>40</sup> The turning of pages highlights each spread contained within it

and provides a tactile reading experience. Spector writes: 'A book is a way of offering up, if not one's self, at least one's work to the friendliest touch the art experience allows itself and that is the turning of pages.'<sup>41</sup> The distance of viewing is set between about 35 and 60 centimetres, the physical length of the viewer's arm controlling the distance. The weight and feel of the paper and the endpapers, the texture of the covers and the imprint of the text create a physicality to the book. Pages turning interact with light, emphasizing certain parts of the page and casting shadows, beyond the two-dimensionality of the printed page.

The housing of drawings within books allows the drawings to be read flat. Walter Benjamin writes of painting's desire to be viewed vertically as opposed to drawing's desire to be viewed horizontally.<sup>42</sup> He argues that this forms a distinction between painting and graphic arts, and hence between representational and symbolic readings of these. Gevork Hartoonian refers to the presentation of drawings horizontally as former practices of drafting: whereas 'most architects faced downwards looking onto a blank drawing paper, today they face a computer screen, similar to a painter standing in front of a canvas'.<sup>43</sup>

There is movement and change inherent within the book, that is, opening the book and the turning of pages may be seen as a performance – 'the book is something that one participates in'<sup>44</sup> – and places the book in time. The reader's pacing through the book may be manipulated through inflection, repetition, rhythm and omission within the book. The present tense of reading gives the book a temporal quality. The seeming double-spread stasis co-exists with a cinematic potential in the narrative objecthood of

1.29 Book of the Gospels on the coffin of Pope John Paul II during the funeral of the pontiff, 2005. Photo: epa european pressphoto agency b.v. / Alamy Stock Photo.

the book. One can navigate back and forth through the pages of a book and the reader is always aware of the physical paper bulk on either side of their current opening, giving a physical duration to reading, different from text viewed on screen.

Reading may be private and suggests an intimacy of engagement: it is a relationship between an object and an individual.<sup>45</sup> The bookmaker communicates privately with an individual reader; even a mass-produced book offers a one-to-one experience. Interacting with a work by paging through it is crucial to the experience of the book, and these conditions alter with ‘every reader, every book, every reading’.<sup>46</sup> The relationships within the book do not exist in stasis but within an object that moves in response to a reader’s touch; the bookmaker’s intentions may only be understood through this touch.

Accessing artists’ books in museums and public collections often involves the rule of the white cotton gloves: that these must be worn in order to handle the work. Unfortunately, wearing gloves undermines the experience and reduces the means of gaining information haptically about the book. Exhibited artists’ books are usually equally untouchable, presented under glass to display the object of the book, rather than communicate its internal workings or transmit its tactility. The narrative of the performance of the reader is of utmost importance according to Selenitsch, as it is an ‘involving and complex experience’;<sup>47</sup> to deny this hampers a reader’s understanding of a work.

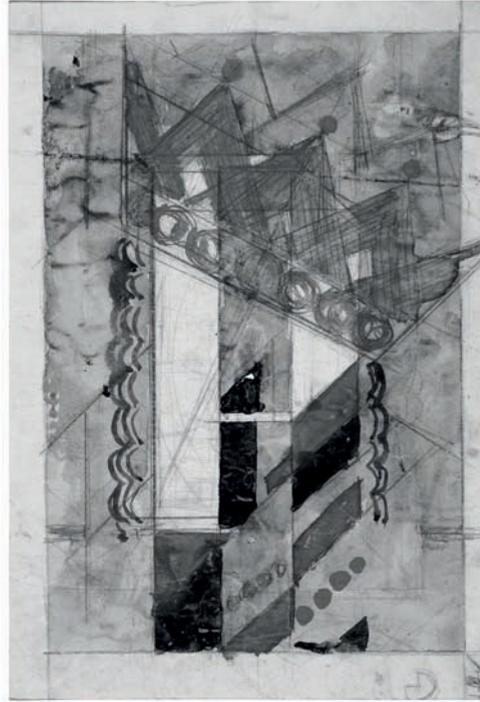
There is a continued appreciation of the physical book format, and its ongoing connection with architecture and the act of reading drawings, in the twenty-first century. For example, the journal *UME* has had a circular path regarding its physicality. *UME*

publishes built work predominantly through working drawings, which require deciphering, and so the reader constructs the building mentally; photographs of projects are in black and white and few in number. Launched in 1996, the first *UMEs* were hand-made, loose-leafed sheaves of (beautifully) photocopied architectural drawings, collected in a cedar box, referred to as ‘*UME* in a box’.<sup>48</sup> Since then, *UME* has become an online journal, yet *UME* 22 (2011), an *œuvre complète* of the Australian architectural practice Andresen O’Gorman, returned to the physical: it is also a limited edition, digitally printed, loose-leaf boxed set.<sup>49</sup>

This act of reading relates to a desire for slowness in architectural time. Brett Steele, editor of the Architecture Words series published by the Architectural Association, writes of his ambition for such slowness, in reference to the long time-frame for the production of the first issue. His desire is ‘to apply the brakes to accelerating streams-of-consciousness, where everything thought is said, everything said recorded, everything recorded uploaded – and all of it made available as raw material for Wiki-pedestrians everywhere’.<sup>50</sup> The crafting of artists’ books sits well with this desire for an altered production time-frame.

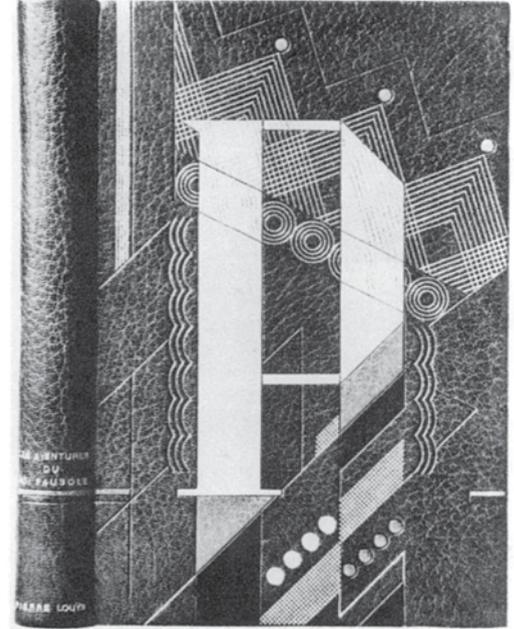
#### ARCHITECTURAL BOOKNESS

The qualities and characteristics of books and their intersection with architectural drawing and documentation lead to areas of potentiality for the agency of the book within spatial representation. These are as a vehicle and process for: speculative drawing practices; the interiority of representation within the book; representation as series and notions of the copy; and a field of enquiry into architectural



1.30 Pierre-Emile Legrain, preliminary sketch drawing for binding of Pierre Louÿs, *Les Aventures du Roi Pausole*. Image: Harry Ransom Center, The University of Texas at Austin.

1.31 Pierre-Emile Legrain, binding of *Les Aventures du Roi Pausole*, by Pierre Louÿs (1924). Image courtesy of The MIT Press.



temporality. These will be delved into in more detail in the coming chapters, but two books, both from the twentieth century yet 50 years apart, demonstrate strands of enquiries that architectural bookness has taken: as a speculative form of architectural drawing and documentation, each of which employs the characteristics and qualities of the book to create avenues of investigation.

The first is by Pierre-Émile Legrain, whose work brought modern design to book making. The designer–bookbinder movement of the early twentieth century was given its impetus from the contributions of this French designer, commissioned by Jacques Doucet, originally a French couturier and art collector. From 1913, Doucet dedicated himself to building a great library collection devoted to

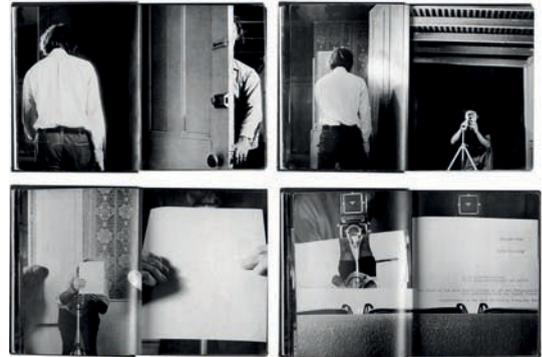
French literature. During World War I, he wished his manuscripts and rare books to be protected and bound in a modern way. Doucet approached Legrain, an artist and graphic designer, to create maquettes that an artisan could execute. Legrain produced 1,236 bindings, 378 of them for Doucet. Yves Peyré writes that it was due to Legrain’s inexperience in bookbinding that his work shows such extraordinary inventiveness: a ‘new kind of space’ was articulated around the title and letters themselves, and the often spare, minimal bindings display geometric innovation.<sup>51</sup> For example, his cover for *Les Aventures du Roi Pausole*, the 1901 novel by Pierre Louÿs, bound in 1924, demonstrates a dynamic graphic, both vertical and diagonal, with blocks of colour hatching and circular motifs, with incised zigzag lines creating a tactile drawing.

After 1920, Legrain created mostly furniture, although he did design a single garden that earned him a silver medal at the Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, in 1925. This was a garden for Jeanne and André Tachard, at La Celle-Saint-Cloud (c. 1923). Dorothee Imbert writes that, seen in plan or from the air, the refurbished landscape resembled one of Legrain's bookbinding designs:

For the Tachards, Legrain diverted vegetal materials from their traditional use to create a garden as an enlarged book cover, with lawn replacing morocco leather, the flower beds and earthworks protruding slightly like gilding, and the zigzag lateral allée acting as the volume's spine.<sup>52</sup>

The American landscape architect Garrett Eckbo, cited by Imbert, credits Legrain as one of the initiators of the modernist movement in landscape design.<sup>53</sup> The asymmetrical, tangential access to the garden, with its zigzag band of lawn, clipped hedge and sheared horse chestnut trees, influenced Eckbo, Thomas Church and Dan Kiley, and became a recurring formal element in the modernist American landscape.<sup>54</sup> The bindings Legrain executed may be seen as speculative drawings, exploring the composition of the plan using different media. The 1925 exposition identified a moment of exchange among the fields of architecture, landscape architecture and the decorative arts, primarily in the form of book design, through the photographs of a single garden.

Fifty-one years after Legrain's binding, Canadian artist Michael Snow published *Cover To Cover* in 1975,<sup>55</sup> architecturally influential in a different way. This rigidly sequential book of 360 pages of black and white photographs documents the forward and



backward views of objects and events related to Snow's life as he goes from his house to his car to his gallery and back to his house again. The work moves according to a cinematic logic; through the use of photographs, a systemic narrative is achieved. Each spread of pages is organized by a recto and verso reading: in the open sequence, the recto shows the front view of Snow coming through the door and the verso the back view of him passing through, so the central gutter is used as the point of mirroring for the reversals of the dual cameras' directions. Snow aligns the door he walks through with the edges of the book, so the door frame and page edge are one and the same. Hence, the book's structure – its spine and page edge – are factors which determine the limits of spatial representation. Once Snow is through the door frame, we see the photographers who are positioned to shoot him from each side. The photographer on the left then raises a blank white page over the lens which comes to fill the full page opposite. This is then handled and fed into a typewriter and begins its own sequence, handled by fingers which enter the space of the page.

In this work, the space of photographic representation exists in its own space, concurrently

1.32 Michael Snow, *Cover To Cover* (1975); various spreads.

within a surrounding environment. Robert C. Morgan writes:

What may appear as a firsthand representation of reality is suddenly twice removed as the artist's hand is used to cover an image, thereby confounding our expectations of what we are seeing and *how* we are seeing it. [It] surpasses the purely visual element on one level by elevating our cognizance of photographic imagery toward a multi-leveled strata of narrative.<sup>56</sup>

Hence, the edges of the pages are finite limits: 'anything beyond them falls away into a void of unrepresentable space'.<sup>57</sup>

*Cover To Cover*, in Snow's words, is a book built of sequences that, while relying on the strength of individual photographs, are always 'part of a sequence which in itself is part of a larger "narrative" which is itself about the book'.<sup>58</sup> The inhabitation of space, the body in space, and the inclusion of temporal sequencing are aspects of architecture often excluded from conventional documentation. Through the use of cumulative and sequentially bound pages, *Cover To Cover* demonstrates the potential for utilizing the book format in the *post factum* documentation of architecture as a field of enquiry.

Additional to the modes of speculative drawing and documentation that the work of Legrain and Snow offers, the book form has been a realm of investigation preliminary to built work. Steele, in his afterword to *Supercritical: Peter Eisenman/Rem Koolhaas*, defines Eisenman and Koolhaas as two architects who chose to launch architectural careers by writing, not building, and for each, 'words become an architectural site for life-long invention'.<sup>59</sup> Eisenman's first architectural work is

his 1963 doctoral thesis titled 'The Formal Basis for Modern Architecture'. It remained unpublished for 43 years, during which time the manuscript, stored in Cambridge, attained 'a cult status as generations of graduate students read the author's words at the site of their writing (unexpectedly, an architectural non-publication becomes a site of postmodern architectural pilgrimage)'.<sup>60</sup>

Ten years later, Koolhaas delivered his first written architectural work, an A4-sized booklet written as a fifth-year thesis for the Architectural Association, titled 'Exodus, or the Voluntary Prisoners of Architecture'. Six years later, he wrote *Delirious New York: A Retroactive Manifesto for Manhattan*. Eisenman's thesis and *Delirious New York* each become 'operating manuals for their respective authors' future offices, much more than manifestos for disciples or critics'.<sup>61</sup> The extended period of isolation, writing and research by Eisenman and Koolhaas at the outset of their careers is similar to a building project's time-frame. They both grasp the potential for language and the production of texts as a model for architecture *as text*; this is 'architecture assembled one paragraph at a time'.<sup>62</sup> Their careers continue this collaboration between text and publication, and built work. The first edition of *Delirious New York* became a collector's item and its iconic status is demonstrated two decades after its publication, with its inclusion – as a photograph of a copy with an aged and well-read cover – in *S, M, L, XL* (1995; rev. 1998), by Office for Metropolitan Architecture, Bruce Mau and Rem Koolhaas. The dominance of architectural publishing within twentieth-century architecture is clearly shown by this publication: not only is it important in disseminating the work of an architectural practice

but by offering an alternative way of *reading* a practice.

Other architectural books test the limits of the monograph, and demonstrate ways of working through this form. *The Charged Void: Architecture* by Alison and Peter Smithson presents the work of this architectural couple but also strives to create links and connections among their output, as an architectural project in its own right: ‘We write – and publish – in an attempt to help architects who intend to build to make another “jump” themselves.’<sup>63</sup> *Thought by Hand: The Architecture of Flores and Prats* also undertakes the presentation of architectural work, not chronologically but rather ‘as a continuous reflection . . . [which] makes the book a physical journey through a mental narrative’.<sup>64</sup> *Thought by Hand* exposes the process of how Flores and Prats work, with the intention that the outcomes of this are to be reinvested by them, in their ongoing architectural practice.

While these examples are not strictly defined as artists’ books, their intentions are important to the study of them. The architectural book presents work that is analytical, abstract, edited and self-reflective in nature. The intentions of these books range from the desire to gain peer-review through reinforcing the professional identity of the designer; to bring perceptual order to a practice’s output; to present polemical exegeses; to confer intellectual respectability; and to some extent, to work with the book as a form of spatial practice. As Colomina writes, until ‘the advent of photography, and earlier lithography, the audience of architecture was the user’.<sup>65</sup> Twentieth-century publishing shifted this situation, establishing the reader as this audience. However, the book as a site for the exploration

of architectural innovation is not the dominant published form of architecture.

These types of investigations relate to Colomina questioning, as commentary accompanying the ‘Clip/Stamp/Fold’ exhibition of architectural magazines, the results of new forms of contemporary communication: ‘What is the relationship between architectural ideas and projects, on the one hand, and the vehicles of their dissemination, on the other? Is there an intended effect? Or is the aim simply to document, to report, and/or to observe?’<sup>66</sup> The little magazines established a global network of exchange allowing members of the architectural community to situate themselves within broader geographical, historical and intellectual contexts and provided a format for architectural enquiry. They may be seen as examples of the manifestation of practice where an investigation of the ‘means of representation takes precedence over realized buildings’ undermining the authority of built space over printed media.<sup>67</sup> And further to this, that architecture ‘might yet still exist *as* (and not only *through*) its own forms of communication’,<sup>68</sup> as Steele proposes. It is these aims that artists’ books are able to address, not merely as dissemination of architectural representation. Rather than the book being relegated to the status of a cultural artefact, it can be reinstated as a critical practice in architecture today. Artists’ books have a long lineage, and their intentions and manifestations have shifted over time and hence, too, their relevance. Due to its particular characteristics, the book may be seen as a space of potential beyond that of bound drawings and photographs. Gilles Deleuze and Felix Guattari write:

In a book, as in all things, there are lines of articulation or segmentarity, strata and territories; but also lines of flight,

movements of reterritorialization and de-stratification . . . All this, lines and measurable speeds, constitutes an *assemblage*.<sup>69</sup>

Through the presentation and interpretation they offer, their compositions of text and images, artists' books communicate certain ideas about architectural processes and thinking which offer new territories for practice.

#### NOTES

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- 3 Hélène Lipstadt, "The Building and the Book in César Daly's *Revue Générale De L'Architecture*," in *Architectureproduction, Revisions 2*, ed. Beatriz Colomina and Joan Ockman (New York: Princeton Architectural Press, 1988), 25.
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- 6 For an expanded discussion of this, see Marian Macken, "Solidifying the Shadow: *Post Factum* Documentation and the Design Process," *Architectural Theory Review* 14, issue 3 (2009): 333–43.
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- 9 Clive Phillpot, "Twentysix Gasoline Stations that Shook the World: The Rise and Fall of Cheap Booklets as Art," *Art Libraries Journal* 18, no. 1 (1993): 6.
- 10 However, each of the 400 copies was numbered, so that each copy a person might buy would have an individual place in the edition. Ruscha later regretted this act. Clive Phillpot, "Books by Artists and Books as Art," in *Artist/Autor: Contemporary Artists' Books*, Cornelia Lauf and Clive Phillpot (New York: Distributed Art Publishers: American Federation of Arts, 1998), 32, and Stephen Bury, *Artists' Books: The Book as a Work of Art 1963–95* (Aldershot: Scolar Press, 1995), 9, note 16.
- 11 Phillpot outlines the subtle differences in the various editions, see Phillpot, "Twentysix Gasoline Stations that Shook the World," 12, note 16. The iconic nature of Ruscha's book is evidenced in the exhibition 'Follow-ed (after Hokusai)' (2011) curated by Tom Sowden

and Michalis Pilcher, which featured a collection of over 60 books that 'reference, mimic, are made in homage to, or just completely rip-off the books made by Ed Ruscha'. Tom Sowden, "Books," accessed 20 December 2016, <http://www.tomsowden.com/#books>.

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- 13 Stefan Klima, *Artists Books: A Critical Survey of the Literature* (New York City: Granary Books, 1998), 59.
- 14 Phillpot, cited in Klima, *Artists Books*, 60.
- 15 Klima, *Artists Books*, 60.
- 16 Linker, "The Artist's Book as an Alternative Space," 77.
- 17 Bury, *Artists' Books*, 20.
- 18 Linker, "The Artist's Book as an Alternative Space," 78.
- 19 Phillpot, in Lauf and Phillpot, *Artist/Autor*, 34. *Statements* sold for \$1.95, and was the same size as pocket books which could be carried easily. *Books as Art* (Boca Raton, Florida: Boca Raton Museum of Art, 1993), 56. Lucy Lippard refers to these exhibitions as 'no-space' shows. Lucy Lippard, "The Artist's Book Goes Public," *Art in America* 65, January–February (1977): 40.
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- 25 Johanna Drucker, *The Century of Artists' Books* (New York City: Granary Books, 2004), 121. See also Richard Ovenden's entry for 'codex', in *The Oxford Companion to the Book*, ed. Michael F. Suarez and H.R. Woudhuysen (Oxford, New York: Oxford University Press, 2010), 618.
- 26 Keith A. Smith, *Structure of the Visual Book* (New York: Keith Smith Books, 2003), 50.
- 27 Ulises Carrión, "The New Art of Making Books," in *Artists' Books: A Critical Anthology and Sourcebook*, ed. Joan Lyons (Rochester, New York: Visual Studies Workshop Press, 1985), 27.

- 28 *The Stage of Drawing: Gesture and Act, Selected from the Tate Collection by Avis Newman, Curated by Catherine de Zegher* (London: Tate Publishing; New York: The Drawing Center, 2003), 169.
- 29 Carrión, in Lyons, *Artists' Books*, 27.
- 30 Drucker, *The Century of Artists' Books*, 176.
- 31 Renée Riese Hubert, ed., *The Artist's Book: The Text and its Rivals* (Providence, Rhode Island: Visible Language, 1991), 223.
- 32 Eva Flores and Ricardo Prats, *Thought by Hand: The Architecture of Flores & Prats* (Mexico: Arquine, 2014), 138.
- 33 Flores and Prats, *Thought by Hand*, 174.
- 34 Drucker, *The Century of Artists' Books*, 181.
- 35 Michael F. Suarez, "Oxford Companion to the Book: Michael F. Suarez in Conversation with Romona Koval," *The Book Show*, ABC Radio National, 16 July 2010, accessed 20 May 2016, <http://www.abc.net.au/rn/bookshow/stories/2010/2955487.htm>.
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- 60 Steele, in Eisenman, *Supercritical*, 99.
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- 62 Steele, in Eisenman, *Supercritical*, 101.
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# PART 2

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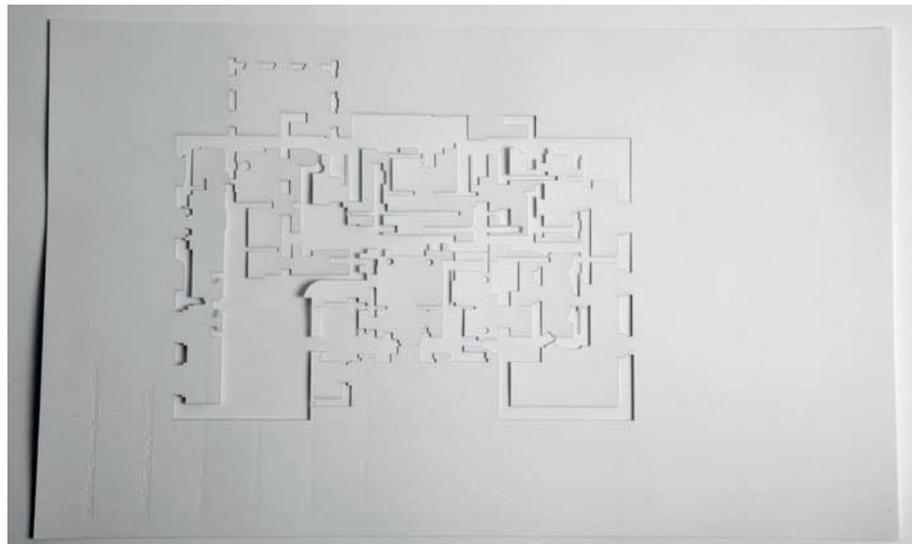
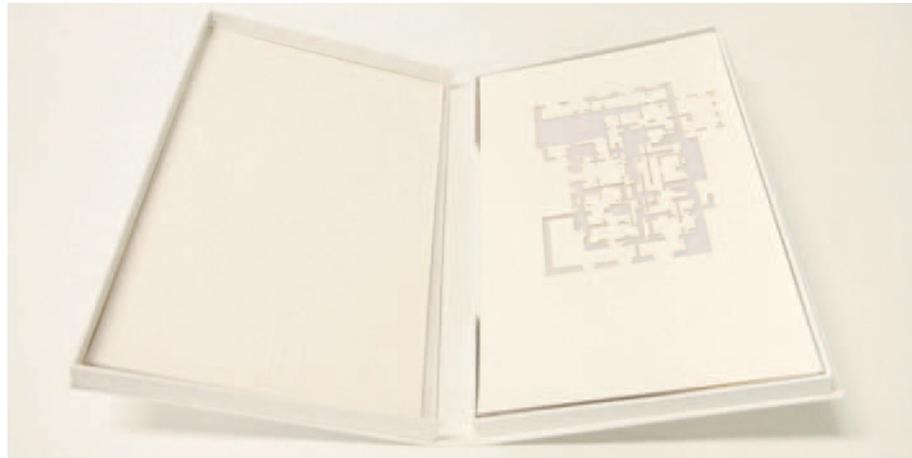
The wall, which technologically takes on all the weight of this translation, thus carries the freight of the line, or vice versa.

Anthony Vidler<sup>1</sup>

## Book | *cumulation*

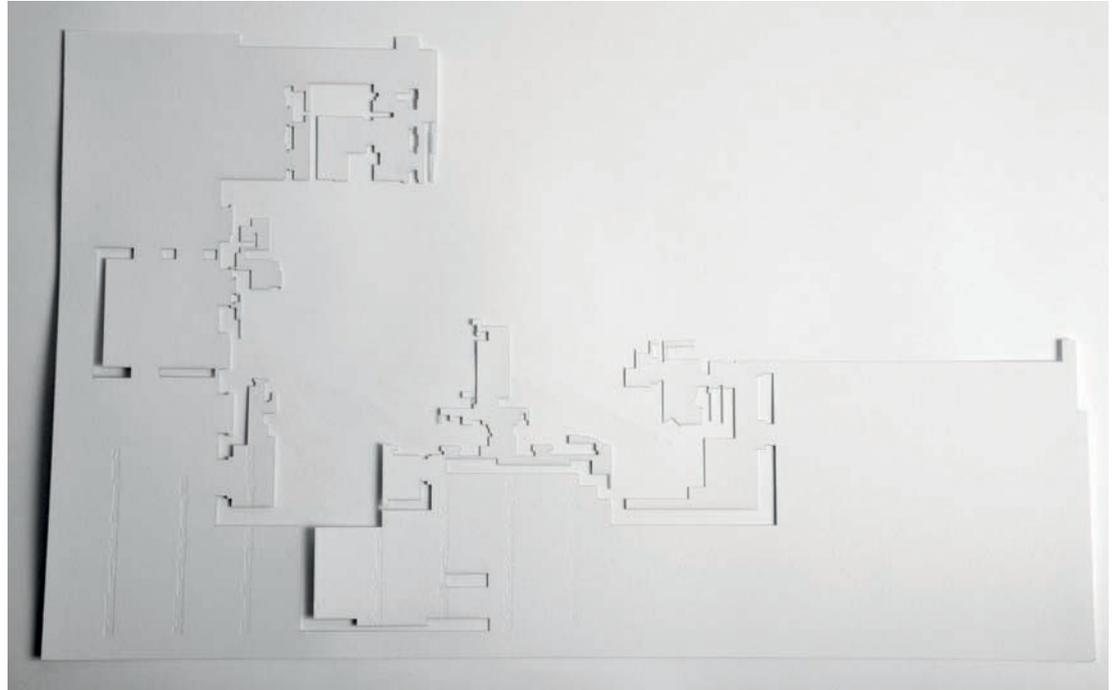
### **MIES VAN DER ROHE: BUILT HOUSES (2009)**

Magnani Velata Avorio 200gsm paper, Baskerville and Gill Sans type; etched perspex covers; white bookcloth covered box. Designed, hand-set and hand-printed on an Asbern cylinder proofing press at Wai-te-ata Press, Victoria University of Wellington, New Zealand; drawings laser cut. Edition: 4. 265 × 425 × 30 mm. Public collections: Artspace Mackay, Australia; Australian Library of Art, State Library of Queensland, Australia. Winner: National Artists' Book Award Libris Awards, Australia, 2010.

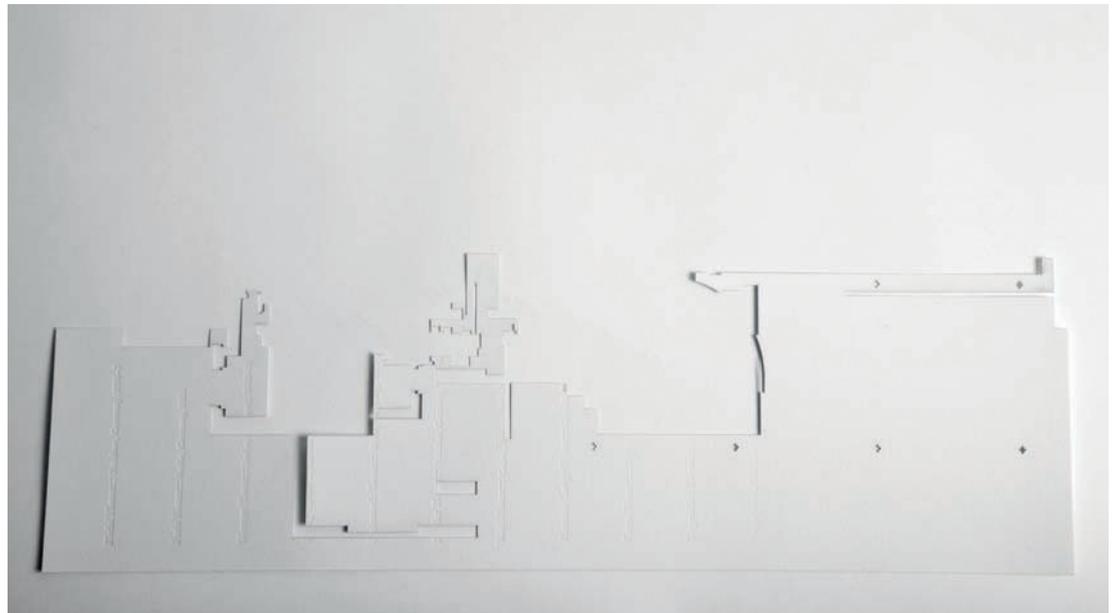


2.1 Marian Macken, *Mies van der Rohe: Built Houses* (2009). Photo: Alicia Stevenson.

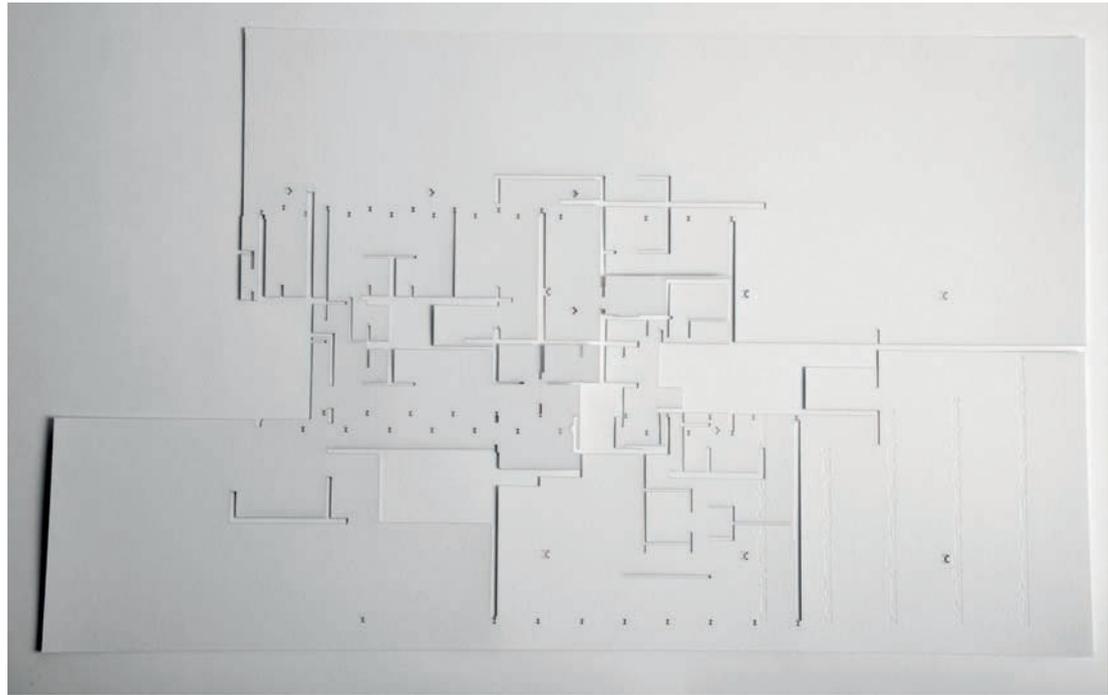
2.2 Marian Macken, *Mies van der Rohe: Built Houses* (2009), page 6. Photo: Joshua Morris.



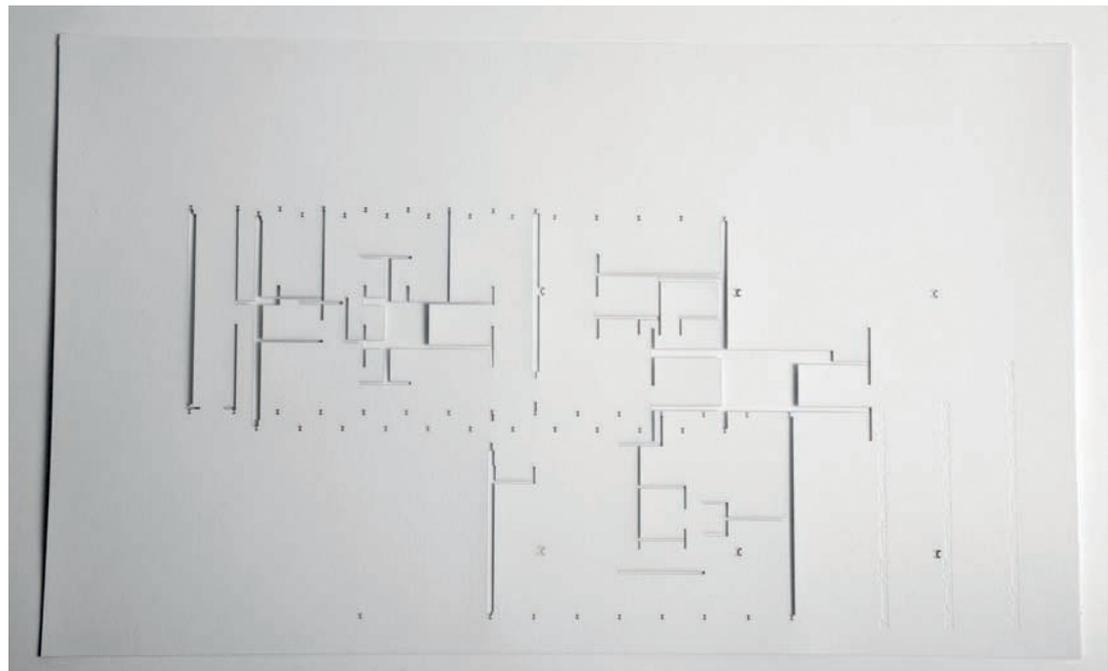
2.3 Marian Macken, *Mies van der Rohe: Built Houses* (2009), page 8. Photo: Joshua Morris.



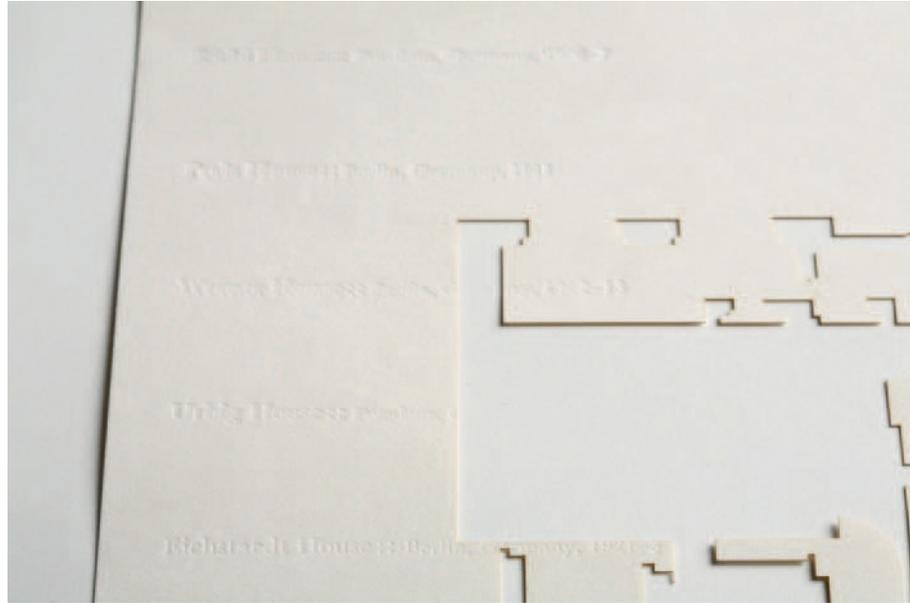
2.4 Marian Macken, *Mies van der Rohe: Built Houses* (2009), page 11. Photo: Joshua Morris.



2.5 Marian Macken, *Mies van der Rohe: Built Houses* (2009), page 25. Photo: Joshua Morris.



2.6 Marian Macken, *Mies van der Rohe: Built Houses* (2009), page 27. Photo: Joshua Morris.



*Mies van der Rohe: Built Houses* uses the technique of removal to draw Ludwig Mies van der Rohe's 15 built houses, over the 50-year span from 1906 to 1956. The plans, all at 1:100 scale, are laser cut out of the page. The first page begins with the Riehl House (1906–1907) cut out; on the second page, the Riehl House and the Perls House (1911) are both cut out. Each subsequent page has the cumulative cut out of the next chronological plan. At page 15, all the house plans are cut out of the page. From page 16 onwards, each plan is removed from the cutting process chronologically, starting with the first house, until the last page, which shows only the Morris Greenwald House (1951–1956), Mies van der Rohe's last built house.

2.7 Marian Macken, *Mies van der Rohe: Built Houses* (2009), letterpress detail. Photo: Joshua Morris.

2.8 Riehl House, Potsdam, Mies van der Rohe, 1906–1907. Photo: © Hans-Christian Schink.

2.9 Morris Greenwald House, Weston, Connecticut, Mies van der Rohe, 1951–1956. Photo: © Hans-Christian Schink



Through the technique of cutting out the plans, the drawings in *Mies van der Rohe: Built Houses* interact with the page edge. By page eight, the cut-out wall, as it extends into the landscape, runs to the edge of the page, disrupting the page as frame [see Fig. 2.3]. During the reading of the book, the page is eaten away by the laying down of each subsequent house plan, then returns with the final pages. These lines cannot be undone. There is a delicacy to the page – parts of walls hang precariously when the page is lifted – due to the cutting technique; the form of the book as boxed loose pages highlights this quality. The interleaving pages are blank trace paper. Usually this paper is the holder of plan information; rather, it is quiescent and empty. In this work, the actual page is not merely a site upon which the ink is applied, nor are the edges only those which are held in one's hands. The page is no longer a frame, but rather is integral to the reading of the drawing. The eye traces the line of the void of inhabitation. The cut-out technique, by page seven, allows the outer edge of the wall to merge with the interior of the house, in their rendering. The wall then is read as part of the interior of the house, rather than a separation between two spaces.

In *Mies van der Rohe: Built Houses*, as each plan is laid down upon the last, it is centred on the front door, or main entrance. Hence, the plans are positioned off-centre. This shifts the usual layout of plans within books from a graphic design issue, to focus on their inherent interiority. Mies's evolving long blade walls eventually spill off the page: by page 11 with the introduction of House for a Childless Couple (1931), only the lower half of the page remains [see Fig. 2.4]. By page 27 – which includes the plans of his three steel-framed American houses – the outer frame edge of the page has returned [see Fig. 2.6]. The layering of these same scale plans is similar to the method of drawing trace overlays. However, this cumulative cut-out technique squashes the layers, merging projects.

The text component of the book mirrors the production of the drawings within each page. There is an embedding of the text within the page, through the process of blind letterpress printing, just as there is an embedding of the plan within the page. As each house plan appears on multiple pages, so too does its name and date – each page is put through the printer numerous times. For example, on page five, the first house has appeared five times, the second house, four times, and so on. By an additive printing process, each house title has a similar range of depths of printing [see Fig. 2.7].

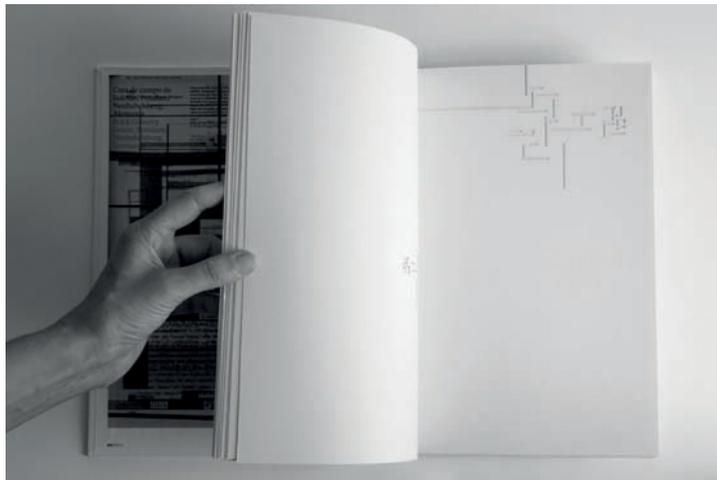
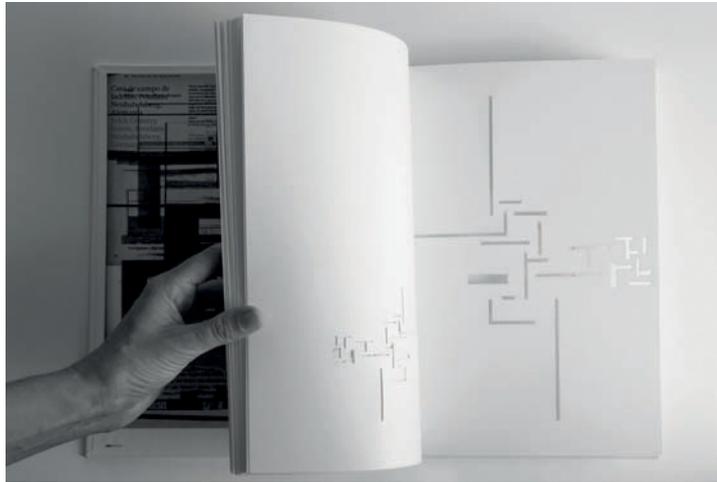
Mies van der Rohe's domestic work is often seen as being in two phases: the early European and then the American phase. *Mies van der Rohe: Built Houses* does away with such divisions and instead traces connections between the two. The publication of *2G: Mies van der Rohe: Houses 48/49<sup>2</sup>* in 2009 commissioned a single photographer to document all of Mies van der Rohe's built houses. This approach of documentation, the editor notes, was crucial; the photos are taken at one time, rather than using archival photographs, to present the houses as standing adjacent to each other, not in a timeline. *Mies van der Rohe: Built Houses* takes a similar approach.

For many years, Mies van der Rohe had a desire to consciously conceal his early works. For example, in 1947 he would not allow Philip Johnson to publish his early work in the monograph as catalogue for the first exhibition of his work at the Museum of Modern Art.<sup>3</sup> *Mies van der Rohe: Built Houses* is both a reference to

the existence of all of the houses, and offers the *post factum* documentation of one designer. The process of removing house plans in the second half of the book, beginning with the early work, alludes to Mies's desire to self-edit.

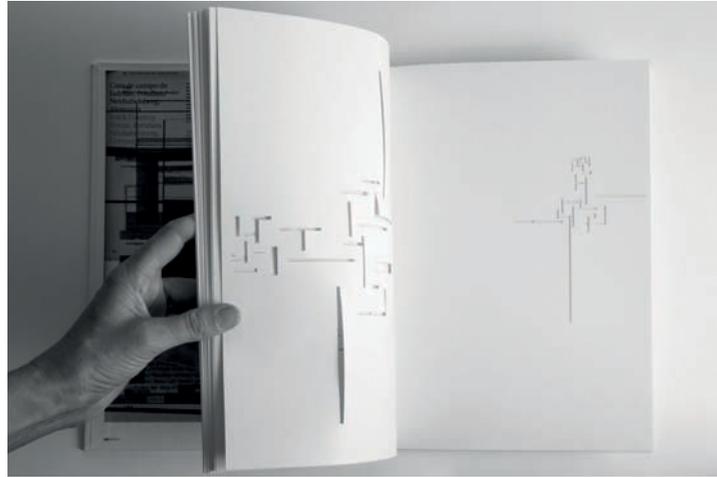
**MIES VAN DER ROHE: BRICK COUNTRY HOUSE 1924 (2011)**

Laser cut pages, case binding, bookcloth covers. Edition: 3. 300 × 215 × 10 mm.



2.10 Marian Macken, *Mies van der Rohe: Brick Country House 1924* (2011). Photo: Joshua Morris.

2.11 Marian Macken, *Mies van der Rohe: Brick Country House 1924* (2011). Photo: Joshua Morris.



This book contains examples of plans of Mies van der Rohe's 1924 unbuilt Brick Country House project (also referred to as Brick Villa). This project is well known through its frequently reproduced and very recognizable plan. The project demonstrates possibilities of new construction methods and materials, without any commitment to historical forms. Mies says of the project:

This house, to be executed in brick, shows . . . the influence of the material in form-living. In the ground plan of this house, I have abandoned the usual concept of enclosed rooms and striven for a series of spatial effects rather than a row of individual rooms. The wall loses its enclosing character and serves only to articulate the house organism.<sup>4</sup>

The wall, although still load-bearing, is reinterpreted: its pinwheel qualities become a pattern of rhythmic lines and intervals. In this book, it is the wall itself which is removed from the page.

The documentation of this project offers an example of the ambiguity of authorship of architectural drawings. The only two drawings known to have been made for this project were destroyed or lost and survive as reproduced in a photograph.<sup>5</sup> These drawings were redrawn by Werner Blaser for his 1965 monograph during a period of contact with Mies himself, but give no clue as to authorship. As Fritz Neumeyer writes, these drawings largely determined the conception of this project, 'insofar as this reconstruction was readily accepted in other circles as a Mies drawing'.<sup>6</sup> A photograph was found by Wolf Tegethoff in the Mannheim Kunsthalle showing the two original drawings pinned to the wall, thus demonstrating a number of differences and deviations from these in this reconstruction.<sup>7</sup>

The reproduced plans of this project, as found in published books, are variously rescaled, cropped and reoriented, depending on the graphic design layout that best suits the page: for example, the full extent of the walls radiating out into the landscape is curtailed in some. The reproduced documentation of this project

2.12 Marian Macken, *Mies van der Rohe: Brick Country House 1924* (2011). Photo: Joshua Morris.

serves as demonstration of the ambiguity of the author and the assumed accuracy, authority and reliability of architectural documentation. The inaccuracy of these drawings demonstrates their use as a mnemonic device: they are referential towards an authentic plan rather than being interpreted as this themselves.

The plans for *Mies van der Rohe: Brick Country House 1924* were sourced from 15 different books, published between 1960 and 2009 [see Fig. 2.13]. The page or spread that they appear on was scanned and placed within an A4 page. It is the plan's published page size, then, which determines a common scale. These plans were laser cut within white paper; the associated text and graphics from the original published page, which influenced the placement of the plan on the page, are lost.

#### NOTES

- 1 Anthony Vidler, "Diagrams of Diagrams: Architectural Abstraction and Modern Representation," *Representations*, no. 72, Autumn (2000): 3.
- 2 Moisés Puente, ed., *2G: Mies van der Rohe: Houses 48/49* (Barcelona: Editorial Gustavo Gili, 2009).
- 3 Puente, *2G: Mies van der Rohe: Houses*, 5.
- 4 Mies van der Rohe, lecture, 19 June 1924, cited in *The Artless Word*, Fritz Neumeyer (Cambridge, Massachusetts: MIT Press, 1991), 250.
- 5 Arthur Drexler, ed., *The Mies van der Rohe Archive Volume One* (New York; London: Garland Publishing, 1986), 94.
- 6 Neumeyer, *The Artless Word*, xiv.
- 7 These differences are outlined in Drexler, *The Mies van der Rohe Archive Volume One*, 90.



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## EMBEDDING LINES: DRAWING WITH PAPER



Architecture presents itself through the economy and apparatus of the line: its boundaries and capacities are defined by the workings of orthogonality, or the ‘right-angledness’ of the line.<sup>1</sup> So one would assume, writes Catherine Ingraham in her essay ‘Lines and Linearity: Problems in Architectural Theory’, that the condition of linearity – the system enabled by the line that underlies representation – has a special, perhaps more revealed, position within architecture.<sup>2</sup> However, the subject of linearity does not make itself known easily. This is due to the line’s contradictory qualities as a kind of originary marking apparatus – since it is impossible to design anything without thinking the line first – and its use to display the conceptual accretions of architecture, at the end of the act of design.<sup>3</sup> On the one hand, the line is defined as ‘pure extension without breadth or depth, without horizon’,<sup>4</sup> and on the other, simultaneously, it is the habitat of the accumulation of conceptual thinking, holding ideas that are representative of potential full-scale manifestation.

Robin Evans notes that the line within architecture, moving from scale drawing to built form, does not occupy a space in which the embedded meaning of the line remains unchanged without modulation.<sup>5</sup> However, in order for the transfer of information from drawing to building, a certain suspension of critical disbelief has been necessary: as though the drawing operates as a stand-in for the built work. Yet, this enabling fiction has not entirely been made explicit within architecture, which, Evans argues writing in 1997, has led to an under-examination of the properties of drawings.<sup>6</sup> The method of production of these drawings has shifted since then, yet the possibility for further examination of the properties of drawings is still valid.

Architectural drawings work notationally, similar to musical scores, codes or scripts. Through shared conventions and understanding, there is meaning within each line. It is necessary to distinguish carefully between *techniques* of representation, that is, architectural notation as opposed to architectural drawings that pose ‘views’, such as sketches explaining aspects of spatial form. It is architectural representation that performs as a notational system, rather than pictorially, that is, drawing seen as a disciplinary architectural discourse, which is of consideration.

Exploring architectural drawings housed within artists’ books allows for an examination of the line within architectural drawing that has a different nature. The book presents the *page* as the site for the drawing as strongly as the drawing itself. Due to this quality, the technique of drawing is as important as the final work. The method of presenting drawings and the technique of drawing is different from the usual way of physically showing architectural drawings, that is, black lines on film, trace or paper. Alternatively, these drawings may be drawn without the magnitude of the presence of the black ink line, but rather by other techniques such as embossing, cutting or scoring. These embed the drawing within the page in a particular way, forming a relationship between the drawing and its paper. These techniques give conceptual character to the line by the altered reading of the actual page as a three-dimensional space. Hence, the drawings then have a presence, beyond that of referent for a proposed building: the drawing is not cast as a two-dimensional surrogate for intended three-dimensional manipulations. These methods have been used to present architectural drawings, for example in work by C.J. Lim, but

less often are they housed and read as a book. As outlined earlier, many architects have explored the print medium as an alternative space of architectural imagining and discourse, such as Diller + Scofidio (with continued exploration as Diller Scofidio + Renfro), Daniel Libeskind and Morphosis. These examples use the book as a site of propositional speculation and debate. However, the proliferation of architecture-related publications, whose main concern is the presentation of documentary photographs and reproduced drawings of built works, places these types of books in the published minority.

*Page* explores the qualities and characteristics of architectural drawing within the book as a speculative practice rather than as purely instrumental. This is done by examining not just the drawing, but also the page it sits within, and the relationships between the structure of the book and drawing surface, frame and sequence.

#### THE LINE WITHIN ARCHITECTURE

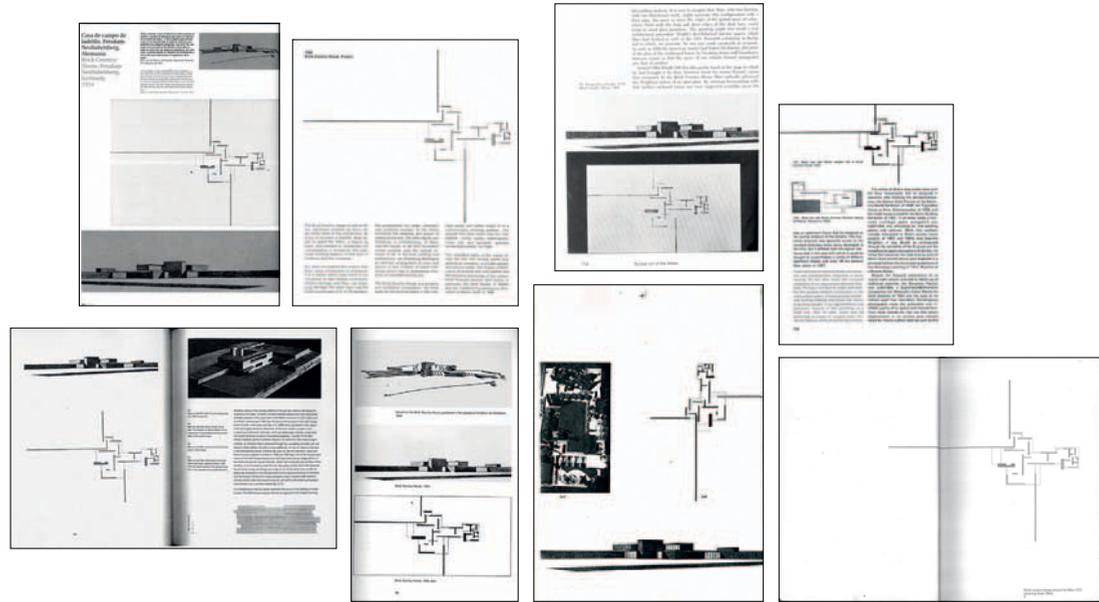
Architectural drawings, that is, orthographic projections such as plan, section and elevation, deal with the particularities of translation due to changes in dimension and scale, a condition with which theorists and writers have continually contended. In order to read these drawings as precursors of built work, it is possible to interpret architectural documentation as possessing a one-to-one correspondence between the represented idea and the final building. The notion that drawings and models are the lens through which one views the proposed building is referred to by Alberto Pérez-Gómez and Louise Pelletier in *Architectural Representation and the Perspective Hinge*. They write that representation may be seen as ‘necessary surrogate or automatic transcriptions

of the built work. The process of creation prevalent in architecture today assumes that a conventional set of projections, at various scales from site to detail, adds up to a complete, objective *idea* of a building.’<sup>7</sup> Pérez-Gómez and Pelletier go on to write that each projection then constitutes part of a dissected whole, and these representations are expected to be efficient and neutral with no purpose other than their ability to accurately transcribe information. This description given by Pérez-Gómez and Pelletier does not acknowledge all forms or strategies of contemporary architectural drawing, but there is still evidence that it is not an uncommon view. For most architects, writes Mike Linzey, drawings are a semiotic device pointing away from themselves towards the seemingly more important, intended built form.<sup>8</sup> This acceptance of assumed ideas of linear translations between the built object and its representations, when viewing architectural drawings, casts the drawings as occupying interstitial space, as ‘premonitions of buildings yet to come’.<sup>9</sup>

Marco Frascari wrote of the dangers of this thinking regarding drawings, that they must not be understood merely as visualizations.<sup>10</sup> To think of architectural drawings as scaled-down pictures of buildings ‘cannot account either for the instrumentality of architectural representation or for its capacity to render abstract ideas concrete’.<sup>11</sup> The translation of reality that architectural representation inherently undertakes is never neutral, nor linear – as it is often conceptualized to be – nor without loss or gain.

In reference to this process of transformation, Stan Allen writes:

By the translation of measure and proportion across scale, architectural projections work to effect transformations of



reality at a distance from the author. Projections are the architect's means to negotiate the gap between idea and material: a series of techniques through which the architect manages to transform reality by necessarily indirect means.<sup>12</sup>

for something else . . . but they are an assembly of signs that derive their meanings from actually embodying in their tracing the events that they represent.<sup>14</sup>

2.13 Scans from eight publications showing Mies van der Rohe's Brick Country House (1924) plan. Kenneth Frampton, *Modern Architecture: A Critical History* (London: Thames & Hudson, 1992), 164; Kenneth Frampton, *Studies in Tectonic Culture* (Cambridge, Massachusetts: MIT Press, 1995), 162–3, © 1995 Massachusetts Institute of Technology, by permission of The MIT Press; Fritz Neumeier, *The Artless Word: Mies van der Rohe on the Building Art* (Cambridge, Massachusetts: MIT Press, 1991), 13, © 1991 Massachusetts Institute of Technology, by permission of The MIT Press; Franz Schulze, *Mies van der Rohe: A Critical Biography* (Chicago and London: The University of Chicago Press, 1985), 114; A. James Speyer, *Mies van der Rohe* (Chicago: The Art Institute of Chicago, 1968), 38; Marc Treib, *Modern Landscape Architecture: A Critical Review* (Cambridge, Massachusetts: MIT Press, 1993), 42, © 1993 Massachusetts Institute of Technology, by permission of The MIT Press; Moisés Puente, ed., *2G Mies van der Rohe: Houses*, 48/49 April (Barcelona: Editorial Gustavo Gili, 2009), 230; Werner Blaser, *Mies van der Rohe: Continuing the Chicago School of Architecture* (Basel: Boston: Birkhäuser Verlag, 1981), 8–9.

This translation then, is the realm of connecting the visible to the invisible: according to Frascari, these tangible lines become 'carriers of fluid and invisible links that guide intangible thoughts'.<sup>13</sup>

Explicitness of the act of translation and transformation inherent within the drawing shifts the drawing's primary function from representing something else to highlighting the autonomy and novelty of the drawing itself. In this way, Frascari writes:

Architectural drawings do not just represent something – they are something in their own right. Any given architectural drawing is not just a summa of arbitrary signs that stands

According to Linzey, the drawing does not represent the future form of, as yet, unbuilt work, due to the issue of strict temporal ordering: it is drawings that 'take priority *in time* and buildings follow'.<sup>15</sup> This is not to deny that drawings do sometimes mediate between architects and architecture, but representation is not their *primary* role and function.<sup>16</sup> Although Mark Wigley writes that architectural drawings are neither an idea nor an object,<sup>17</sup> Linzey argues the opposite, that they are *both* a performative idea *and* a graphical object and hence the *being* of architecture.<sup>18</sup>

The ability for the drawings of architecture to be reproduced is crucial to their use. We commonly encounter architectural drawings as images in publications. In this format, they are

variously changed to suit the page requirements of their printed form. They are included as graphic reminders of the scheme; their power lies in their ability to be an objective substitute. For example, Fig. 2.13 shows eight examples of plans of Ludwig Mies van der Rohe's 1924 unbuilt Brick Country House project, which were the catalyst for the artist's book *Mies van der Rohe: Brick Country House 1924* (2011). Mies's project is well known through its frequently reproduced and very recognizable plan. The range of variation demonstrates that these drawings are not intended to be entirely accurate. Instead, they are regarded as frozen mimetic images of an architectural icon: rather than drawings as instruments of the imagination of construction, they demonstrate that the building is absent. The plan, as image, is present to illustrate textual commentary rather than to offer insight or comment on the project through drawing *per se*.

Architectural drawing has no inherent composition within the page it sits on; its lines can be lifted and placed somewhere else, even redrawn, and, unlike other artwork, maintain authenticity of authorship to a certain extent. The plan's outer linework edge defines its composition; the drawn building's perimeter is its definition. In this presentation, there is no relationship between architectural ideas and projects and the vehicle of their dissemination. The printed page with architectural drawing reinforces Allen's claim that the drawing as artefact is unimportant, that rather it is a set of instructions for realizing another artefact, much like a script, a score or a recipe.<sup>19</sup> Similarly, Wigley writes of the almost nothingness of drawing – 'the lightest of traces on the lightest of material'<sup>20</sup> – in contrast to the overwhelming materiality and self-sufficiency of built architecture.

However, these descriptions underplay the objecthood of the physical drawing and its potential as a site of architectural innovation and debate. To examine the drawing as object gives prominence to the relationship between the image, its method of making and the page. It is with this scope of drawing in mind that artists' books are particularly relevant. The book allows the presentation of a different type of drawing, a drawing that strongly exists in its 1:1 scale form. Moreover, drawings with a strong presence are further removed from the notion of the architectural drawing merely as a lens through which one views a full-scale building.

#### **DRAWING WITHOUT THE BLACK INK LINE**

A way to address the descriptions of drawings apparent in the writings of Frascari, Ingraham and Linzey is to acknowledge, as Allen does, that technique is not neutral: the drawing's working methods condition the results.<sup>21</sup> This can be achieved by the drawing being embedded within the page in a particular way. For example, rather than ink printed on bond paper or trace, the drawing may be made by embossing, cutting, scoring or watermarking. These methods interact with the paper and the drawing is formed by the paper's surface manipulation, forming a different relationship between the drawing and the page itself.

Combined with printed line drawings, *North Terrace, SA* (2009) uses the technique of embossing to document a project in Adelaide by the Australian landscape architecture firm, Taylor Cullity Lethlean [see Fig. 1.16]. This page is part of a sequence of drawings of an increasingly detailed scale that contextualizes the design of public space within the grid of the city of Adelaide. The technique of

embossing removes the drawings from the usual type of documentation through omitting so much information usually presented in spatial drawings. It asks the reader to search for similarities across different scales: patterns, rhythms and orders are reconsidered as the drawings may be read as scale-less.

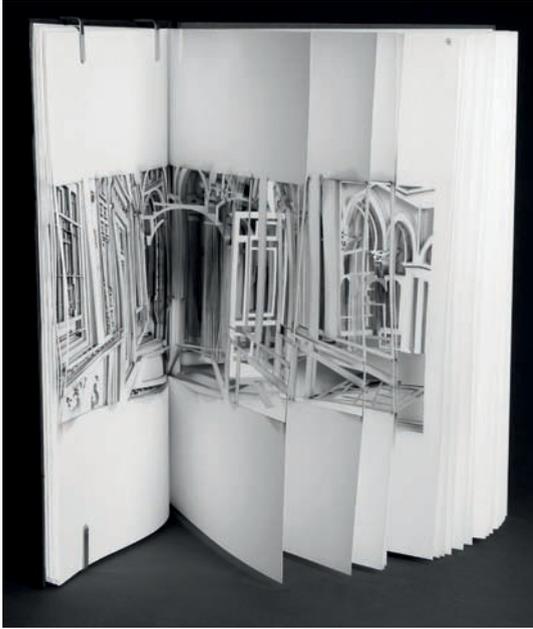
The work of the Japanese artist Naoyo Fukuda creates the line through a textural method. Fukuda performs acts of embroidery on the pages of books, postcards and business cards, working over the linework of text to build up tactile tracings of the words. The possibility of reading the words in these works is eliminated, but there is the knowledge that the artist has read that which lies under the thread.<sup>22</sup> As Yusuke Minami writes, by eliminating the possibility of reading, she can monopolize ownership of the text.<sup>23</sup> Fukuda says of her work *Pilgrimage/ Calling Card* (2008–2010) that although the words are left in a condition in which they can no longer be read to extract their ordinary meaning, ‘something behind the self appears after evidence and traces of it are lost’.<sup>24</sup> In these artworks, Fukuda calls up the words of others, and performs a process that doubles them, and which makes them ongoing.

The earliest surviving example of the cut within paper as a means of artistic expression is a circular cut from sixth-century China.<sup>25</sup> According to Paul Sloman, it is the delicacy of the paper and the potential for the cut to be destroyed with a small error that inspires the character of the art.<sup>26</sup> Although Chinese cutting is the most developed of paper cuts, other countries have their own traditional variations: in Japan, *kirigami* is a variant of origami in which cutting is also employed; *sanjih* developed in India; paper cuts were adapted to Swedish legal

documents, to protect against forgery; and in 1345, Rabbi Shem-Tov ben Yitzhak ben Arduziel claimed in his treatise *The War of the Pen against the Scissors* that he had written his manuscript by cutting letters into paper, having discovered that his ink had become frozen.<sup>27</sup> Contemporary cutting has shifted from individual sheets of paper, and developed within the book. This sometimes results in the book form becoming the basis of sculptural work, such as in the book carving work of Kylie Stillman [Fig. 0.1] and Guy Laramée’s *Roanji* (2010), a scaled recreation of the Kyoto garden, carved into the top edge of a hardcover copy of *Kōjien*, Japan’s authoritative dictionary. In these examples, the pagination of the book or the sequencing of pages is not employed in order to understand the work.

The drawing within a book is part of a sequence. When housed within a book, these drawings form a relationship with each other: each page is read in relation to every other page and the book’s structure is related to the overall sequence of drawings. Architect Johan Hybschmann, while a student, made *Book of Space* (2009). Inspired by film-maker Alexander Sokurov’s *Russian Ark* (2002) – filmed within the Winter Palace of the Russian State Hermitage Museum using a single 96-minute sequence shot – Hybschmann questions the nature of cinematic narrative which never goes into reverse.<sup>28</sup> Instead, his book frees the reader from the unidirectional movement through space that the film demonstrates. *Book of Space* is a three-dimensional space of windows and passageways, two spaces from the film sequence cut into each half of the book, with a sense of progression through perspectives and shadows.

A book which uses the technique of removal to draw and employs the entirety of its form to increase



the effect of this, is Olafur Eliasson's *Your House* (2007), which is a journey through the artist's private residence in Copenhagen, Denmark. *Your House* is made up of 452 pages, each with a laser cut cross-section at a scale of 1:85. Each page then corresponds to making a section every 220mm throughout the house. This work offers a version of being within the space, different from a two-dimensional, sectional drawing. In making the space by a sequence of sections – each one a page – one moves through the house in a particular way. These laser cuts create negative spaces in the paper which cumulatively produce the illusion of being inside the house as each individual section gives the reader information as to the rooms' proportions. When the book is closed, it refers to the house also and gives us information about its content: the thickness of the book gives

a dimension to the depth of the space. Since each page denotes a progressive section through the house, the accumulation of bound pages represents the density of the house volume. The result is a book that operates like a scale model that has been spliced apart into pages which spans the entire volume of a book, both open and closed, and at scales 1:85 and 1:1.

In viewing the drawings of *Your House* and *Mies van der Rohe: Built Houses*, a curious new reading of the interior and exterior is created. In the absence of a black ink line, the line as edge within these pages connotes solid and void, at both full scale and at 1:85 or 1:100 scale. This new line no longer predominantly denotes wall/not-wall but rather page edge/not-page edge: the spatial interior is the edge of the page. In this instance, the wall thickness and its materiality disappear. However, as Ingraham writes:

2.14 Johan Hybschmann, *Book of Space* (2009).  
Photo: Stonehouse Photographic.

2.15 Olafur Eliasson, *Your House* (2006).  
Published by the Library Council of the Museum  
of Modern Art, New York, 2006, The Library  
Council of The Museum of Modern Art,  
New York, NY. 274 × 430 × 105 mm. © 2006  
Olafur Eliasson

The line, in architecture, is never without the dimensionality and interiority of the wall, even as it proposes to outline an idea . . . architecture lives with the sense that uprightness – the presence and visibility of form – is a condition won only by keeping to the line.<sup>29</sup>

On these pages, the solidity of the wall is implied and merges with the materiality of the page; the drawing's frame and infrastructure, as demonstrated by the paper, refers to the mass of the building itself.

The line, in conventional Western thinking, marks the disjunction between that which is to be excluded and included. The line most often delineates the external limits of a form: it 'establishes a dichotomy by dividing inside from outside'.<sup>30</sup> The line in architecture, due to its link with the wall, is difficult to separate from inhabitation. While other disciplines such as geography, cartography and painting use orthographic systems, 'only architecture must directly contend with the problem of inhabiting the space of linear geometries. Architecture, therefore, to some degree, must construct the inhabiting subject along geometric lines.'<sup>31</sup> Architectural drawings both construct and reveal the space of the house. The strength of these two books is that the walls become part of the frame that is held over the interior of the house. Removing these drawn lines reminds us of the solid physical space of the wall. The wall is read as part of the frame of the void – both of the paper and of inhabitation – rather than as a separation between two spaces.

*Mies van der Rohe: Built Houses* and *Mies van der Rohe: Brick Country House 1924* see paper as an object in space by admitting the light and volume that exists beyond the page to come forward through its perforations. These works introduce a tactile and

sculptural sensation to the act of reading. Drawing the line through embossing, creasing and embroidery alters the materiality of the page: it is the surface of the paper which, rather than receiving the drawing, is manipulated to form the drawing. The lines become things, constructed actualities, much like Fred Sandback's three-dimensional lines made with acrylic yarn as minimalist spatial drawings within galleries in the 1970s. Examining the method of production of the drawing and its linework, and its relationship to the page as part of a sequence, presents the drawing as object. The page then becomes more than a receptacle for pre-existing aesthetic decisions: the page is an element in the composition itself. This presentation of representation begins to acknowledge the power that drawings have, as Evans describes, 'to alter, stabilize, obscure, reveal, configure, or disfigure what they represent'.<sup>32</sup>

#### NOTES

1 Catherine Ingraham, "Lines and Linearity: Problems in Architectural Theory," in *Drawing/Building/Text: Essays in Architectural Theory*, ed. Andrea Kahn (New York: Princeton Architectural Press, 1991), 66.

2 Ingraham, in Kahn, *Drawing/Building/Text*, 66.

3 Ingraham, in Kahn, *Drawing/Building/Text*, 67.

4 Ingraham, in Kahn, *Drawing/Building/Text*, 67.

5 Robin Evans, *Robin Evans: Translations from Drawing to Building and Other Essays* (London: Architectural Association, 1997), 154.

6 Evans, *Robin Evans*, 154.

7 Alberto Pérez-Gómez and Louise Pelletier, *Architectural Representation and the Perspective Hinge* (Cambridge, Massachusetts: MIT Press, 1997), 3.

8 Mike Linzey, "Architectural Drawings Do Not Represent," *Interstices: Journal of Architecture and Related Arts: The Traction of Drawing*, no. 11 (2010): 31.

9 Jasmine Benyamin, "Analog Dreams," in *306090: A Journal of Emergent Architecture and Design, 11: Models*, ed. Emily Abruzzo, Eric Ellingsen and Jonathan D. Solomon (Princeton, New Jersey: 306090, School of Architecture, Princeton University, 2007), 90.

- 10 Frascari writes: ‘The misconception of architectural representation as an independent instrument is not only deceptive and misleading, but also seriously dangerous.’ Marco Frascari, “Horizons at the Drafting Table: Filarete and Steinberg,” in *Chora 5*, ed. Alberto Pérez Gómez and Stephen Parcell (Montréal, Québec: McGill-Queen’s University Press; Chesham: Combined Academic, 2007), 197.
- 11 Stan Allen, *Practice: Architecture, Technique and Representation* (London: Routledge, 2009), 41.
- 12 Allen, *Practice*, 3.
- 13 Marco Frascari, “Lines as Architectural Thinking,” *Architectural Theory Review* 14, issue 3 (2009): 202. Hence, Frascari names architectural drawings *ontophanies*, that is, graphic material manifestations of ‘the essence connecting the visible to the invisible.’ Frascari, in *Chora 5*, 180. For this act of translation needed in the viewer, Frascari uses the term *transitus*, which refers to the viewer’s mental journey across an image in the act of interpretation. Marco Frascari, “A Reflection on Paper and its Virtues within the Material and Invisible *Factures* of Architecture,” in *From Models to Drawings*, ed. Marco Frascari, Jonathan Hale and Bradley Starkey (London: Routledge, 2007), 28. Also: ‘Drawings are produced in an “in-between” condition, making “visible” and accountable for a transformation that is “invisible” when looking in the present condition, at the building.’ Federica Goffi, “Architecture’s Twinned Body: Building and Drawing,” in Frascari, Hale and Starkey, *From Models to Drawings*, 88–9.
- 14 Frascari, “Lines as Architectural Thinking,” 203.
- 15 Linzey, “Architectural Drawings Do Not Represent,” 32.
- 16 Linzey, “Architectural Drawings Do Not Represent,” 32.
- 17 Mark Wigley, “Towards a History of Quantity,” in *Architecture Between Spectacle and Use*, ed. Anthony Vidler (Williamstown, Massachusetts: Sterling and Francine Clark Art Institute, 2008), 157.
- 18 Linzey, “Architectural Drawings Do Not Represent,” 32.
- 19 Allen, *Practice*, 41.
- 20 Wigley, in Vidler, *Architecture Between Spectacle and Use*, cited in Linzey, “Architectural Drawings Do Not Represent,” 31.
- 21 Allen, *Practice*, 48.
- 22 Yusuke Minami, “Fukuda Naoyo: *Kaibun* and Art,” in *Artist File 2010: The NACT Annual Show of Contemporary Art: 018 Fukuda Naoyo* catalogue (Tokyo: National Art Center, 2010), 6.
- 23 Minami, in *Artist File 2010*, 6.
- 24 Minami, in *Artist File 2010*, 7.
- 25 Paul Sloman, *Paper: Tear, Fold, Rip, Crease, Cut* (London: Black Dog Publishing, 2009), 24.
- 26 Sloman, *Paper*, 24.
- 27 Sloman, *Paper*, 28–30.
- 28 Paul Sloman, *Book Art: Iconic Sculptures and Installations Made from Books* (Berlin: Gestalten, 2011), 106.
- 29 Ingraham, in Kahn, *Drawing/Building/Text*, 76.
- 30 Adrian Snodgrass, “Thinking Through the Gap: The Space of Japanese Architecture,” *Architectural Theory Review* 9, issue 2 (2004): 76; and ‘The line is membranous, the trace of a skin that separates and joins the “body” of the object with what lies without.’ Adrian Snodgrass and Richard Coyne, *Interpretation in Architecture: Design as a Way of Thinking* (London; New York: Routledge, 2006), 237.
- 31 Ingraham, in Kahn, *Drawing/Building/Text*, 81.
- 32 Robin Evans, “Architectural Projection,” in *Architecture and its Image: Four Centuries of Architectural Representation: Works from the Collection of the Canadian Centre for Architecture*, ed. Eve Blau and Edward Kaufman (Montréal, Québec: Canadian Centre for Architecture; Cambridge, Massachusetts: MIT Press, 1989), 21.

INKLESS LINES:  
DRAWING WITHIN  
THE BOOK

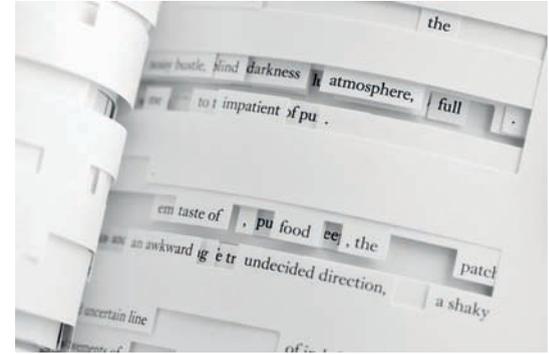
In 1975, Gordon Matta-Clark made incisions into two adjacent seventeenth-century buildings in Paris which were slated for demolition to enable the building of the Centre Pompidou. *Conical Intersect* removed parts of walls and floors, creating new openings up to four metres wide. From the street, passers-by were given views into and within the buildings through these new voids. Rather than the building being seen as an envelope of compartmentalized rooms separated by floors, a series of beautiful documentary photographs demonstrates the project's revelation: through these cuts, the skeleton and the body of the building within is seen.

During an interview about his practice of working with full-scale buildings, of cutting and manipulating their edges and rooms, Matta-Clark described his impetus as being due to an avoidance of making sculptural objects or 'flat art':

Why hang things on a wall when the wall itself is so much more a challenging medium? . . . A simple cut or series of cuts, act as a powerful drawing device able to redefine spatial situations and structural components.<sup>1</sup>

Matta-Clark's strategy of drawing in the existing space and his perception of the wall as the art itself is analogous to the potential relationship between the page and the drawing within artists' books.

Jonathan Safran Foer's *Tree of Codes* (2010)<sup>2</sup> takes an English language edition of Bruno Schulz's collection of short stories from 1934, *The Street of Crocodiles*, and carves out a new story. Using a different die-cut technique on every page, various parts of the text and page are removed. Through this technique of removal, the gaps in-between words resonate, alerting the reader to the page's physical relationship



to each other page. The reading experience of *Tree of Codes* is one of paging through a sculptural work. The removal of parts of individual pages creates an intriguing effect, but the strength of this work is the perception of depth of the object of the book, achieved through the cumulation of these cut pages. The possibilities for narrative sequencing are renewed through the highlighting of the materiality of the page due to removal: the gaps and views through pages remind us that we are holding the body of a book rather than merely a series of open spreads. Just as Matta-Clark perceived the wall *as* drawing, this work interprets the page not merely as a surface on which text is printed, but as a critical element – both its presence and absence – to understanding the work.

**THE ARTIST'S BOOK AS ARCHITECTURAL FACTURE**

Quite differently from drawing practices in fine arts, the connection between the drawing and its paper is rarely examined within architecture. Marco Frascari discusses this relationship between the architect and paper in his essay, 'A Reflection on Paper and its Virtues within the Material and Invisible *Factures* of Architecture'. According to Frascari, paper allowed architects to move away from the site during the

2.16 Jonathan Safran Foer, *Tree of Codes* (2010).  
© Visual Editions, www.visual-editions.com.

making of architecture, and hence has transformed the procedures of architectural conceiving.<sup>3</sup>

Regrettably though, many architects and design critics perceive paper as the passive support of the finished drawing. This relates to the old technical word ‘subjectile’, meaning that which is put under the drawing or painting – the support – which makes the image or representation possible.<sup>4</sup> This view of paper undermines the influential continuous link between the acts of drawing and thinking. Rather than support the finished drawing, Frascari believes the materiality of paper should be considered as part of the dynamic characteristic of the architectural facture.<sup>5</sup>

Frascari argues that drawings and their paper must be understood as essential architectural factures. Facture comes from the Latin *facere*, which means both ‘to make’ and ‘to do’ and has the same derivation as ‘fact’, which might be defined as ‘something evidently done’.<sup>6</sup> To speak of an ‘architectural facture’ then is to consider both a piece of architecture and its drawing in terms of their making, as both can be seen as interfacing records of their own having-been-made.<sup>7</sup> Therefore, the signifying power of the drawing is in the liturgy of its making: ‘It generates an aura that can be inferred from a simple casting glance both by the maker and the reader.’<sup>8</sup> Acknowledging the relationship between the materiality of paper and the architectural facture allows drawing to mediate and sublimate architectural factures of future edifications, rather than seeing drawing as the automatic setting down of an architect’s internal ideas onto the surface of the paper.

The similarity of the verb and noun forms of drawing, that is, an act and a thing, allows different interpretations of the intended form of the word.

By using the word drawing, the action and the result of that action are inseparable, due to the interchangeability of the word itself. This brings immediacy to the act of drawing, allowing the act to reside within its resultant noun: the action is implied, when referring to the manifestation of that act. Therefore, the space of the action and the space of the page can be linked metaphorically: ‘the paper being a space to be occupied through drawing, with a trail of lines leaving evidence of this’.<sup>9</sup> In this way, the drawing may be seen as a document which records the actions in time of its maker.

In his comparative anthropological study of the line, Tim Ingold suggests that the line has become severed from its incipient connections with movement: instead of a trace of a gesture, the line – due to modernity – has become a succession of points or dots.<sup>10</sup> Within architecture, conventional documentation processes demonstrate this: the action of drawing is less inherent within these drawings – the lines on paper do not keenly refer back to the action of the hand or digital processes – and so the noun form is more dominant within this realm. The sketch, a drawing typology more strongly linked to action, is cast as a gestational, embryonic and fleeting stage of the design process. Other architectural drawings, such as construction drawings, are able to be legal documents, emphasizing this drawing-as-noun state. It is the noun, the depiction, which is most salient. This leads to the association of the noun form as substantive, and, therefore, pointing to a static moment of being. This is in opposition to the verb form which has a dynamism and ‘modes of becoming’ association.<sup>11</sup> Treating the paper as subjectile reinforces the drawing-as-noun, whereas it is drawing-as-verb that relates to Frascari’s description

of the potentially active relationship between the architect and paper. In this situation, the drawing, and its page, then have verbs associated with them: crease, cut, press, form, fold, rip, turn. It is drawings formed through the manipulation of the page itself that provide a field for the *action* of drawing.

The method of drawing, and how the reader encounters these drawings, is important for another reason. They provide a haptic connection between the maker and the reader: drawings are not just images, they are things to be touched and the hand is the primary agent in this. In *The Thinking Hand: Existential and Embodied Wisdom in Architecture*, Juhani Pallasmaa writes of the importance of the making of work within the design process, due to the sense of touch during its execution.<sup>12</sup> This extends to the reception of the work by the viewer, who is able to hold and feel it. Pallasmaa argues that the understanding of the fundamental role of the body in the making of architecture is grossly undervalued today; the dominance of the sense of vision in today's technological culture undermines a multi-sensory approach to architecture.<sup>13</sup> Manipulating the paper to form the drawing affects their potential to effect meaning. The book allows for a 'haptic legibility' or 'manual readability'<sup>14</sup> to be brought to architectural drawings. When the drawing is housed within the book, it 'returns to the site of touch' and once again becomes an object to be felt and held.<sup>15</sup>

Drawing the line through techniques which shift the surface dimension of paper, such as cutting out, embossing and scoring, creates an unchangeable line. The line cannot be undone, shifted or redrawn easily, which relates to the notion of the line within drawing, in comparison to painting, within art. Norman Bryson writes:

Oil paint can be worked and reworked; its density and opacity permit endless acts of revision and alteration, erasure and recommencement. The drawn line, in the West, obeys a different convention: With few exceptions, line is indelible, final, irrevocable. A fundamental principle of non-erasure means that whatever marks were made, those are the marks we see . . . The drawn line is always raw, on permanent view. It has no mantle of invisibility to conceal its emergence into the world. The blankness of the paper exerts a pressure that cannot be reduced or done away with: Relentless, it forces everything into the open, into a field of exposure without shields or screens, with no hiding places, a radically open zone that always operates in real time.<sup>16</sup>

The drawn line within architectural documentation usually involves iterations. In this post-digital realm, paper is the location of lines which have undergone these digital iterations, similar to Bryson's description of oil painting. For any particular project, the subtle shifts and versions and editions of drawings may be generated by many people over time, although authorship seems to rest with the project that is represented, rather than with the actual drawer. In architectural drawings, the author is seen to be that of the principal architect, who may or may not have actually drawn the plans, sections or elevations. There are, of course, notable exceptions, in which the recognizability of the mark of certain architects is present, such as documentation drawings which become artefacts containing markings up of ongoing design thinking. However, depending on the pervasiveness of an office's drawing culture, the individual may not be acknowledged and the drawing is seen to have been created by the firm or practice as a collective. The author of a *post factum* presentation of a project is rarely acknowledged as

the drawer; the project the drawing represents takes precedence.

As an example of the unfounded claims of documentation's authority, Mies van der Rohe is known to have overseen the redrawing of built work documented inaccurately, in the case of the Barcelona Pavilion. In 1964, the no longer existing pavilion was recreated through drawings, under Mies's supervision.<sup>17</sup> However, these drawings do not reproduce with complete fidelity the reality of the building constructed in 1929.<sup>18</sup> The inaccuracies were less of a concern for Mies; the drawings are more about corresponding with his ideal of the plan. If the image reproduced his idea, then for Mies it was true.<sup>19</sup>

There is an assumed accuracy, authority and reliability inherent within architectural drawing, similar to the 'evidential force' Roland Barthes writes of regarding photography: 'From a phenomenological viewpoint, in the Photograph, the power of authentication exceeds the power of representation.'<sup>20</sup> Ingraham writes of this authenticity and the questions raised of architectural representation:

Architecture has maintained its dedication to linearity in the face of what seems like astounding counter-evidence: the drift and turbulence of forces that can barely be resolved and dissimulated into the vertical striation of space; the tenuousness of graphite on paper or ink on trace; the loss of resolution in repetition and reproduction; the interior mess of the wall . . . Architecture has, without question, seen linearity as a way of upholding properties belonging so completely to its history that it is hard to imagine what architecture would be apart from them.<sup>21</sup>

The unchangeable quality of the line as shown in *Mies van der Rohe: Built Houses* and *Mies van der*

*Rohe: Brick Country House 1924* refers to this assumed accuracy of the drawing and, hence, the limitations of architectural projections. In rendering the line differently, however, the line within the book is able to explore new territories of drawing.

#### THE BOOK AS DIAGRAM

The description of the drawings within artists' books as outlined relates to Nelson Goodman's way of distinguishing between two different art forms – that is, autographic and allographic – in *Languages of Art: An Approach to a Theory of Symbols*.<sup>22</sup> According to Goodman, autographic artworks depend upon the direct contact of the author for their authenticity, such as painting and sculpture. In contrast, allographic works exist in many copies, and can be produced without the direct intervention of the author, such as music and dance performances. Despite potentially different circumstances and changes of interpretation, every performance of allographic works counts as an authentic instance of that work. It is the internal structure of the work, as set down in the score, which guarantees authenticity, rather than the presence of the author, writes Allen, in reference to this.<sup>23</sup> Allen refers to this discussion due to his interest in examining architectural drawings as scores or scripts and, hence, the notational practices involved in drawing them. According to Allen, architecture is neither clearly autographic nor allographic: the drawings are not an end in themselves and the durable and physically present built work of architecture is in opposition to the ephemerality of allographic works.<sup>24</sup> *Post factum* architectural drawings within artists' books are similarly ambiguous: although being aligned more strongly with an autographic

work, they still operate as allographic, in their transitive nature.

Allen raises Goodman's discussion as a way of aligning the architectural drawing with the diagram, instead of with notational, or instructional, systems. According to Allen, notational systems operate according to shared conventions of interpretations, and belong to time, while diagrams are open to multiple interpretations and belong to space and organization.<sup>25</sup> Although the diagram is often thought of as an after-the-fact drawing – an explanatory device to communicate or clarify form, structure or program<sup>26</sup> – it also acts as a generative device, mediating 'between a palpable object, a real building, and what can be called architecture's interiority'.<sup>27</sup> Peter Wood writes that the diagram is 'located in the domains of between-ness and hybridity' and should be described as 'a transformation which relies on an existing relationship to, and with, drawing'.<sup>28</sup>

With this description in mind, the artist's book may be thought of as operating as an architectural diagram. It, too, acts as an explanatory device and is projective, in that it opens new territories for practice. According to R.E. Somol, a diagrammatic practice is in opposition to the tectonic vision of architecture as the legible sign of construction;<sup>29</sup> equally, artists' books present an alternative to built work as endpoint of the design process, that is, the representation as process is their focus. But their main potency lies in their ability to assume the role of a device of explanation: their characteristics allow them to mediate between the drawing, model and built form.

As an example, two book-models – models with book-like references – illustrate a diagrammatic path which may be pursued. In 1996 I moved to

New York for a year and rented both an apartment and a post office box in West Harlem. During this time, I was fairly silent. Conversation shifted to a different form, manifest as words on a page: it was a letter-writing existence I had in New York, a time-lagged international rapport. These two places – my apartment and the post office – became the conduit of this conversation. My apartment was the space of the reading and writing of letters, the post office the exit point of the narrative, and the post office box, with its small glass window, the entry point of its reply. The path between these two spaces became familiar and pleasant, a journey of walking anticipation to allow the continuation of the conversation.

Ten years later, I chose these two locations as points within New York to contribute to a reconfigured model of the city: 'New York, New York, New York: So Nice We Named it Thrice' exhibition at Flux Factory (2007–2008) took as catalyst the Panorama of the City of New York model, originally constructed for the 1964/65 World's Fair, held in Flushing Meadow Corona Park, New York and now installed at the Queens Museum of Art. This Flux Factory exhibition's panorama would not be an accurate reproduction of the city, but rather one that referred to the city of myth and urban legend, to the layers of New York's history, memory and personal experience. Over 100 artists contributed to form an eclectic yet coherent installation of a parallel city model.

The works are titled *515 W139th Street (between Broadway and Amsterdam Ave)* (2007) and *125th Street Post Office (between Convent Ave/Morningside Ave and St. Nicholas Ave)* (2007): these are the addresses of both the apartment and the post office box that I rented. As a link to their referent – folded pages within an

envelope – I modelled these spaces in paper, with boxboard sides covered with white bookcloth, the addresses blind tooled. The pieces are not to scale. Instead, their size is governed by the dimensions of an envelope, since the models were mailed to the exhibition from Sydney, Australia. The models are both openable and collapsible: the vertical side walls of the buildings are solid and the floors between paper so they can move between right angledness and narrower parallelograms. In the process of shifting between these shapes, stairs between floors reveal themselves. The construction of the models forms a connection between their subject and origins: their presence in the exhibition is via the international postal system, and, now that I am no longer living there, afterwards they may be folded flat and stored away.

Rosalind Krauss writes: ‘As distinct from symbols, indexes establish their meanings along the axis of a physical relationship to their referents. They are the marks or traces of a particular cause.’<sup>30</sup> These models bear an indexical relationship to their object, or referent. By employing particular methods of making – and the work’s acknowledgement of the medium through which it is executed – the context of their conception is clarified and origins mapped. The presence of these models, and books more generally, and their relationship to representation, may also be aligned with the notion of architectural facture. The book operates as an architectural facture, in Frascari’s terms, due to this explicitness of its medium; the objecthood of the book acknowledges its – and its drawings’ – having-been-made.

The advantage of reading the artist’s book as an architectural facture which operates diagrammatically is to place the book in a particular

relation to architectural discourse. The book sits within the lineage of representation, altering the temporality of the process of invention from *pre-factum* drawings, and the built form, as the site of architectural conceiving.<sup>31</sup> The graphical procedures involved in architecture are able to be re-evaluated, recognizing the processes of transformation that occur within the discipline. This reading of the book also emphasizes the potential for a representation that ‘does not point inward, toward architecture’s interior history as a discipline, but rather turns outward, signaling possible relations of matter and information’, as Allen describes diagrams.<sup>32</sup>

Altering the ‘apparatuses of representation’,<sup>33</sup> from A1-sized presentation sheets or reproduced images within publications to artists’ books, allows a different reading of drawings. Drawings made using alternate methods, such as embossing, cutting or scoring, have a strong relationship with their page: the page is a site for the drawings *and* is integral to the creation of the drawing. No longer are the drawings able to be placed within the page to suit the graphic layout; rather they are embedded within the page in a particular way. The drawing as reproduced image within a publication does not acknowledge the potential, symbiotic relationship between the drawing and the page’s paper. The edge and the materiality of the paper are essential to the reading of the drawing. In treating the line differently, the actual drawing is brought closer; it is not seen as a ‘transparent screen between idea and architectural built object’.<sup>34</sup> These drawing methods give a certain conceptual character to the line, the result being a slippage of the line’s power: there is no linear path through the line itself. In *Mies van der Rohe: Built Houses*, as the line slips, the page comes forward. The

drawings interact with the page edge and disrupt the page as frame. The page is eaten away during the reading of the book, highlighting the delicacy of the materiality of paper.

The actual page is not merely a surface upon which the ink is applied, nor is a blank sheet perceived as existing in a state of desire for the line, awaiting the line to activate its surface. The page then ceases to be a neutral surface of support and becomes instead ‘a spatially interacting region’.<sup>35</sup> The materiality of the page has a greater presence. The physicality of the page allows the turning of the page, and, hence, the surface of the reverse side becomes part of the drawing. The three-dimensional quality of paper itself is ignored by conventional documentation, as drawings are predominantly seen as two-dimensional representation. In artists’ books, the page becomes a site, and the book ‘a sequence of spaces’<sup>36</sup> whose turning pages offer dual sites for architectural drawing. Rather than drawings considered, and presented, as ancillary components able to conjure up the absent work, the drawings within artists’ books provide a material presence of architectural drawing. The potential of the drawing as artefact, then, is in its autonomous presence, not its likeness to another.

#### NOTES

- 1 “Interview with Gordon Matta-Clark, Antwerp, September 1977,” reprinted from the catalogue *Gordon Matta-Clark*, International Cultureel Centrum, Antwerp, 1977, in *Gordon Matta-Clark 1943-1978*, Gordon Matta-Clark (London: Phaidon, 2003), 188.
- 2 Jonathan Safran Foer, *Tree of Codes* (London: Visual Editions, 2010).
- 3 Marco Frascari, in Marco Frascari, Jonathan Hale and Bradley Starkey, eds, *From Models to Drawings*, (London: Routledge, 2007), 23.
- 4 Laurence Simmons, “‘Drawing Has Always Been More Than Drawing’: Derrida and *Disegno*,” *Interstices: Journal of Architecture and Related Arts: The Traction of Drawing*, no. 11 (2010): 116.

- 5 Frascari, in Frascari, Hale and Starkey, *From Models to Drawings*, 23.
- 6 Frascari, “Lines as Architectural Thinking,” 203.
- 7 Frascari, in Frascari, Hale and Starkey, *From Models to Drawings*, 23.
- 8 Frascari, “Lines as Architectural Thinking,” 203. In Italian, a *fattura* (*fattura*) is also a magical procedure, so by analogy, ‘an architectural *fattura* is a mounting or falling of the energies played out during the process of architectural conceiving.’ Frascari, in Frascari, Hale and Starkey, *From Models to Drawings*, 23.
- 9 Angela Kingston, describing the drawing method of Claude Heath, in *What is Drawing?*, ed. Angela Kingston (London: Black Dog Publishing, 2003), 15. Philip Rawson writes: ‘A stroke, even a dot, takes time to make and so shows to the spectator its beginning and its end. Herein lies the vital, unique quality of drawing, which distinguishes it from the other visual arts – its expression of time, movement and change.’ Philip Rawson, *Seeing Through Drawing* (London: British Broadcasting Corporation, 1979), 24, cited in *Drawing Distinctions: The Varieties of Graphic Expression*, Patrick Maynard (Ithaca: Cornell University Press, 2005), 190.
- 10 Tim Ingold, *Lines: A Brief History* (London; New York: Routledge 2007), 75.
- 11 R.E. Somol, “Dummy Text, or the Diagrammatic Basis of Contemporary Architecture,” in *Diagram Diaries*, Peter Eisenman (London: Thames and Hudson, 1999), 9.
- 12 Juhani Pallasmaa, *The Thinking Hand: Existential and Embodied Wisdom in Architecture* (Chichester, UK: Wiley, 2009). To demonstrate the importance of touch, Wood cites Frascari’s contemporary fable of Capo Maestra, a girl who was born blind but who wishes to become an architect. Capo is able to draw tactile pictures by embossing wet paper, feeling into her designs where the sighted might only ‘see’ shadows. Marco Frascari, “The Construction Drawings of a Blind Architect,” in *On Architecture, the City, and Technology: Proceedings of the Eighth Annual ACSA Technology Conference*, ed. Marc M. Angilil (Stoneham, Massachusetts: Butterworth-Heinman, 1990), 52–4, cited in Peter Wood, “Drawing the Line: A Working Epistemology for the Study of Architectural Drawing,” PhD thesis, University of Auckland, 2002.
- 13 Pallasmaa, *The Thinking Hand*, 15, 21.
- 14 Gary Frost, “Reading by Hand: The Haptic Evaluation of Artists’ Books,” *The Bonefolder* 2, no. 1, Fall (2005): 5.
- 15 Deidre Brollo writes of this analogously with photographs. Deidre Brollo, “Fumbling Hands and Phantom Limbs: The Photograph, The Hand, and the Artist’s Book,” *Journal of Artists’ Books* 39 (2016): 40.
- 16 Norman Bryson, in *The Stage of Drawing: Gesture and Act, Selected from the Tate Collection by Avis Newman, Curated by Catherine De Zegher* (London: Tate Publishing; New York: The Drawing Center, 2003), 149.
- 17 George Dodds, *Building Desire: On the Barcelona Pavilion* (London: Routledge, 2005), 129.

- 18 A second attempt at redrawing was undertaken by Dr Ruegenberg. These are more a personal proposal of a new way of constructing the building than a faithful description of the material characteristics of the building as actually constructed. Ignasi de Solà-Morales, Cristian Cirici and Fernando Ramos, *Mies Van der Rohe: Barcelona Pavilion* (Barcelona: Gustavo Gili, 1993), 6.
- 19 George Dodds writes: ‘That is, for Mies, the correspondence of *truth* and *fact* was the correspondence of *idea* and *image*. If the image of the work adequately reproduced his idea, it was, for him, true.’ Dodds, *Building Desire*, 129.
- 20 Roland Barthes, *Camera Lucida*, trans. Richard Howard (London: Vintage, 1982), 89.
- 21 Ingraham, in Kahn, *Drawing/Building/Text*, 73.
- 22 Nelson Goodman, *Languages of Art: An Approach to a Theory of Symbols* (Indianapolis, Indiana: Hackett, 2nd ed., 1976), 218.
- 23 Allen, *Practice*, 45.
- 24 Allen, *Practice*, 46.
- 25 Allen, *Practice*, 49–50.
- 26 Allen, *Practice*, 50.
- 27 Peter Eisenman, “Diagram: An Original Scene of Writing,” in Eisenman, *Diagram Diaries*, 27. Also R.E. Somol writes that the diagram, unlike drawing or text, operates precisely *between* form and work. Somol, in Eisenman, *Diagram Diaries*, 8.
- 28 Wood, “Drawing the Line.”
- 29 Somol, in Eisenman, *Diagram Diaries*, 24.
- 30 Rosalind Krauss, in *October: The First Decade 1976–1986*, ed. Annette Michelson (Cambridge, Massachusetts: MIT Press, 1987), 4, cited in Pérez Gómez and Pelletier, *Architectural Representation and the Perspective Hinge*, 448, note 73.
- 31 Jane Rendell writes that recent explorations into diagram argue for visual practices that are temporal as well as spatial. Jane Rendell, “Seeing Time/Writing Place,” in Frascari, Hale and Starkey, *From Models to Drawings*, 185.
- 32 Allen, *Practice*, 51.
- 33 Ingraham, in Kahn, *Drawing/Building/Text*, 65.
- 34 Sarah Treadwell, “Focus: Paper Realities,” *Architecture NZ*, issue 199701, January–February (1997): 83.
- 35 Steve McCaffery and bpNichol, “The Book as Machine,” in *A Book of the Book: Some Works and Projections About the Book and Writing*, ed. Jerome Rothenberg and Steven Clay (New York City: Granary Books, 2000), 21.
- 36 Ulises Carrión, “The New Art of Making Books,” in *Artists’ Books: A Critical Anthology and Sourcebook*, ed. Joan Lyons (Rochester, New York: Visual Studies Workshop Press, 1985), 27.

# PART 3

# VOLUME

The book sits below me closed and unread; it is an object, a set of surfaces. But opened, it seems revealed; its physical aspects give way to abstraction and a nexus of new temporalities.

Susan Stewart<sup>1</sup>

The book in fact is a volume of solid space where our imaginations can roam. The mass, the cladding, are made of delicious air which surrounds and permeates the book, ever-moving . . . towards an unknown sound . . .

John Hejduk<sup>2</sup>

# Book | *vessel*

## **SERIES 2: S.A – S.O/b**

This series explores the volume of the book, beginning with the concertina form, and the notion of creating space and interiority within the book. Content emerges from technique: the act of folding, creasing, cutting results in structural opportunities for further exploration. With some of these books, the housing of them – between acrylic covers – becomes the means of display.

### **S2.F (2006)**

Blue bookcloth, watercolour paper. Unique book. 170 × 80 × 20 mm.

### **S2.G (2006)**

Blue bookcloth, watercolour paper. Unique book. 150 × 93 × 25 mm.

### **S2.K (2006)**

Blue bookcloth, watercolour paper. Unique book. 175 × 90 × 23 mm.

### **S2.M (2006)**

Blue bookcloth, watercolour paper. Unique book. 175 × 90 × 30 mm.

### **S2.N (2008)**

Acrylic, red bookcloth, watercolour paper. Unique book. 180 × 90 × 70 mm. Public collection: Artspace Mackay, Australia.

### **S2.O (2008)**

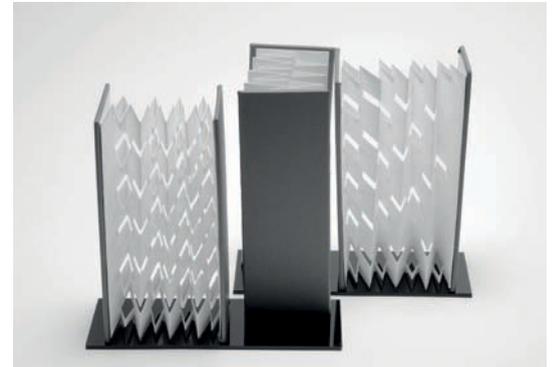
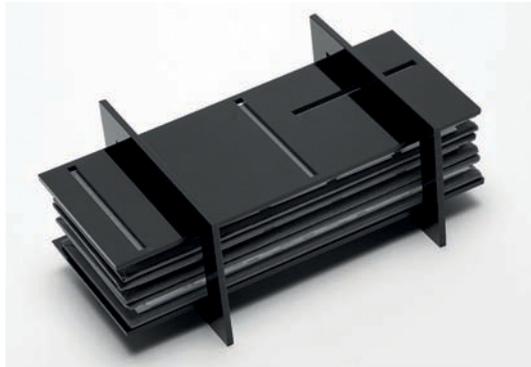
White bookcloth with printed drawings, watercolour paper, acrylic. Unique book. 180 × 70 × 65 mm.



3.1 Marian Macken, *S2:F* (2006). Photo: Darren Glass.



3.2 Marian Macken, *S2:G* (2006). Photo: Darren Glass.



3.3 Marian Macken, *S2: K* (2006).  
Photo: Darren Glass.

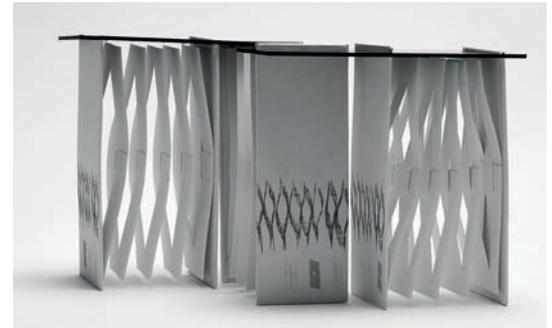
3.4 Marian Macken, *S2: M* (2006).  
Photo: Darren Glass.

3.5 Marian Macken, *S2: N* (2008); closed.  
Photo: Darren Glass.

3.6 Marian Macken, *S2: N* (2008); open.  
Photo: Darren Glass.

3.7 Marian Macken, *S2: O* (2008); closed.  
Photo: Darren Glass.

3.8 Marian Macken, *S2: O* (2008); open.  
Photo: Darren Glass.



**S2.O/b (2008)**

Black bookcloth, watercolour paper, printed photos, stamp drawing, acrylic. Unique book. 180 × 70 × 33 mm. Public collection: Musashino Art University, Tokyo, Japan.



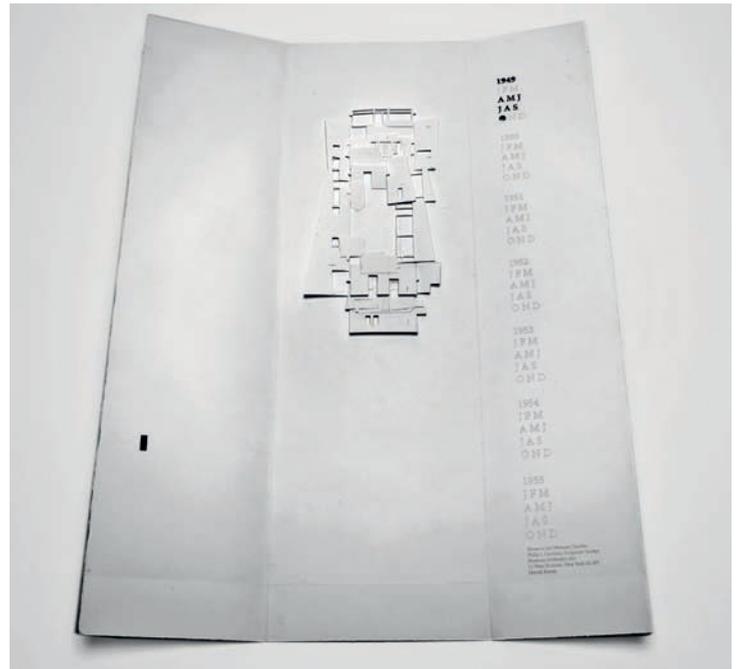
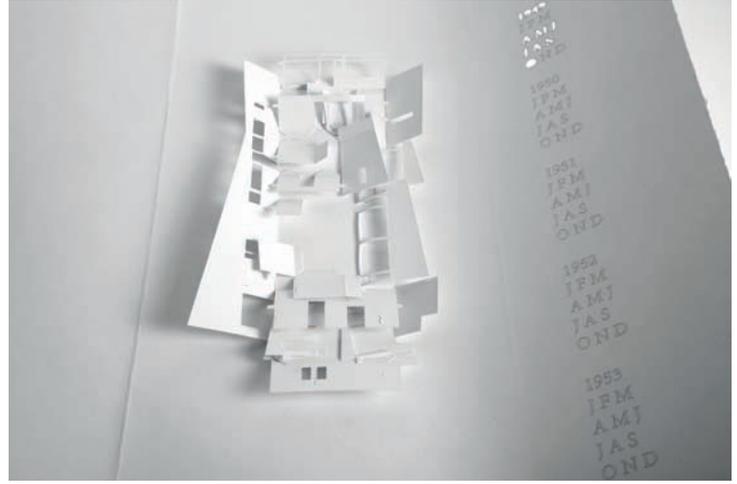
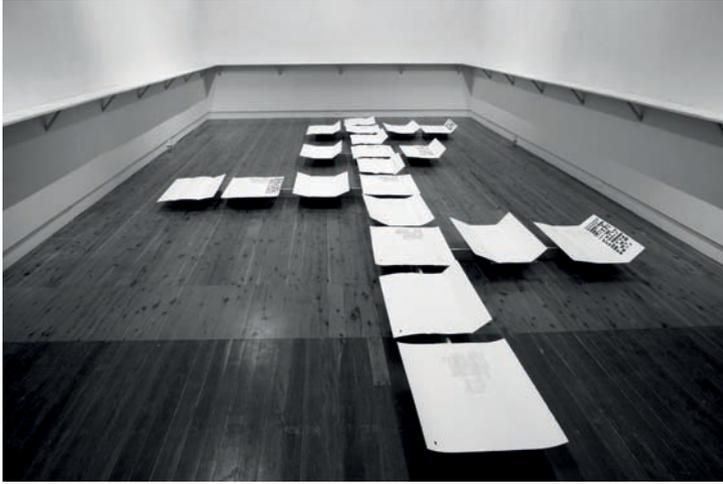
**\$1.45c: HOUSES IN THE MUSEUM GARDEN: BIOGRAPHY OF AN EXHIBITION (2011)**

Set of 20 portfolios, 300gsm Magnani Litho 1570, embossed, laser cut and laser scored, with paper models of 245gsm Stonehenge White paper. Unique book. 700 × 220 × 150 mm.

Between the late 1940s and the mid-1950s, the Museum of Modern Art (MoMA), New York, built three full-scale buildings in its sculpture garden. The first was ‘House in the Museum Garden’, designed by Marcel Breuer, exhibited in 1949; the next was ‘Exhibition House’, designed by Gregory Ain, with Joseph Johnson and Alfred Day, exhibited in 1950; followed by ‘Japanese Exhibition House’, a full-scale reproduction of the Kyaku-den guest house of the Kōjō-in at Onjōji Temple by Junzō Yoshimura.<sup>3</sup> Open for four months in both 1954 and 1955, it was closed up during the winter: heavy brown paper wrapped all delicate paper sliding walls, the house was cleaned and waxed, old *tatami* mats were replaced and 400 square feet were added to the garden.<sup>4</sup>

The Breuer house, when dismantled at the end of the exhibition, was relocated by barge to Kykuit, the estate of John D. Rockefeller III, at Pocantico Hills, New York, to serve as guest accommodation.<sup>5</sup> The Ain house was destroyed. The blueprints of the houses by Breuer and Ain were made available and replicas of

3.9 Marian Macken, *S2: O/b (2008)*. Photo: Marian Macken.

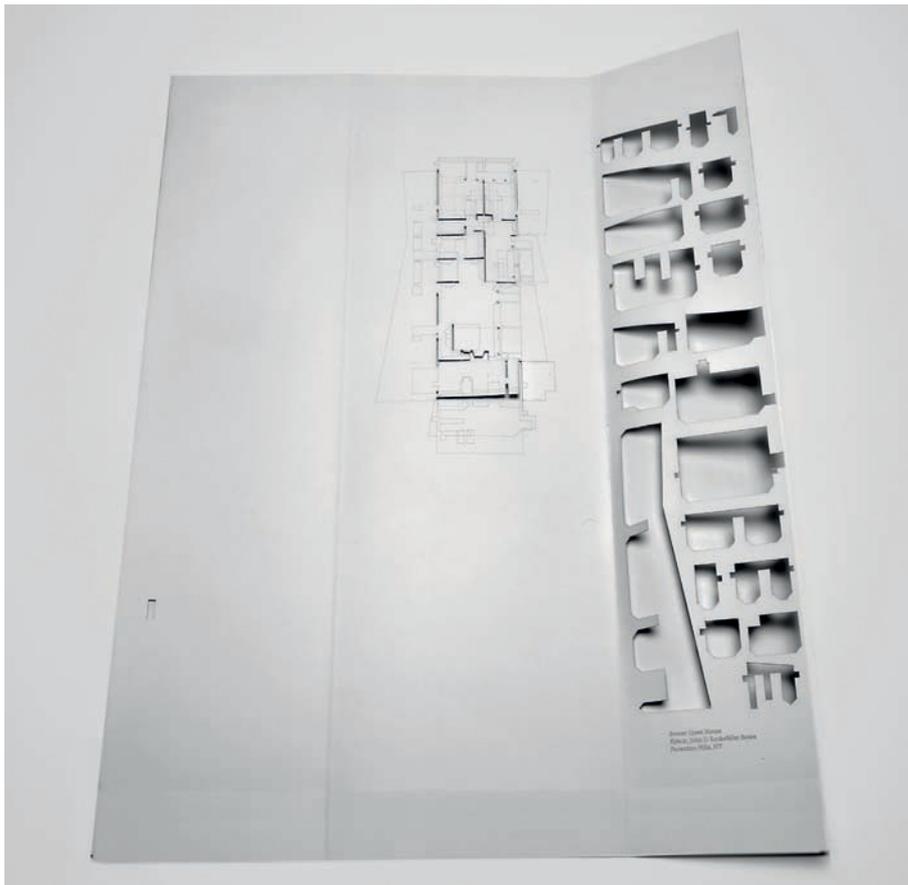
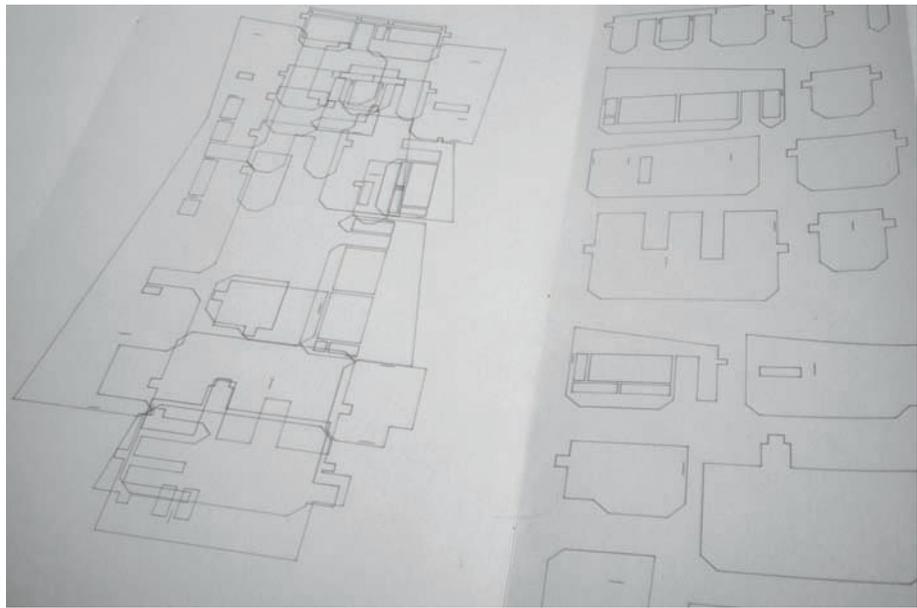


3.10 Marian Macken, \$1.45¢: *Houses in the Museum Garden: Biography of an Exhibition* (2011); as exhibited. Photo: Joshua Morris.

3.11 Marian Macken, \$1.45¢: *Houses in the Museum Garden: Biography of an Exhibition* (2011); detail of Breuer house *okoshi-ezu*. Photo: Joshua Morris.

3.12 Marian Macken, \$1.45¢: *Houses in the Museum Garden: Biography of an Exhibition* (2011); detail. Photo: Joshua Morris.

3.13 Marian Macken, \$1.45¢: *Houses in the Museum Garden: Biography of an Exhibition* (2011); detail of Breuer house *okoshi-ezu*, closed. Photo: Darren Glass.



3.14 Marian Macken, \$1.45€: *Houses in the Museum Garden: Biography of an Exhibition* (2011); detail of Breuer house *okoshi-ezu*, open. Photo: Darren Glass.

3.15 Marian Macken, \$1.45€: *Houses in the Museum Garden: Biography of an Exhibition* (2011); detail. Photo: Joshua Morris.

3.16 Marian Macken, \$1.45€: *Houses in the Museum Garden: Biography of an Exhibition* (2011); detail of Breuer house. Photo: Darren Glass.

3.17 Marcel Breuer, 'House in the Museum Garden', Museum of Modern Art, New York (1949). Ezra Stoller © Esto. All rights reserved.

the houses were actually built.<sup>6</sup> The Yoshimura house was originally erected in Nagoya, dismantled and shipped to New York for re-erection. At the close of the exhibition it was dismantled again and trucked to West Fairmount Park, Philadelphia, where it still stands as a Japanese cultural resource, open to the public, renamed Shofuso Japanese House and Garden.

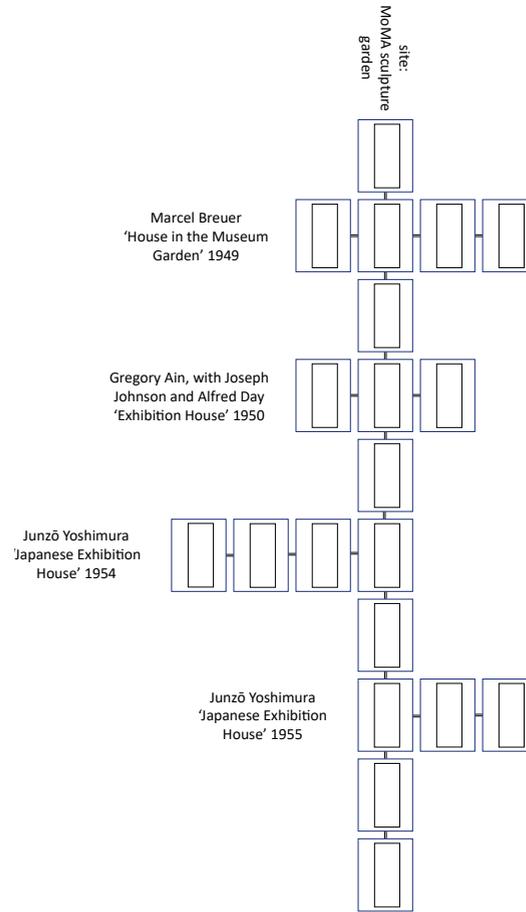
*\$1.45¢: Houses in the Museum Garden: Biography of an Exhibition* – its title is a reference to the combined admission fees for the public to enter the exhibited houses and access their interiors – documents the phenomena of buildings that move and one site holding multiple buildings over time. Various drawing techniques are implemented within the portfolios to indicate the building and site at different moments in time.

Each of the 20 portfolios shows the building and/or site both before and after the exhibition. The size of the inner page of each portfolio is a scaled proportion of the sculpture garden at MoMA; displayed as a matrix, the vertical axis relates to this site [see Fig. 3.10, Fig. 3.18]. When the buildings are erected at MoMA, a paper model may be created from the page, using the technique of *okoshi-ezu*, or ‘folded drawings’ [see Fig. 3.11]. A time-line is included to document the period each house is exhibited. There is a portfolio before and after each house is erected: it holds either the as yet unbuilt house plan embossed within the page, or the completed building’s footprint de-bossed as a cumulative site drawing [see Fig. 3.12]. The last portfolio of the vertical axis shows all the buildings present, as *okoshi-ezu*, sited correctly within the page as though built at the same time. The site as a holder of memory of past built spaces is acknowledged.

The horizontal axes of the matrix relate to each house project and its various stages. The first portfolio in each horizontal axis documents the houses before they are built, yet residing in the designers’ offices. The left-hand inside panels of these portfolios include laser scored elevation panels of the as yet unbuilt *okoshi-ezu* model with the architect’s office location. For the Breuer and Ain houses, the next portfolio in the horizontal axis coincides with the site of the MoMA sculpture garden and the erected *okoshi-ezu* model [see Fig. 3.13, Fig. 3.14]. For the Yoshimura house, two portfolios demonstrate its phase of prefabrication: they include the house as a flattened *okoshi-ezu* with elevation panels laser cut from the right-hand side, and as a laser scored drawing of the flattened *okoshi-ezu* panels.

For the Breuer house, the next portfolio in the horizontal axis after being erected in the sculpture garden includes the laser scored drawing of the flattened *okoshi-ezu* panels in situ and the right-hand inner panel showing the elevation of these panels laser scored [see Fig. 3.15]. The next horizontal portfolio shows the same laser scored drawing of the flattened *okoshi-ezu* panels in situ with a superimposed floor plan laser cut out, and on the right-hand panel, the elevation panels laser cut out and hence removed since it is relocated [see Fig. 3.16]. The Yoshimura house is treated in a similar way as it is also relocated. Since the Ain house was demolished after the exhibition, the portfolio after the sculpture garden includes the laser scored drawing of the flattened *okoshi-ezu* panels in situ in the sculpture garden overlaid with laser cut out individual panels.

Using various drawing techniques that interact with the page, the life of buildings and the temporal nature of the building process have a presence.



### NOTES

1 Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham, North Carolina: Duke University Press, 1993), 37, quoted in Susan Hedges, “Scale as the Representation of an Idea, the Dream of Architecture and the Unravelling of a Surface,” *Interstices: Journal of Architecture and Related Arts: The Traction of Drawing*, no. 11 (2010): 75.

2 John Hejduk, in *Schools of Architecture*, ed. Bart Goldhoorn (Rotterdam: NAI Publishers, 1996), 21.

3 Although, in fact, the building is a hybrid of several architectural sources, the design was modelled in large part on the so-called *shūden* plan of the Kōjō-in at Onjōji. Jonathan Reynolds, “Ise Shrine and a Modernist Construction of Japanese Tradition,” *Art Bulletin* 83, June (2001): 340, note 70.

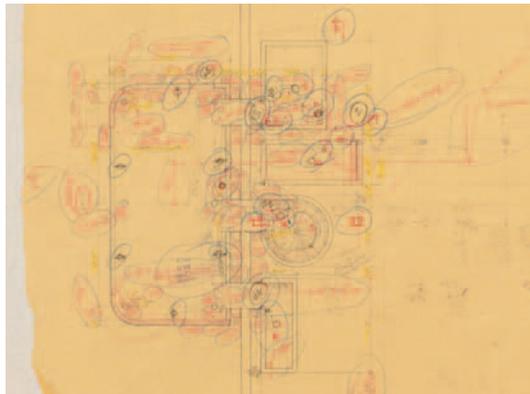
4 “Chronology of the Japanese Exhibition House,” No. 57c, May 1956, MoMA Press Release Archive, accessed 17 December 2016, [http://www.moma.org/docs/press\\_archives/2085/releases/MOMA\\_1956\\_0066.pdf?2010](http://www.moma.org/docs/press_archives/2085/releases/MOMA_1956_0066.pdf?2010).

5 John D. Rockefeller later commissioned Yoshimura to design a *shoin* style teahouse for their property at Pocantico Hills, NY, 1961–62. Peter Johnson and Adriana Proser, *A Passion for Asia: The Rockefeller Legacy* (New York: Asia Society, 2006), 105, note 46.

6 Two houses were built in New Jersey, one in Pennsylvania, one in New York state and one in Alaska. Barry Bergdoll, “Marcel Breuer: Bauhaus Tradition, Brutalist Invention,” *The Metropolitan Museum of Art Bulletin*, Summer (2016): 21; Beatriz Colomina, “The Exhibitionist House,” in *At the End of the Century: One Hundred Years of Architecture*, ed. Russell Ferguson (Los Angeles: Museum of Contemporary Art, 1998), 140.

## MANUAL DEPTH: MAKING CAPACITY

In the prints and drawings collection at the Canadian Centre for Architecture is a first-floor plan drawing of John Hejduk's Wall House 2, also known as the Bye House. The drawing is dated 1974, placing it within the building's long unbuilt phase: originally designed in the 1970s for a site in Connecticut, USA, the project was eventually built in the Netherlands 28 years later, and one year after the death of the architect. The drawing is a diazotype print of a one-quarter-inch-to-the-foot scale drawing with a sheet of yellow translucent detail paper taped over it. On this surface is a series of manual markings up: circled areas with red-pencilled notes clarifying details and sizes of materials, sketched alternatives, additions of numbers, and even three lines of transcribed directions to get to 172nd Street in Queens, New York. Reading this architectural marginalia, one understands that Hejduk spent some time with this drawing, his eyes and hands moving over both its physical surface and represented space. There is an intimacy in handling this drawing, due to reading Hejduk's hand-written recordings: through the medium of the plan, we sense the duration of his imagined inhabitation of the rooms.



3.19 John Hejduk, Bye House (Wall House 2), plan for the first floor, overlaid with sketches and notes (1974); detail, John Hejduk fonds; Collection Centre Canadien d'Architecture/Canadian Centre for Architecture Montréal.

Due to its subject matter, architectural documentation has interiority embedded within it because of its depiction of the interior: the plan locates planes that form an interior and our eyes travel over the surface of the drawing, conjuring up the interior that it represents. In his book *The Emergence of the Interior: Architecture, Modernity, Domesticity*, Charles Rice writes of the formulation of the sense of the interior. According to Rice, it was only from the beginning of the nineteenth century that the interior came to mean the inside of a building or room, especially in reference to the artistic effect, and also a picture or representation of the inside of a building or room.<sup>1</sup> The interior thus emerged with significance as a physical three-dimensional space as well as an image, either a two-dimensional print or painting, or a flat backdrop in a theatrical setting.<sup>2</sup> Rice defines this as 'interior's doubleness', that is, 'a sense which involves the reality of the interior's spatiality as well as its condition as an image, one that can be imagined and dreamed, and inhabited as such'.<sup>3</sup> He argues that this doubleness is manifest in a semantic development that marks the emergence of the interior.

Hejduk's notes indicate the inhabitation that is inherent within representation. Rice refers to this condition, writing that the architect and client are 'future inhabitants' of these drawings.<sup>4</sup> When reading a plan, one's miniature self moves through the spaces, 'walking across the surface of the drawing'.<sup>5</sup> As documentation of an existing space, we may use the plan as a mnemonic device, revisiting our steps through the space in order to conjure it up in our mind. Hence, the space of the plan may be seen as a surface over which we travel. The section seemingly also suppresses the three-dimensional, as the internal wall in elevation is shown as a flat

plane, yet offers an imagined reading of spatiality. Hence, it is representations of space that produce the perception of space and, therefore, interiority is assumed to reside within the drawings.

Within the representation of architecture, there is another way that interiority can be present; that is, representation itself that has interiority. This, then, is a combination of representation both presenting an interior's spatiality *and* possessing its own interiority. This may be referred to as *representation's doubleness*.

In contrast to inferring inhabitation of the space through two-dimensional means, the artist's book offers a different interiority, a physical one formed through both its component pages and objecthood. The page itself has a dimensionality to it, beyond that of subjectile surface, and through the structure of the book there is exteriority and, hence, its opposite, interiority present.

*Volume* examines the way in which a doubled interiority can be present within the representation of architecture, that is, representation itself that has interiority, in the form of the book, and its reference to an interior space. Through exploring this doubled interiority, a temporal reading of representation is introduced and a consideration of the relationship between the book and the model. Rice describes interiority as a 'space of immersion' in which architecture is enfolded and interiorized.<sup>6</sup> This implies depth and volume and breadth as components of the interior. Depth – as a measurement from surface inwards, or from top down, or from front to back – coupled with breadth relate to 'extent' and 'distance' and 'room'. These words have an affinity with cumulation, the act of something increasing in force or formed by successive additions. These qualities of depth and cumulation, and hence the notion

of interiority as augmented due to their presence, are examined in relation to the book's volume and spatiality. The doubled sense of the representation is shown then to be a combination of both the strong presence of the objecthood of the representation at a 1:1 scale and the content of the work.

#### **INTERIORITY: DEPTH, CUMULATION, STRUCTURE**

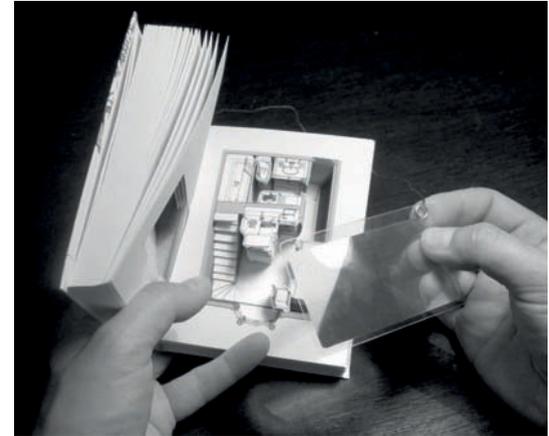
The book offers metaphors of containment, of exteriority and interiority, of surface and depth, and of covering and exposure: it is both a volume in space and possesses the ability to be opened. The book's interiority may be accessed by merely paging through a work: lifting the cover of a book 'opens' it. The book as object may be made up of discrete elements, that is, pages. The 'inside' of the book refers to both its internal pages and the literal space of their surface, and its content, which refers to that which is 'outside' the book. Each spread of pages is a separate space, so the book is made up of the accretion of these sites. This aspect of interiority relates to the characteristics of depth and cumulation. The book as object may have a further openable quality, due to particular structures and techniques of making. Volume and spatiality may be included through various pop-up techniques, all of which contribute to the doubled sense of representation.

#### **THE STRATA OF THE BOOK**

*Cover To Cover* (1975) by Michael Snow is a book in which its structural features – the cumulation of pages – are emphatically called to attention [see Fig. 1.32]. Its photographic sequences depict the movement of Snow and the photographers and allow the reader to progress through a spatial narrative when turning the pages. The page is thin but, due to

its recto-verso quality, it is this very aspect, its ability to be one of many, that makes the work have cumulative depth. Within this cumulation of pages, each page is granted a dimensionality, ‘as if the full space of the event of Snow’s movement were contained within its flatness’.<sup>7</sup> The page is not a flat plane, but rather a three-dimensional dual surface. The layering of pages within a codex structure allows the paper to shift from its conventional perception as flat surface. Instead, the page’s flatness is now to its advantage in placing it within a stratum of pages. Henry M. Sayre compares a codex-bound book’s system of opening and closing to the hinging of Marcel Duchamp’s *Porte, 11 rue Larrey* (1927), a door which is both open and shut at the same time. He writes that ‘as one page opens, another closes . . . the book [is] always open before us even as it closes behind us’.<sup>8</sup> It is this operation that is the core, and the strength, of *Cover To Cover*.

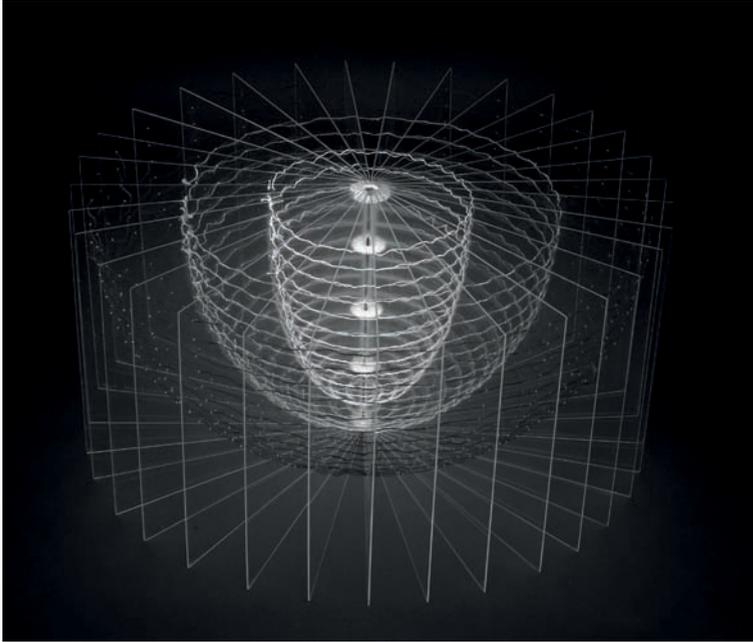
Cumulation leading to depth may be seen through the laser cutting of *Mies van der Rohe: Built Houses*. Through this technique of removal, the gaps in-between rooms resonate, alerting the reader to the page’s physical relationship to each other page. The reading experience of *Mies van der Rohe* is one of paging through a sculptural work. The removal of parts of individual pages creates an intriguing effect, but the strength of this work is the perception of depth of the object of the book – the body of the book – achieved through the cumulation of these pages. This accumulation additionally offers the tangential view of Mies’s change in construction systems over a span of time. Of particular interest is the shift from walls as solid planes punctured with windows, to dematerialized walls of glass: the book charts the waning of the heaviness of the load-bearing brick walls of Mies’s early houses, leading to



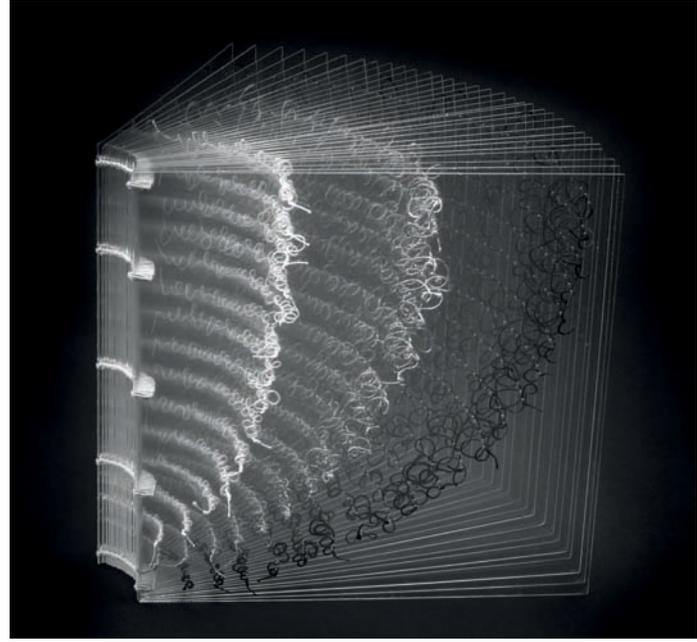
the slender framed glazing of his American phase. This plan cut out technique is able to follow the path of Mies’s structural approach to building and the use of glass over this span of time.

A book which uses a similar technique but achieves a different spatiality is *Room* (2010) by Vishwa Shroff and Katsushi Goto. *Room* generates space within the bounds of the book by creating a staircase and a room running through its entirety. When the book is opened, one sees the internal space from a bird’s-eye point of view, going down from roof to floor with the turning of pages, keeping its perspectival point of view as from above. The book narrates a girl growing up, commencing with her arrival just home from the hospital to 18 years of age, leaving the room and her childhood behind her for university. The story is told with an absent protagonist, her illustrated objects telling us of her aging. The book couples physical space with narrative space: the girl grows up with every page as one moves from the attic into the room. The cumulation of cut pages creates the space of the story and of the book. When *Room* ends, the girl too has moved on to living in another space.

3.20 Vishwa Shroff and Katsushi Goto,  
*Room* (2010).



3.21 Adele Outteridge, *Vessels* (2004), open.  
Image courtesy of Australian Library of Art,  
State Library of Queensland.



3.22 Adele Outteridge, *Vessels* (2004), closed.  
Image courtesy of Australian Library of Art,  
State Library of Queensland.

The book is able to create a physical space within and between its spreads, separate from its individual pages. *Vessels* (2004) by Adele Outteridge uses the opening of its pages to create a sense of poetic volume within its structure. The book is made of clear acrylic perspex pages, sewn with twine; the pages do not fully open but are held together with heavy-duty cotton. Many of Outteridge's books contain no text or imagery, and hence there is little or no distinction between the contents and the container; the structure of the book itself imparts information.<sup>9</sup> The book's transparent media of clear perspex allows all the pages to be visible at once, even when it is closed; the inner cotton threads holding the pages together appear to be 'suspended in space'.<sup>10</sup> These threads and perspex sheets are media with little volume; however, Outteridge has created spaces between adjacent pages and hence three-dimensional volume

within the book. Different from Keith Smith's *Book 91* (1982), often referred to as *The String Book*, in which each spread reveals string of a set length which expands and contracts as the pages are turned, *Vessels* creates volume both between each spread and makes this visible throughout the whole book due to the transparent pages. Outteridge describes these pages as small sequential units of space and also units of time and movement when the work is read.<sup>11</sup>

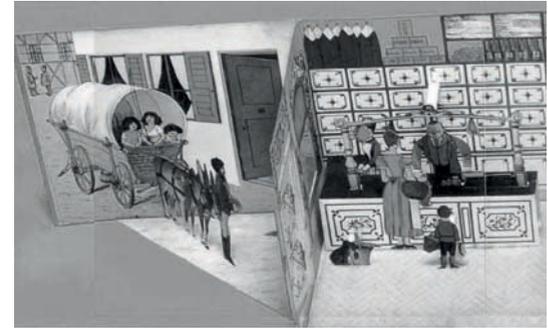
The notions of depth and cumulation may be associated with conventional orthographic representation. The implied three-dimensionality that arises from a perspectival section or from the inclusion of shadow rendering provides depth to the drawing. Cumulation could be said to refer to the delivery of information through a sequence of drawings: the addition of plan with section and elevation. However, these examples do not possess

their own interiority. Flip books also have relevance to a discussion of cumulation of pages. These books operate by quickly reading through a number of pages, each with a slight variation, to animate the sequence. The illusion of movement or time passing is achieved by flicking through discontinuous drawings or photographs in quick succession. However, these books do not allude to representation's doubleness in this instance.

### READING VOLUME

The book allows for another type of interiority, one which employs various techniques, such as the inclusion of moveable pieces – flaps and revolving or sliding parts – and pop-up structures, made by cutting and folding within the book. These techniques, sometimes referred to as novelty devices, give a three-dimensional quality to the book and are a means of emphasis, interpretation and accent. When used properly, they should explain, describe, or entertain, while engaging the reader in action, rather than reverting to a gimmick without significant meaning.

Some of these novelty devices are concerned with plane, such as dissolving or rotating pictures, split pages, cut outs and slits. Other devices create a theatrical stage, with elements that stand up at 90 degrees, or pop-up at 180 degrees. Although these types of books employing paper engineering became popular for the entertainment of children, before the eighteenth century their use, as early as the thirteenth century, was primarily scholarly.<sup>12</sup> The inclusion of moveable parts does not necessarily guarantee a sense of interiority within the book. For example, Humphrey Repton employed an early functional visual in *Fragments on the Theory and Practice of Landscape Gardening* (1816). His desire to show

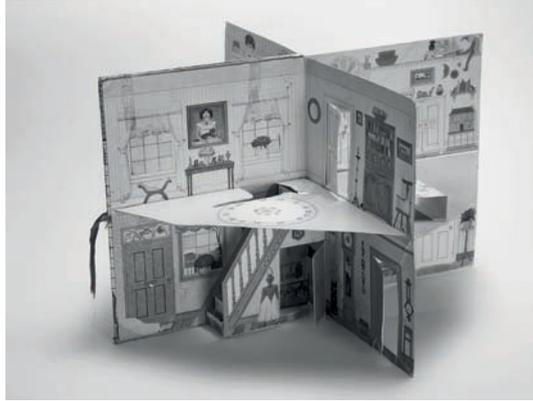


clients the effect of his landscape designs led him to develop a system of overlay lifts and foldout sections, applied to aquatint engravings of his drawings. These showed the existing landscape, as 'before', with the 'after' revealed by the physical manipulation of lifting, sliding or opening the altered sections. These techniques offer a temporal reading to pages yet omit spatiality particular to a book.

Similarly, the pop-up technique, while creating volumetric elements within the book, does not assure the result of an overall interiority within it. Often the page is reduced to a flat field with volumes sitting upon it, such as is shown in *America the Beautiful*.<sup>13</sup> As one opens each spread of this book, national landmarks become three-dimensional. In this work, the page resembles a *tabula rasa*, awaiting the erection of mountains or bridges to rise above it. In this example, the interiority of the page spread is presented as the place from which the pop-up is grounded, but the work does not display representational interiority.

An interior spatiality of the house created through manual manipulation is demonstrated in two examples of books made in the late-eighteenth and early-nineteenth centuries. *Dolly's Mansion*, published by Jarrold and Sons in London, contains an interchangeable selection of rooms, based on

3.23 *Maison de Poupée* (c.1900); internal view. Published by Dambuyant and Guinard, Paris. Image courtesy of Peter Haining, *Movable Books, An Illustrated History: Pages and Pictures of Folding, Revolving, Dissolving, Mechanical, Scenic, Panoramic, Dimensional, Changing, Pop-up and Other Novelty Books from the Collection of David and Briar Philips* (London: New English Library, 1979).



those of a typical middle-class Victorian house, complete with servants' quarters. The book folds into a triangular shape, offering containment to the interior. *Maison de Poupée*, published by Dambuyant and Guinard in Paris around 1900, is a book which becomes a doll's house. A more recently published book – *My Very Own Playhouse* (1993)<sup>14</sup> – uses a similar structure. The hardcovers of this book fold back and tie together revealing four distinct domestic spaces between the pages. As the pages open, a dividing floor within these spaces unfolds and becomes horizontal and within each 90 degree space, we see the elevations of internal rooms within this two-storey house. A staircase, fireplace, bath and beds fold out and doors between the pages give access between rooms. The usual doll's house has only limited access to the interior from the removable front wall. These books allow an access in the round with components hinged together. Volume and spatiality move from two dimensions to three within the format of these books; the interior can be folded away flat and stored.

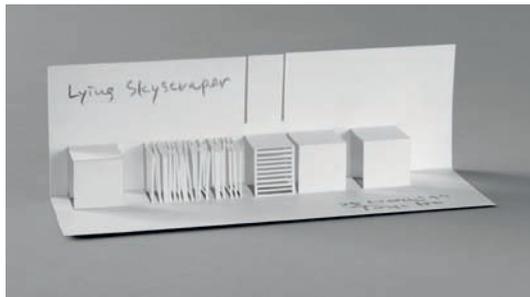
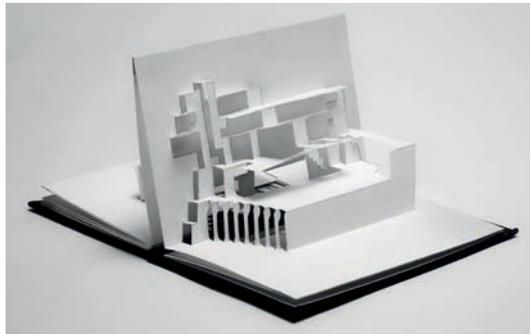
Another example of a book employing three-dimensionality with pertinence to architectural documentation is *The Sleeping Beauty: A Peepshow Book*<sup>15</sup>

by Roland Pym. What is commonly referred to as a 'peepshow' or tunnel book usually takes the form of a single view. This technique was developed from the late-eighteenth to early-nineteenth centuries and creates a fixed field of view with depth and perspective. For example, this technique is used to demonstrate the front façade and internal space of Notre Dame Cathedral in *The Architecture Pop-Up Book*.<sup>16</sup> Alternatively, *The Sleeping Beauty* may be read in a circular, 'carousel' way similar to *My Very Own Playhouse*, hence its structure is sometimes referred to as a 'merry-go-round' book. This book creates six theatrical scenes in the valley folds,<sup>17</sup> through the use of a book-like proscenium and three tiers of window cut outs, with text below. When the front and back covers are touching and their cords tied, the book stands up to form a hexagon with slightly faceted sides. *S2.M* (2006) demonstrates this structure without narrative [see Fig. 3.4].

Pym, who worked as a theatre designer as well as book illustrator, achieves narrative through a strong use of 'scene-setting': the dominant locations of the story are used as the sequential structuring device. Due to the peep-show structure, there is a definite rendering of foreground, middle-ground and background allowing for both architectural framing devices, such as fenestration, and the inclusion of distant landscape. Hence, there is a dominant sense of interiority to each scene, either within a building or landscape vignettes: in one spread the prince glimpses the distant castle's turrets from within the space of the forest's foliage.

This book does not present a continuous spatial arrangement that is aligned with a plan, as a model does. Instead, there is a presentation of codex-oriented spatiality which cannot be viewed all at once, but in

3.24 *My Very Own Playhouse* (Sydney: The Book Company International, 1993). Photo: Darren Glass.



slivers. This fracturing of space and discontinuity is advantageous as it offers the potential for a different examination of space. Rather than examining each interior in relation to how it is connected to its adjacency, instead the containment of each scene is emphasized. The potential of this structural form within representation is in its spatial connection through a narrative structure, rather than its three-dimensional relationship to a plan: the spreads within the book immerse the reader in a sequence of compartmentalized interiors independent of a plan.

The volumetric technique demonstrated in the work of Masahiro Chatani presents a further connection between models and shifting dimensionalities that the book offers. While not an artist's book, *Origami Architecture: American Houses*

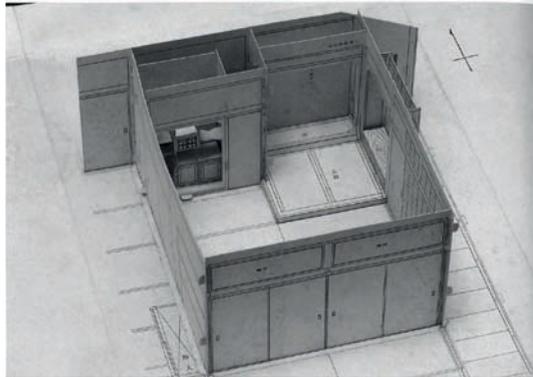
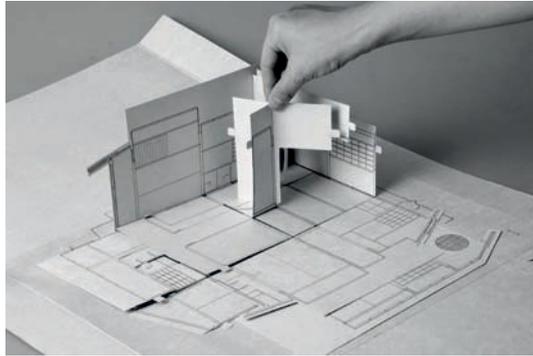
*Pre-colonial to Present*<sup>18</sup> presents examples of American architecture – from fourteenth-century pueblo structures through to Peter Eisenman's House VI from 1975 – made from a cut-and-fold technique. Due to this technique, these works move between folded paper's two-dimensionality to a three-dimensional elevation. Chatani later refers to his works as origami architecture<sup>19</sup> and they were produced through the Japan Institute of Architecture as a way of introducing architectural aesthetics to school children.

Chatani's works have an affinity with the axonometric drawing in that there seems to be one ideal viewing position, from a 45-degree angle off-centre and slightly above the façade. Although the building protrudes, no information about the side elevations is able to be given due to the structure of cutting and folding. One is outside the building and there is no sense of the range of spatialities that the spectrum of documented buildings offers. It is up to the viewer to infer this from the information modelled, such as wall openings and windows. Within these limitations, Chatani's work does offer a useful method of comparison by adopting a particular technique which creates a synthesis among seemingly dissimilar buildings. By using the cut-and-fold technique of origami architecture, connections and similarities are able to be speculated upon that do not exist at a built scale or across pages of drawings.

This technique has been taken up by others; for example, Ingrid Siliakus's *Concert Hall* (2003) erects the elevation of the Walt Disney Concert Hall in Los Angeles by Frank Gehry, and *Captured* (2008) involves multiple valley folds to create an origami architecture in the round. Siliakus refers to her work as paper architecture; with lighting from behind, these works evoke a spatiality through the emission

3.25 Example of Frank Lloyd Wright's Fallingwater as origami architecture from Masahiro Chatani's *Origami Architecture: American Houses Pre-colonial to Present* (1988). Photo: Darren Glass

3.26 Toyo Ito (b. 1941): Charrette Submission for The Museum of Modern Art Expansion 1997, New York (Manhattan), New York, First Phase, 1997. New York, Museum of Modern Art (MoMA). Paper, 280 × 432 mm. Gift of the architect. Acc. no.: 475.1997.1–4. © 2016. Digital image, The Museum of Modern Art, New York/Scala, Florence.



create possibilities due to their difference from the visual image of the referent building. This under-the-bleachers quality begins to have a spatiality quite different from an architectural model. These cut-and-fold volumes interact with the positive and negative space that the concertina format offers. When read from behind, it is the mountain folds that are interrupted as opposed to the reverse side's valley folds. These start to imply modelled sections rather than volumetric elevations. *S2.K* (2006) is a study model which explores these mountain and valley folds in conjunction with the cut-and-fold technique, related to the peep-show format of a series of interior spaces. [See Fig. 3.3]

#### FOLDED DRAWINGS AND COLLAPSIBLE MODELS

The manipulation of paper to form volumes which are able to be read as both model- and book-like begins to map out a territory of hybrid forms and techniques. The shift from two dimensions to three as demonstrated by these artefacts, which is crucial in their application to the book format, enables an interiority within representation. A related technique is the ancient Japanese drawing process called *okoshi-ezu*, or 'folded drawing', which emerged in the Edo period (1603–1868). At the start of this period, the ruling elite set aside predetermined patterns of building and encouraged innovation in the form of the *sukiya* style, which were influenced by the teahouse. These small spaces required intense consideration and attention to detail; in order to consider and communicate these design intentions, a new type of drawing emerged, the *okoshi-ezu*.<sup>21</sup>

*Okoshi-ezu* are pop-up drawings which may be folded and fixed into place with tabs and slots to create a fully three-dimensional miniature. Academic

of light from cut fenestrations.<sup>20</sup> The Museum of Modern Art in New York commissioned Siliakus to design gift cards, rendering the Museum's building as a pop-up within, to celebrate its new extension in 2004. Toyo Ito employed this technique in 1997 in his design charrette submission for the first phase of the expansion of MoMA. Titled 'Lying Skyscraper', it emphasizes the importance of the Museum's West 53rd Street elevation by the simplicity of the cut-and-fold technique to render volumes.

By remaining as individual valley folds, Chatani's modelled elevations offer another view. When rotated and viewed from 'behind', these pop-up elevations

3.27 Example of *okoshi-ezu*. *Pen Books: Cha-no-yu Design* (Japan: CCC Media House, 2010), page 25. Photo: Yo Nagata; Cooperation: Kyoto Institute of Technology.

3.28 Example of *okoshi-ezu* of study interior within Manshu-in, Kyoto, from *Chashitsu Okoshiezu no Miryoku (The Charm of a Tea Room's Folded Drawing)*. *Chashitsu Okoshiezu no Miryoku (The Charm of a Tea Room's Folded Drawing)*, (Japan: Fukui University of Technology, 2005), page 64.

and architect Andrew Barrie outlines the historical use of these and their influence on the reading of contemporary work, particularly that of Toyo Ito.<sup>22</sup> These small models are made of pieces of *washi* paper cut to the shape of walls fixed onto a plan drawing. Holes are cut into the walls for windows and openings, and other elements, such as raised floors and shutters, are sometimes fixed into place on the walls. Drawn onto both sides of the paper are notations relating to dimensions, materials and textures. These folded drawings were easily transportable as they could be stored flat. As Barrie writes, the resulting representation ‘is at once a three-dimensional drawing and a collapsible model’;<sup>23</sup> in the Edo-Tokyo Museum in Tokyo, an example is described as a ‘three-dimensional plan’.

Before the advent of *sukiya* style, the design of conventional religious and residential building types was determined primarily by systems of proportion and modules that guided traditional practice. It was the plan, therefore, which was the most critical aspect of the design.<sup>24</sup> The historian Teiji Itoh writes that, rather than being conceived as a large structure subdivided, *sukiya* buildings can be understood as a collection of individually designed spaces without predetermined relationships to each other.<sup>25</sup> According to Barrie, *sukiya* architecture represents a shift in the priority of space over structure as the organizing principle of the design and *okoshi-ezu* served as a tool for both determining and recording these designs.<sup>26</sup>

Barrie argues that *okoshi-ezu* are helpful in studying the buildings they represent: in excluding the thickness of walls and any replication of the building’s materiality, they present an architecture of thin walls wrapped around cubic structures.<sup>27</sup> Barrie

writes that *okoshi-ezu* are both easy to understand and extremely comprehensive, a combination that is usually mutually exclusive in architectural drawing, ‘where legibility tends to decline as the density of information increases’.<sup>28</sup>

The Japanese architect Sutemi Horiguchi remade many of these in the 1960s as part of his historical work on *sukiya* architecture rather than as an exploration of a representational technique. Published commercially, they exist as 12 boxed sets of portfolios.<sup>29</sup> Each portfolio opens to reveal an unerected model sitting on a base slightly larger than A3 size. These artefacts may be seen as both models which shift from three dimensions to two and, more importantly, books with model-like qualities.

There are connections between this type of construction and origami. According to Paul Sloman, in his book *Paper: Tear, Fold, Rip, Crease, Cut*, early European and Japanese classic origami were so different that they seem almost to have developed independently; it was during the Meiji Restoration in the nineteenth century that a fusion of Eastern and Western origami followed an exchange between Japan and Europe.<sup>30</sup> The use of cutting is anathema to the origami purist today, but, according to Sloman, there is no reason to believe that in eliminating this technique one gets closer to the art of origami as it was originally manifested.<sup>31</sup> The main difference between origami and *okoshi-ezu* is the ‘undoing’ of the work: origami remains folded yet *okoshi-ezu* is unique in that it may be ‘made’, then ‘unmade’ and folded flat against the page, ready to be ‘remade’ endlessly.

In *\$1.45¢: Houses in the Museum Garden: Biography of an Exhibition*, the erected exhibited houses are made using the technique of *okoshi-ezu*. These cut-out elevations and the base to which they are glued are of

similar paper. The walls of the building – containing no drawings or marks – are made of similar material as the base upon which they sit: the materiality of the page makes the interior and hence the walls have the same thickness as the pages of the book, or portfolio. This is similar to the synthesis of approach achieved in Chatani’s work. The page is not seen merely as a site for the *okoshi-ezu* or origami architecture, but it is that which forms the volume.

In researching the exhibitions of houses in the Museum of Modern Art sculpture garden, it was the movement of the buildings – from their sites of conception before they arrived in the garden and their lives afterwards – which was of particular interest to me. Junzō Yoshimura’s contribution, in the form of the ‘Japanese Exhibition House’, demonstrated various forms of existence. Although the materials were new, the house was based on sixteenth- and seventeenth-century prototypes; it was a re-creation, authentic in all details, of the Kyaku-den guest house of the Kōjō-in at Onjōji Temple. The building was originally erected in Nagoya, dismantled, and each part, including stones from mountains near Nagoya for the garden, was wrapped and labelled and shipped to New York in over 600 crates. Once re-erected in New York, it was open for four months in both 1954 and 1955, then at the end of the exhibition moved to West Fairmount Park, Philadelphia, undertaking a new existence as the Shofuso Japanese House and Garden. It was in rendering this aspect of architecture – its transposition over a period of time – that *okoshi-ezu* presented itself as an apposite technique.

Barrie’s research aligns the technique of *okoshi-ezu* with Toyo Ito’s work: Ito’s exploration of lighter, ‘thinner’ architecture, employing continuous surfaces as structure, and his desire to escape the universal

space of the grid result in a strong resemblance between the paper sheets of *okoshi-ezu* and some of his buildings. But another affinity this technique has with architectural space is in modelling the moveable within architecture. The reader’s participation in making the interior and the emphasis on the building’s elevations, presented as exterior and interior panels, begin to speculate on the documentation of buildings made by pre-fabrication methods, buildings that shift location during their lifespan, and temporary buildings.

When erected, these paper models differ from a conventional model with a removable roof. The process of actually ‘making’ the building in order to read these portfolios, and flattening the building – the architecture is ‘undone’ – in order to close the portfolio, creates this difference. Shifting the model from two dimensions to three is a participatory act for the reader. Rather than a model’s comprehensible view – its aim for a totality of grasp and synthesis of comprehension – by existing as a contained object, *okoshi-ezu* include an interiority operable by the maker and viewer and hence one that can be dismantled.

While teaching a graduating design studio at International University of Catalonia, architects Eva Flores and Ricardo Prats incorporated a full-scale component analogous to *okoshi-ezu*. Two months before the end of the course, students were asked to design a container to store everything they had produced over the final year of their degree, including both their process and final models and drawings. The requirements were that the container was to be portable, protect the work, and, upon opening it up, help to explain the project’s development. Therefore, the project and its design process influenced the design of the container and its operation. As each student opened their container and took out the

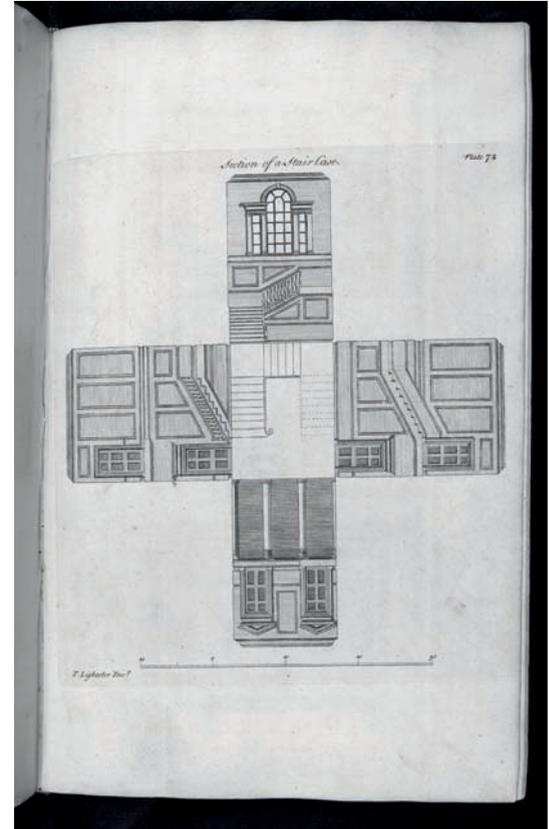


objects held within it, they narrated the history and chronology of their project. Flores and Prats write:

The order in which the material was laid out helped the students to remember what they were going to explain, their final presentation became a performance more than a simple explanation of drawings or panels: as they opened up the parts of the container, in line with the narration, the students had to move around, extend their arms and walk as they spoke. This converted the tension of the occasion into an expressive power that aided the physical explanation of the project.<sup>32</sup>

This sequence of movement in activating a vessel's interior volume relates strongly to the operation of *okoshi-ezu* and to books: the essence of these forms is understood through interaction and manipulation.

While the usual closed-form model has an alignment with exterior elevation drawings, the *okoshi-ezu* technique is related to a type of interior drawing developed in the middle of the eighteenth century. An example of this is Thomas Lightoler's drawing of a stair hall published in *The Modern Builder's Assistant*.<sup>33</sup> This cruciform drawing shows a plan at the centre of four internal elevations: if one were to fold up these elevations 90 degrees, they would encase the

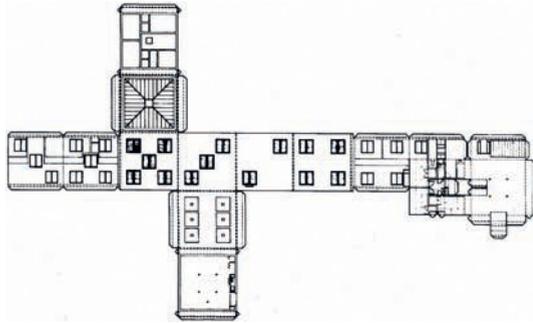


space of the plan. Robin Evans names this a *developed surface interior*; in descriptive geometry, folding out the adjacent surfaces of a three-dimensional body, so that all its faces can be shown on a sheet of paper, is called 'developing a surface'.<sup>34</sup> Earlier examples from the seventeenth century use this technique to illustrate town squares or formal gardens with their perimeter elevations folded out. Evans speculates that these evolved from the cartographer's common practice of laying out elevations of buildings, landmarks and trees flat on a map's surface to facilitate recognition.<sup>35</sup>

The Japanese architect Takefumi Aida uses a similar drawing technique for projects including

3.29 Joan Sanz, Portable Memories Exhibition (2013). Photo: Adrià Goula, courtesy of Flores & Prats.

3.30 Drawing of a stair hall by Thomas Lightoler, from *The Modern Builder's Assistant* (1757). Image courtesy of The British Library.



'House Like a Dice' (1974), 'Nirvana House' (1972) and 'Annihilation House' (1972), included in the exhibition catalogue, *A New Wave of Japanese Architecture*.<sup>36</sup> In these examples, the planes of the house are drawn flat, turned to the exterior space, and operate as composite plan and elevation. The thickness of the walls is included in Aida's drawings, in contrast to the exclusion of this in the example by Lightoler. In reference to Lightoler's drawing, Evans writes:

all four walls are shown connected to the side of the plan they originate in. Five discontinuous planes are therefore represented in one plane and the illustration becomes completely hermetic; nothing outside can be shown . . . not even the thickness of the walls.<sup>37</sup>

Like the conventional section, the developed surface interior is a three-dimensional organisation reduced to a two-dimensional drawing, but it is much less easy to restore apparent depth. While the section merely compresses space, the developed surface interior also 'fractures space and destroys its continuity'.<sup>38</sup> There are other limitations to this type of drawing: in showing the appendages of the room, the room itself is presented as a void, with the emphasis on

the walls that face it. The three-dimensional version of this drawing – *okoshi-ezu* – presents a form of architectural documentation which is a hybrid: both drawing and model operate within the book format.

While showing similarities to developed surface interior drawings, the *okoshi-ezu* technique of *\$1.45¢: Houses in the Museum Garden: Biography of an Exhibition* allows an interiority that is different from drawings due to the physical shift from two dimensions to three. Rice writes that the notion of the interior 'is produced through an infolding [of an] impressionable surface. This surface does not produce a hermetic seal against the world, but rather is activated through the inhabitant's relation to the city.'<sup>39</sup> The interior of the *okoshi-ezu*, in contrast to the developed surface drawing, is open to the world, activated by the reader's relation to it as an object which is made. Through the use of the *okoshi-ezu* and other volumetric techniques, the book becomes a folded model. And with this altered relationship to the model, the book brings doubled interiority to the representation of space: it brings into tension and coincidence its own interiority with the imagined or represented interiority of the drawn architecture.

#### NOTES

1 Also, in reference to the theatre, a 'set' consisting of the inside of a building or room. Charles Rice, *The Emergence of the Interior: Architecture, Modernity, Domesticity* (London: Routledge, 2007), 2.

2 Rice, *The Emergence of the Interior*, 2.

3 Rice, *The Emergence of the Interior*, 2.

4 Rice, *The Emergence of the Interior*, 57.

5 Hedges, "Scale as the Representation of an Idea," 73.

6 Rice, *The Emergence of the Interior*, 34, 33.

7 Johanna Drucker, *The Century of Artists' Books* (New York City: Granary Books, 2004), 124.

3.31 Takefumi Aida, *House Like a Dice* (1974).  
Image courtesy of Takefumi Aida.

- 8 Henry M. Sayre, in *The Artist's Book: The Text and its Rivals*, Renée Riese Hubert (Providence, Rhode Island: Visible Language, 1991), 305.
- 9 State Library of Queensland, Queensland Government, "Vessels: Adele Outteridge," accessed 20 September 2016, [http://bishop.slg.qld.gov.au/webclient/MetadataManager?pid=387536&descriptive\\_only=true](http://bishop.slg.qld.gov.au/webclient/MetadataManager?pid=387536&descriptive_only=true).
- 10 "Vessels: Adele Outteridge."
- 11 "Vessels: Adele Outteridge."
- 12 Ann Montanaro, "A Concise History of Pop-up and Moveable Books," Rutgers, State University of New Jersey, accessed 8 January 2011, <http://www.libraries.rutgers.edu/rul/libs/scua/montanar/p-intro.htm>.
- 13 Robert Sabuda, *America the Beautiful* (New York: Simon and Schuster, 2004).
- 14 *My Very Own Playhouse* (Sydney: The Book Company International, 1993).
- 15 Roland Pym, *The Sleeping Beauty: A Peepshow Book* (Amsterdam: L. van Leer and Company, c. 1950).
- 16 Anton Radevsky, *The Architecture Pop-Up Book* (London: Thames and Hudson, 2004), n.p.
- 17 When paper is folded and the crease lies flat, the paper opens to create a 'valley', as opposed to when it is turned over and it creates a mountain fold.
- 18 Masahiro Chatani, *Origami Architecture: American Houses Pre-colonial to Present* (New York: Kodansha International, 1988).
- 19 Chatani's later books are titled using the term 'origamic architecture', for example *Origamic Architecture Goes Modern: Building Masterpieces* (Japan: Books Nippan, 1991).
- 20 Siliakus contributed to *The Paper Architect: Fold-it-yourself Buildings and Structures with 20 Ready-to-use Templates* by Maria Victoria Garrido Bianchini (New York: Potter Craft, 2009), which allows the reader to make their own Hagia Sophia and Taj Mahal.
- 21 Andrew Barrie, "Okoshi-ezu: Speculations on Thinness," *Interstices: Journal of Architecture and Related Arts: The Traction of Drawing*, no. 11 (2010): 64. These are also referred to as *tateokoshi-ezu* and *tate-ezu*.
- 22 See Barrie, "Okoshi-ezu," 62–71; and Andrew Barrie, "Tracing Paper," *Monument* 64 (2004): 38–44.
- 23 Barrie, "Okoshi-ezu," 65.
- 24 Barrie, "Okoshi-ezu," 63, 65.
- 25 Teiji Itoh, *The Elegant Japanese House: Traditional Sukiya Architecture* (New York: Walker/Wetherhill, 1969), 84, cited in Barrie, "Okoshi-ezu," 66.
- 26 Barrie, "Okoshi-ezu," 66.
- 27 Barrie, "Tracing Paper," 40.
- 28 Barrie, "Okoshi-ezu," 66.
- 29 Sutemi Horiguchi, *Chashitsu Okoshiezu Sho [Folded Drawings of the Famous Tea Rooms]*, 12 volumes, (Tokyo: Bokusui Shobo, 1963–1967).
- 30 Paul Sloman, *Paper: Tear, Fold, Rip, Crease, Cut* (London: Black Dog Publishing, 2009), 16.
- 31 Sloman, *Paper*, 14.
- 32 Eva Flores and Ricardo Prats, *Thought by Hand: The Architecture of Flores & Prats* (Mexico: Arquine, 2014), 292.
- 33 William Halfpenny, Robert Morris and Thomas Lightoler (London, 1757). This was not the earliest use of the technique. See Robin Evans, *Robin Evans: Translations from Drawing to Building and Other Essays* (London: Architectural Association, 1997), 228, note 5.
- 34 Evans, *Robin Evans*, 202.
- 35 Evans, *Robin Evans*, 203.
- 36 Kenneth Frampton, ed., *A New Wave of Japanese Architecture* (New York: Institute for Architecture and Urban Studies, 1978).
- 37 Evans, *Robin Evans*, 203.
- 38 Evans, *Robin Evans*, 203.
- 39 Rice, *The Emergence of the Interior*, 9.



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## BETWEEN BOOKS AND MODELS



The book *Architectural Models* by Rolf Janke includes a wonderfully evocative black and white photograph of a woman and a model taken in the early 1960s. The 1:20 scale model depicts a new library by Friedrich Wilhelm Kraemer. Supported by a frame structure, the ground floor of the model is positioned at the height of a seated person's eye. The model's interior ground floor is omitted. We see the woman seated in profile, sitting in a light-coloured chair, her back leaning forward of its support and the heel of her left shoe slightly raised from the floor. Her face is obscured except for a blurry outline seen through the ground floor windows of the model: she sits within the model, surrounded by the interior proposed space.

This image of an unusual and contrived viewing position attempts to rectify the inherent failing of most models: they exclude the viewer from their represented interior space. Susan Stewart describes this situation, writing that in viewing a model, 'we can only stand outside, looking in, experiencing a type of tragic distance'.<sup>1</sup> Equally, the objecthood of the book offers metaphors of containment and exteriority: it exists as a closed object. However, the closed book, as a set of accumulated pages, offers an interiority different from models. Opened, the book reveals a full-scale reading of its internal references. The reader engages with the examples of *Cover To Cover*, *The Sleeping Beauty* and *\$1.45¢: Houses in the Museum Garden: Biography of an Exhibition*. The act of turning the pages or making the volume becomes a physical, sculptural element, rather than an incidental activity, as Johanna Drucker writes: 'a convention of bookness becomes subject matter . . . The fact that the work is bound goes beyond mere convenience of constraint and fastening and becomes

a means to articulate these relations.'<sup>2</sup> No element of their structure remains neutral, since the whole functions only because its parts have been brought into sharp focus in relation to the way they perform. The content of these books becomes spatialized through their structure, and meaning is read through the manipulation of pages.

Models, merely by existing in a three-dimensional state, may be seen as objects in their own right. Yet models also refer to that which is outside the model object. Both the model and the book demonstrate a coupling of the full-scale object with its referent content. This relationship, in the case of the model, is described by Adrian Snodgrass and Richard Coyne: that which is the explanation, or the *explanans*, is the model; and that which is being explained, or modelled, is the *explanandum*.<sup>3</sup> These terms may be applied to the book and begin to demonstrate the similarities of operation between the two forms. With this in mind, a zone of activity, which sits provocatively at the juncture where books and models come together, offers an examination of the points of intersection between books and models, comparing their principles of operation. One such interstitial practice is demonstrated by the Vedute collection, housed within the library of Het Nieuwe Instituut in Rotterdam. This collection further develops the relationship between the audience and architectural space, one in which the audience continues to be the reader, rather than the viewer. Looking at models and at hybrid book-models helps us to better understand the operation of the book in the spatial realm. This alternative space of information for spatial practice operates between differentiations of discipline, resulting in a cross-disciplinary library and archive.

### THE VEDUTE COLLECTION OF THREE-DIMENSIONAL MANUSCRIPTS

Founded in 1991 with the aim of lending new impetus to the discussion and thinking about space and architecture, the Vedute Foundation has built a collection of three-dimensional objects that make visible and tangible the concept of space.<sup>4</sup> The collection is made by those active within various spatial disciplines, such as artists, architects and designers, and includes works by Ben van Berkel, Raoul Bunschoten, Steven Holl and Peter Wilson. To be included in the collection, there is an imposed constraint: each contribution must have a fixed format, in closed form, of  $44 \times 32 \times 7$  centimetres. These objects form a library and are referred to as 'three-dimensional manuscripts'.<sup>5</sup>

The collection of over 200 works includes both individual acquisitions and themed sub-collections initiated by the Vedute Foundation, such as 'The City Library of the Senses', 'The Written versus the Constructed', and '00:00 Time & Duality'.<sup>6</sup> The word *veduta*, from the Italian meaning a view, plural form *vedute*, refers to a realistic, detailed painting of a town scene with buildings of interest, as shown in the work of eighteenth-century Italian artists such as Canaletto and Piranesi.<sup>7</sup> In the case of the Vedute collection, the name refers to a quality of the collection given to each letter. For example, 'V' stands for *Verborgen/Verscholen*, meaning hidden spaces; 'E' for *Eenheidsmaat*, a custom-made suit of uniform size, unity in diversity; and 'D' for *Doos*, or box, referring to their container.<sup>8</sup>

The three-dimensional manuscripts of the Vedute collection have the format and form of books, and derive their dimensions from books. As Joost Meuwissen writes, 'they stand or lie like a

book on their bookshelf, they refer to a book, they remind me of a book, they *are* a book'.<sup>9</sup> However, the contents do not consist of written pages involving a paginated sequence of reading. Although as a whole the collection is called a library, the Vedute collection is not a collection of artists' books,<sup>10</sup> even though this is a genre with extensive limits. While many artists' books function as sculpture or installation, the Vedute Foundation chooses not to use this term. Are these objects then models? It could be said that many operate as spatial representations, and are similar in size to many architectural models. Yet the contents of the collection are referred to as three-dimensional manuscripts.

This naming – not-books, not-models – then raises the question of territory and prompts the questions, Is it a book? Is it a model? If not, then why? However, these questions seem to demand definiteness and definition. Perhaps richer and more valuable questions are: What is offered to spatial practice and what is offered to representation by calling these works three-dimensional manuscripts? What can these artefacts tell us about the operation of books and models? What does the format of the Vedute collection offer, different from the book and the model? While referring to the collection's bookness and model-ness, the collection is cast as representations, objects and artefacts, that are *between* books, models and built space.

### BOOK-LIKE AND MODEL-LIKE OBJECTS

In examining the Vedute collection, one begins to notice certain tendencies or themes. The strongest of these, and the overarching feature of the works in the collection, is their shared format. It is an unusual library, in that the distance between bookshelves

may be consistent. The fixed format of the Vedute collection defines a volume –  $0.009856\text{m}^3$  – for inclusion. This volume implies containment and numerous examples embrace this repository quality. In many works, components may be unpacked, arranged and rearranged to create new forms. With others, elements contained within unfurl to become bigger than their housing. The specific dimensions of the collection suggest a particular type of container – that of a suitcase – and some works interpret this as a form of receptacle. Hence, the notion of container is considered as both a physical entity and a conceptual program.

Many of the works refer to, and engage with, their own form and size. Content and operation are influenced by format: the collected works creatively refer to volume, form and dimensions, as both an object and concept. One such example, ‘Vierenveertig Bij Tweeëndertig Bij Zeven’, by jewellery designer Dinie Besems, is a small bag containing silver jasseron chain.<sup>11</sup> By suspending the chain in two hands, the outline of an object measuring  $44 \times 32 \times 7$  centimetres is formed. Rather than being a repository, or a volume enclosed by a surface, the active manipulation of the work itself momentarily becomes the full-scale space of containment. Just as artists’ books must in some way ‘acknowledge the medium through which they are communicated’,<sup>12</sup> the content of each work in the Vedute collection is inextricably linked to its form. This characteristic both defines the library of works and underpins their potential as a spatial expression different from, yet complementary to, other three-dimensional architectural representation.

Works in the Vedute collection display both book- and model-like qualities: the act of making a



work for the collection is referred to, by architect and contributor Andrew MacNair, as ‘writing architecture and building books’.<sup>13</sup> Rather than interpreting the book as a building or the model as a book, a richer line of enquiry refers to the points of intersection between books and models and the comparative principles of operation between these media and the Vedute collection. Examining the manuscripts’ book-like and model-like qualities casts them as spatial media that carry and distribute information in a particular mode, and with potentiality for spatial imagining.

A shared characteristic that many of the works in the Vedute collection display is their dual forms: closed and open. Similarly, the book is both a volume

3.32 MVRDV (Winy Maas, Jacob van Rijs and Nathalie de Vries) and Duzan Doepel, *Entree Roux*, (1996), Vedute Collection. Photo: Collection Het Nieuwe Instituut, Rotterdam, on loan from Stichting Vedute/Vedute Foundation; number 0074.

in space and possesses the ability to be opened; Buzz Spector refers to the ‘topography of an open book’.<sup>14</sup> As would be expected, many works make direct reference to the book, either to its form or role as a vehicle of information.

Examining the collection’s book-like qualities leads to the notion of text. The texts of many works in the collection are three-dimensional images, revealed as visual statements. Book scholar D.F. McKenzie defines the word ‘text’ to extend beyond manuscripts and print to other forms, such as verbal, visual, and numeric data, archives of recorded sound, films, videos, and any computer-stored information.<sup>15</sup> He goes on to write that the derivation of the word is from the Latin *textere*, ‘to weave’, and therefore ‘refers, not to any specific material as such, but to its woven state, the web or texture of the materials’.<sup>16</sup> Therefore, it is the act of construction, not the presence of linguistic elements, that constitutes a text.<sup>17</sup> This then allows for a shift, from text as a material medium to a conceptual system, ‘from the weaving of fabrics to the web of words’,<sup>18</sup> or, in the case of the Vedute collection, to the web of images and forms.

Often books are reduced to their linguistic text only, undermining the acknowledgement that they are a kind of totalizing sign system: the materiality of the book helps make its meaning. When books are reduced to just their texts, ignoring other components of the book – such as its paper, typeface, binding, cover, size – the reader is impoverished due to the omission of this information. This aspect of a book’s wholeness is emphasized by Drucker: ‘a book is an entity, to be reckoned with in its entirety.’<sup>19</sup> It is in this respect that the Vedute collection can be considered to be book-like: these are manuscripts that operate

beyond the logical conventions of language printed on the flat page, and instead present an integrated design communicating the realm of their designers’ intentions.

Many works in the collection resemble models, due to their size, materials, subject matter and maker: readers approaching these works search for scale references. For example, Bob van Reeth’s ‘Zonder Titel’ is a series of eight timber concentric rectangles which may be extended vertically to form a ziggurat, to achieve the maximum volume from the mass.<sup>20</sup> Due to habit, one may create associations with scale rather than reading it as a full-scale object, and speculate on possibilities of it referring to a building or a piece of furniture. Just as the model interprets the physical object as expressive form, the Vedute manuscripts demonstrate the manifestation of an idea with three-dimensionality and substance. A model is an instrument within, and product of, a creative process. These works may be seen as fulfilling this role; however, the intentions and motives of their making are different.

Both the book and the model possess a shared objecthood. They both occupy a volume in space and, simultaneously, refer to another conceptual terrain. Books and models operate as a duality of material presence: as a sign of something else, and an autonomous project: they are both *explanandum* and *explanans*. Models strongly demonstrate a twinning of the full-scale object with its to-scale referent. Christian Hubert writes that there is both a ‘deep desire to take our models for reality’<sup>21</sup> and yet the autonomous objecthood of the model is always an incomplete condition: ‘The space of the model lies on the border between representation and actuality . . . neither pure representation nor transcendent

object. It claims a certain autonomous objecthood, yet this condition is always incomplete. The model is always a model *of*.<sup>22</sup> The model encompasses the miniature and the diminutive. The miniature as model begins with imitation; hence, a ‘second-handedness and distance’ exists within the model.<sup>23</sup> According to Hubert, although the model achieves some objecthood, its desire is to act as a simulacrum, and therefore the model as representation is always present. The model as an object rarely overrides its reading as a miniature depiction.

Alternatively, Drucker writes in her comprehensive commentary of artists’ books:

We enter the space of the book in the openings which position us in relation to a double spread of pages. Here the manipulated scale of page elements becomes spatialized: we are in a physical relation to the book. The scale of the opening stretches to embrace us, sometimes expanding beyond the comfortable parameters of our field of vision, or at the other extreme narrows our focus to a minute point of intimate inquiry.<sup>24</sup>

Similarly, MacNair writes, to accompany his work ‘Spanish Harlem Actual’, that the book exists as an object and an interior that a reader can enter: ‘A book is constructed thought composed of words and pictures written, printed, and bound into a compact volume of spaces becoming a world of its own looking into a deep interior and out to far horizons.’<sup>25</sup>

While the model struggles to truly separate itself from the miniature, the structure of the book is spatialized, due to the act of reading, and so it exists strongly at a 1:1 scale. Just as a book is ‘less and more than its contents alone’,<sup>26</sup> each three-dimensional manuscript is a physical object, yet signifies something abstract. Similar to a book, each

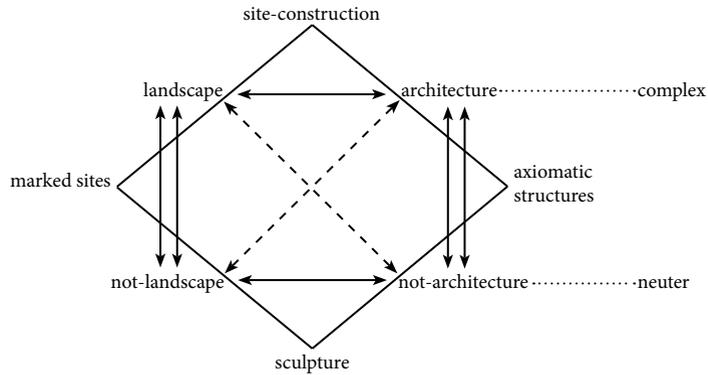
manuscript is a metonym for that which ‘we read or for the thoughts that we have as we read them’.<sup>27</sup>

#### **AN EXPANDED FIELD**

Although the works in the Vedute collection display qualities similar to models and books, and operate analogously, they simultaneously embody a quality of not-ness: they are not-models and not-books. This nomenclatural separation allows these manuscripts to situate themselves between media, and occupy a different and capacious realm. Rosalind Krauss, in her seminal essay ‘Sculpture in the Expanded Field’, writes of modern sculpture’s similar not-ness: that by the early 1960s it had ‘entered a categorical no-man’s land’,<sup>28</sup> as not-landscape and not-architecture. However, instead of sculpture being ‘the privileged middle term between two things that it isn’t’,<sup>29</sup> rather it is only one term on ‘the periphery of a field in which there are other differently structured possibilities’,<sup>30</sup> as shown in Krauss’s Klein diagram.

Similarly, rather than the Vedute manuscripts occupying ‘a kind of ontological absence’<sup>31</sup> through a combination of exclusions, these ‘nots’ provide the territory, an expanded field, for a practice that is not defined by the methods or conditions of a particular medium. Although still needing to be legitimized by spatial reference, the works in the Vedute collection are neither proposing nor documenting space, nor do they correspond literally with the spaces made by their makers. K. Michael Hays writes that:

Ordinarily we discover meaning in an architectural object or on a pictorial surface by claiming some sense from the outside world and constructing a unified, integral image of that world within the object or on the surface – a kind of surrogate for the perceiving subject.<sup>32</sup>



The works in the Vedute collection differ: these works detach themselves from, and renegotiate their relationship to, built or unbuilt referents.

In this regard, the Vedute manuscripts embody the intentions of the 1976 exhibition 'Idea as Model': to present the model as having an artistic and conceptual existence independent of the project they represented. The exhibition aimed to prove that the model was a conceptual, rather than a narrative, tool, on the 'border between representation and actuality'.<sup>33</sup> This exhibition and its accompanying catalogue shifted the notion of the building as the model's referent, revising the potential territory of the architectural model.

Eisenman's curatorial aim was to emphasize 'the model's capacity to render the unimagined visible and to provide space for the unexpected'.<sup>34</sup> However, the questionable success of the exhibition's ongoing legacy – to present the conceptual existence of models independent of the project they represent – is evidenced by publications with the same intention, in the intervening years since.<sup>35</sup> The model is still tethered to the question of what it 'can embody and signify, once its essence is expanded beyond its purely representative character'.<sup>36</sup> Though viewed neither

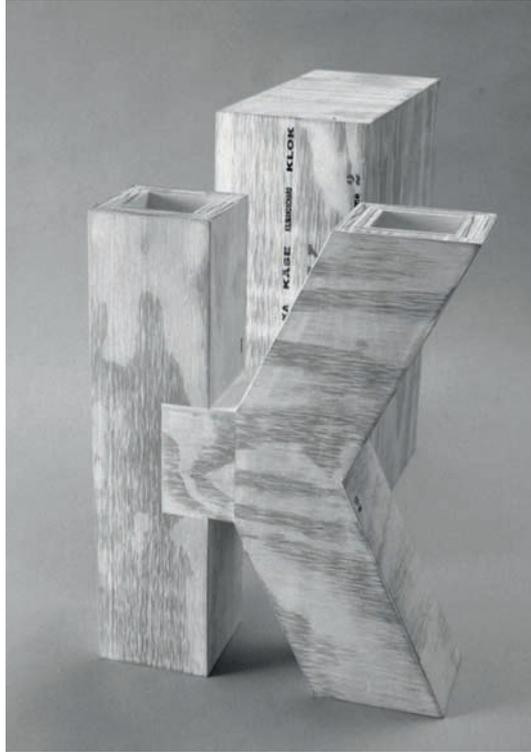
solely as a discrete entity nor as a tool for creating a building, the model is still seen as an integral part of something larger: it remains as a member within a representational series.

In comparison, the Vedute spatial manuscripts achieve autonomy from the role of referent to a built work: they are not part of a series moving towards, or coming from, a built work. The Vedute manuscripts are not part of a system whereby the lineage of architectural representation terminates in a built project. Instead, the manuscripts extend and expand this lineage, similar to books. By naming them differently, they expect an independent existence as both an object and process. Maarten Kloos, in writing about the collection, states:

If it works, the manuscript is not a model, not a 'shrunken big space,' not a ship in a bottle, but the gateway to a 1:1 experience . . . The entire collection . . . is not a collection of images of reality, not a realistic reflection of reality and not a flight from reality. It can however, be regarded as an interpretation of reality in all its complexity. And more.<sup>37</sup>

An example of a work that employs modelmaking techniques, yet is not a surrogate for a building, is that by Peter Wilson, with Jim Yohe. "'K" Built and Written (2 Volumes)' takes up the space of two manuscripts on the shelf, being 14 centimetres wide. A pink, blue and brown flannel sheet wraps a plywood box, stamped with the letter 'K' in red, and words beginning with 'K' – kilo, kunst, K-value, kindergarten, Kafka, käse, klok. Like a drawer, out of this slides a large plywood 'K' with hollow parts. Within the volume of the letter are interior spaces, inhabited by model maker's people. Wilson, in his

3.33 Diagram, from Rosalind Krauss's 'Sculpture in the Expanded Field' (1979). Rosalind Krauss, "Sculpture in the Expanded Field," *October*, vol. 8, Spring (1979): 38.



text for the work, alludes to the symbolism of the letter as having no absolute scale, and no singular presence. By not being a *model of* something, the work refers to the *œuvre* of the designer and his fascination with language: a dialogue between the written 'K' – 'words frame images' – and the built 'K' – 'buildings frame life'.<sup>38</sup> This work proposes a model that may be opened and reveals an interior; yet in this act of interaction, provides a 1:1 experience to which Kloos refers.

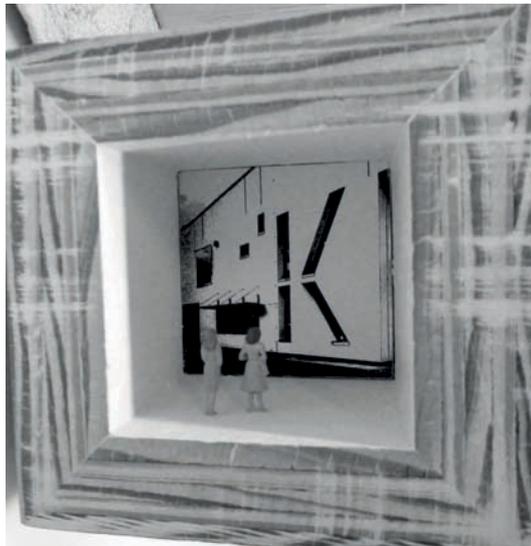
Stefaan Vervoort writes that for the model to gain autonomous existence – as Eisenman intended – 'would necessitate deserting the domain of architecture for that of sculpture, in which the object is no longer legitimized by its architectural reference'.<sup>39</sup> The contents of the manuscripts are not architectural projects, they are not simply modelling built or unbuilt space, so therefore, it would seem, they are not architectural models. Rather than the binary options of either model or sculpture – a term that seems too broad – the collection offers an alternative: a representation that is three-dimensional and within the architectural domain, yet framed and determined by each work in its own particular way. In other words, the Vedute works are representational strategies that situate themselves between models, sculpture and instrument.

Equally, these works separate themselves from the constraints of a book and its textual references:

When a bibliophile gets his hands on a book he uses all his senses: the weight, the size and the tangibility of the whole, the smell and the sound of the paper, the design of page and typeface, they all play a role in the ultimate appreciation. Books are sometimes particularly beautifully made, but the design is mainly subservient to the textual contents. The

3.34 Peter Wilson, with Jim Yohe, *K Built and Written (2 Volumes)* (1996), Vedute Collection. Photo: Collection Het Nieuwe Instituut, Rotterdam, on loan from Stichting Vedute/Vedute Foundation; number 0082.

3.35 Peter Wilson, with Jim Yohe, *K Built and Written (2 Volumes)* (1996), Vedute Collection; detail. Collection Het Nieuwe Instituut, Rotterdam, on loan from Stichting Vedute/Vedute Foundation; number 0082. Photo: Marian Macken.



library of the Vedute Foundation shows us that there is another way.<sup>40</sup>

The Vedute collection is book-like in that it is analytical and emphatically editorial, yet the works are reflections not just of spaces we occupy, but of the inner mind of the maker and their processes of working.

An example that assertively sets itself aside from the model and the book, yet works strongly between them, is 'Boulak/Cairo' by artist Bas Princen. After a study trip to Egypt photographing buildings in the Nile Delta and the area around Cairo, he discovered he had photographed a building that closely resembled the proportions of the Vedute format. In calculating the building volume, he realized that it was approximately 100 times the dimensions of the manuscript requirements.<sup>41</sup> The negative was then printed so that the building in the photograph measures  $44 \times 32 \times 7$  centimetres. This work, architectural in its content, poetically engages with the constructions of orthographic representation and printed media. Princen correlates the operations of the model and the book, through an architectural understanding of scale and the medium of photography.

'Boulak/Cairo' perceives and engages with representation as an act of translation and transformation. Patrick Healy, in his book *The Model and its Architecture*, writes that models have tendencies to 'inform, translate, and argue'.<sup>42</sup> Rather than representation being seen as a repository for a complete idea of a building, 'Boulak/Cairo' perceives it as an act of translation. It is this role of the manuscript as a transitional hyphen between forms that highlights its potential as a spatial practice and as a space of information.

#### THE SPATIAL READER

The manuscripts of the Vedute collection create a point of intersection between books, architectural models and built space. They propose a different yet related medium to expand spatial discourse. Krauss's notion of the 'post-medium condition' highlights work that operates between, among, within and beside traditionally discrete and identifiable media.<sup>43</sup> It is this intention that drives the three-dimensional manuscripts of the Vedute collection: to run parallel to, and intersect with, books, models and built space. Books operate like this also, within their own domain.

The specificity of the fixed dimensions of the Vedute collection means that each work is both a container and the contained, both perimeter and volume. Each work opens to reveal its interior and asks the reader to participate in its unpacking. The library of manuscripts is bound together due to its volumetric and thematic cohesion, from its limits and boundaries of format. As a collection they propose a library and archive of constructed understandings, displaying materiality and tactility. The manuscripts offer a method of seeing space, a technique of working with space, and a format of making space. This alternative, complementary space of communication – both a repository and method of practice – demonstrates the significance of, and possibilities for, spatial investigation which may be applied to the book format.

Books separate themselves strongly from the referent of their content. The interiority offered by books is due to both their component parts and their overall structure. Through the cumulation of discrete pages, combined with their conceptual terrain of reference, depth through accretion is achieved. The

structure of the book and its inherent possibilities for containing unfolding volumes and spatialities allow another form of interiority to be explored. Representation's doubleness is present within books due to these characteristics.

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- 30 Krauss, "Sculpture in the Expanded Field," 38.
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# PART 4

# SERIES

To concentrate exclusively on the making of architecture is to miss the point that architecture, like all other cultural objects, is not made just once, but is made and remade over and over again each time it is represented through another medium, each time its surroundings change, each time different people experience it.

Adrian Forty<sup>1</sup>

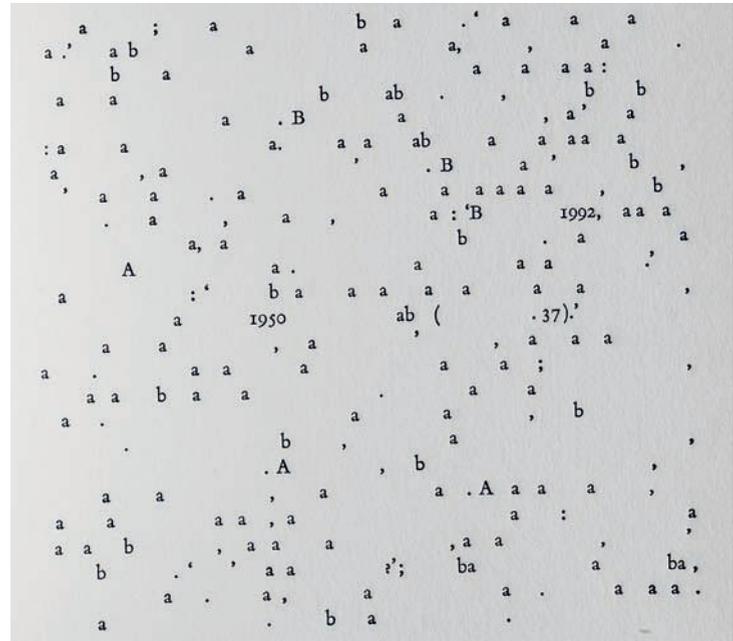
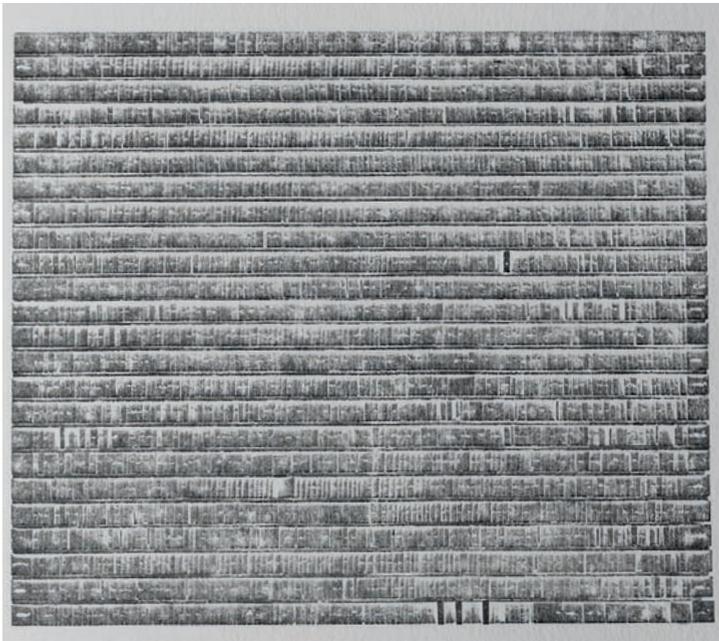
We use copies to certify originals, originals to certify copies, then we stand bewildered.

Hillel Schwartz<sup>2</sup>

## Book | *process*

### FROM A-Z, PARTS I & II (2008)

Japanese bound, glue spine; Bembo type, 10 pt, on 170gsm Rives Artist White paper. Letterpress printing at the letterpress workshop at Camberwell College of Art, University of the Arts, London, UK. Edition: 6. 160 × 20 × 20 mm. Public collections: National Art Library at the Victoria and Albert Museum, UK; Hyman Kreitman Research Centre at Tate Britain, UK; Australian Library of Art, State Library of Queensland, Australia; Urawa Museum of Art, Japan.



For three months in 2008, I undertook a visiting artist residency with the postgraduate Bookarts program at Camberwell College of Art, University of the Arts, London, UK. While there, I had access to the college's letterpress workshop, and was introduced to a process I had not used before. The letterpress technique of adding text to paper, not as a surface quality, but rather as an embedded component within the page, was the right process to make this book.

*From A-Z* is made up of two Japanese bound books. Each book contains a passage of text, both of which were written in response to frequently moving house within a decade or so, and reflecting on my possession and accumulation of objects, and the effects of these upon my sense of mobility.

In *Part I*, the complete text first appears blind embossed. The next page shows only the punctuation marks of the passage with white space between them. The next page then adds all the instances of the letter 'a',

4.1 Marian Macken, *From A-Z, Parts I & II* (2008); detail *Part I*. Photo: Joshua Morris.

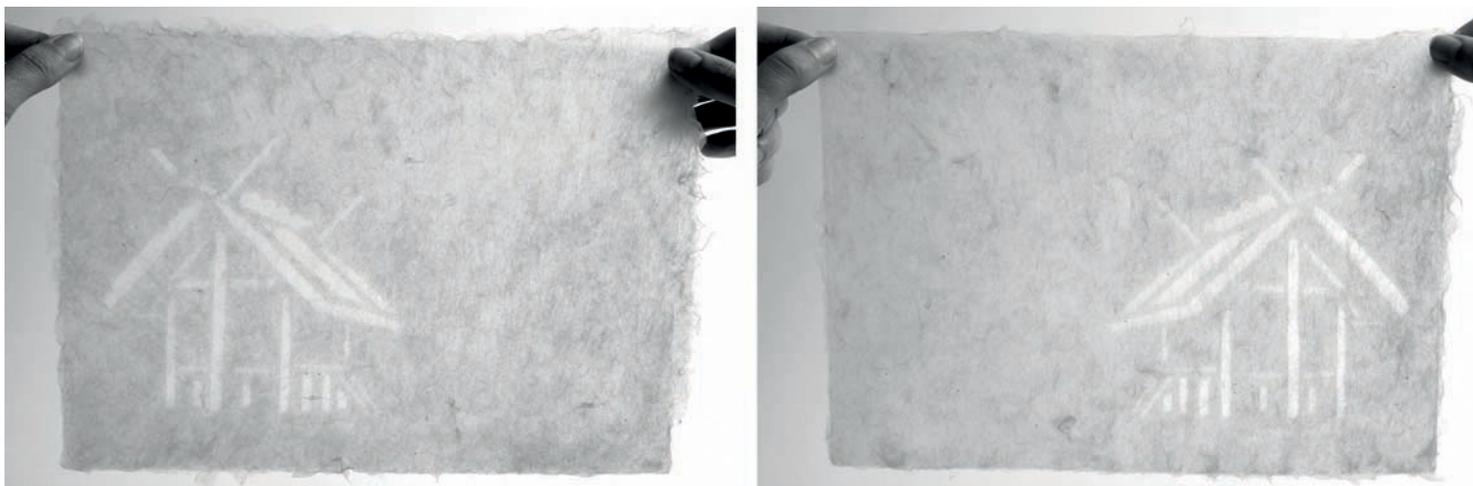
4.2 Marian Macken, *From A-Z, Parts I & II* (2008); detail *Part I*. Photo: Joshua Morris.

the following page the letter ‘b’ is added, and so on, until the complete text is present, in black ink. *Part II* begins with its different passage of text in black ink. On the next page, every letter ‘a’ is removed, then on the next page every letter ‘b’ is removed, and so on, until only the punctuation marks and numerals remain; the complete text then appears blind embossed within the page. The varying densities of letterpress text may be felt on each page by the reader. When letters are removed from the text block, thin metal spacers must be inserted to replace them to ensure that the text block remains rigid. At the end of the process of printing these books, these two blocks of spaces – unique to each book – were inked up with blue ink and printed: the printed manifestation of the absence of text within the page.

These complementary books – one sequenced through a process of accumulation of letters, the other through removal – operate similarly to flip books: one can page through quickly to watch the formation or disintegration of text.

**ISE JINGŪ: BEGINNING REPEATED (2011)**

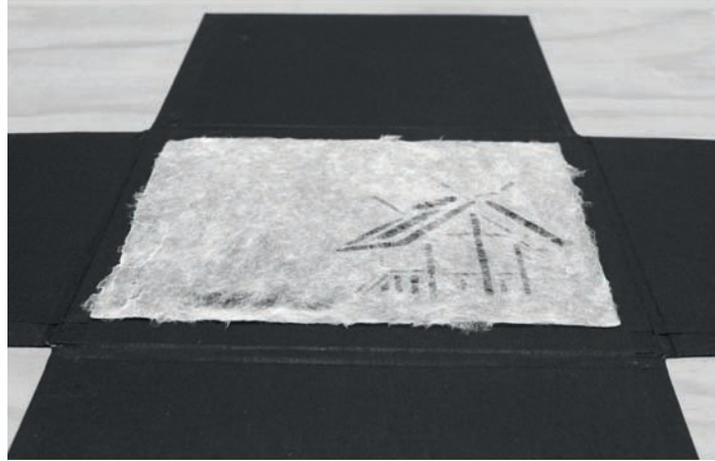
Handmade *washi* paper, made from *kozo* (*Broussonetia kajinoki*), with watermark. Mountain Ash veneer endpaper, with laser scored text; black Cotona bookcloth portfolio, with embossed base. Papermaking undertaken at Primrose Paper Arts, Sydney, with assistance from Jill Elias. Edition: 2. 245 × 330 × 80 mm.



This book is a series of loose pages with a watermarked perspective image within the page. The image is of one of the subsidiary buildings of Ise Jingū. This Shintō shrine complex, located in Mie Prefecture, Japan, consists of the *Kōtai Kaijūngū*, or *Naikū* (Inner Shrine), and the *Tōyouke Kaijūngū*, or *Gekū* (Outer Shrine).

Once every 20 years, since the reign of Emperor Tenmu in the seventh century, every fence and building is completely rebuilt on an identical adjoining site, a practice of transposition known as *shikinen-zōkan*.<sup>3</sup> While

4.3 Marian Macken, *Ise Jingū: Beginning Repeated* (2011); detail of watermarked pages.  
Photo: Joshua Morris.



4.4 Marian Macken, *Ise Jingū: Beginning Repeated* (2011); within cover. Photo: Saul Deane.

4.5 Marian Macken, *Ise Jingū: Beginning Repeated* (2011); endpapers. Photo: Joshua Morris.

empty and awaiting its next iteration of building, the unused site or *kodenchi* sits silently, covered with an expanse of pebbles. Although in the past other shrines were regularly rebuilt, few other shrine complexes have so consistently maintained this practice.<sup>4</sup> Transposition involves the complete construction of new buildings and ritual utensils, accompanied by various rituals on the alternate site, including transposing the *shintai* (god's body). The spirit is thought not to be seriously disturbed in the shift in location, as the new home is identical in every respect to the old one, except for its 'polished, golden freshness'.<sup>5</sup>

When this book was made, the most recent of these transpositions had taken place in 1993, the 61st on record. The 62nd transposition took place in 2013 and completion of the next rebuilding is scheduled for the year 2033. According to Arata Isozaki, it is believed that the period of 20 years

is predicated on the life span of buildings whose pillars are sunk directly into the ground, without foundation; or it may be the time needed for passing down the necessary carpentry techniques; or there may be another, more mysterious reason.<sup>6</sup>

In 1953, at the time of the 59th rebuilding, Yoshio Watanabe was invited to photograph Ise Shrine by the Society for International Cultural Relations. These photographs were taken in the time between the erection of the new shrine buildings and their formal consecration and provided intimate visual access to the inner reaches of the shrine complex.<sup>7</sup> The inner compounds and the surrounding precincts had been photographed several times since the 1880s, but photographers had always remained outside the compounds' protective fences; Ise Shrine authorities had never before granted permission to photograph from within the inner compounds of the Inner and Outer Shrines, due to concern about the intrusion of the photographer and equipment on sacred ground.<sup>8</sup> Jonathan Reynolds speculates that it is possible that the naturalism associated with the medium of photography presented special problems: 'there may have been concern that in the act of looking at photographs viewers might in some sense be transported to the site and in the process violate the shrines' sacred space.'<sup>9</sup>

Watanabe photographed Ise Shrine from eye level, in the harsh light of late afternoon, producing images with deep shadows. This is in comparison to Yasuhiro Ishimoto's 1993 photographs, whose even lighting conditions produced quite different results. Watanabe's photographs demonstrate a respect for the craft of construction of these buildings by highlighting the materials and details of their components. However, according to Reynolds, the photographs 'threaten to strip the core structures of their mystery by submitting them to relentless inspection'.<sup>10</sup> Watanabe's photographs became the authoritative representations of Ise with an international audience and were published in *Ise: Prototype of Japanese Architecture* by Kenzō Tange and Noboru Kawazoe.<sup>11</sup>

The watermark image within *Ise Jingū: Beginning Repeated* is a perspective based on one of Watanabe's photographs: that of the East Treasure House of the Inner Shrine. Taking the image from Watanabe's photograph refers to the power of representation and its importance in our understanding of architecture. The image appears on each page; on every second page a mirror reflection of the image is shown. This

shifting perspectival viewpoint refers to the relocation of the building from one site to the adjacent one, as if viewed from an imagined separating line between the sites. The number of pages represents the number of iterations of the shrine up until the book's making, that is, 61. As the reader turns the pages, the process of *shikinen-zōkan* is referenced. The pages, made from *kozo* fibres, reflect the idiosyncrasies of the papermaking process. Each page is composed of the same material but, due to the process, there is similarity with variation. The subtlety of a slight difference in fibre in the paper is all it takes to discern an image. The pages are held within a black bookcloth-covered portfolio which unfolds to form a cruciform. A plan of the timber piers of the shrine building is debossed on the inner base of this portfolio.

#### NOTES

1 Adrian Forty, "Foreword", in *Strangely Familiar: Narratives of Architecture in the City*, Iain Borden, Joe Kerr, Alicia Pivaro and Jane Rendell (London: Routledge, 1996), 5.

2 Hillel Schwartz, *The Culture of the Copy: Striking Likenesses, Unreasonable Facsimiles* (New York: Zone Books, 1996), 212.

3 The exact date of the first building of the shrines is not known but seems to have been in 690 CE. *Engi-Shiki: Procedures of the Engi Era*, Volume 1, Books I–V, trans. Felicia Gressitt Bock (Tokyo: Sophia University, 1970), 35. 'The twenty-year period counts both the initial and terminal year, so that here nineteen years is twenty by Japanese count.' *Engi-Shiki*, 35, note 93. Due to turmoil in the late medieval times, there occurred a complete interruption of more than 100 years. Arata Isozaki, *Japan-ness in Architecture*, trans. Sabu Kohso (Cambridge, Massachusetts: MIT Press, 2006), 131, 136. On the 'vacant' site, there remains the sacred central post (*shin-no-mihashira*) with its tiny wood roof cover, which is preserved after the tearing-down of the former shrine on that site, until the next rebuilding. Robert S. Ellwood, "Harvest and Renewal at the Grand Shrine of Ise," *Numen* 15, fasc. 3, November (1968): 169.

4 Jonathan Reynolds, "Ise Shrine and a Modernist Construction of Japanese Tradition," *Art Bulletin* 83, June (2001): 339, note 6. Also Kenneth Frampton writes that Japanese honorific structures were everywhere subject to cyclical rebuilding due to the relative perishability of untreated wood. Kenneth Frampton, *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture* (Cambridge, Massachusetts: MIT Press, 1996), 14–15.

5 Arthur Drexler, *The Architecture of Japan* (New York: Museum of Modern Art, 1966), 35. 'The preparations for the Rebuilding begin with the Mountain Entrance rite, the opening of the mountains for the garnering of wood for the new buildings, a ritual held in the mountains ten years before the Rebuilding Year.' Ellwood, "Harvest and Renewal at the Grand Shrine of Ise," 187.

6 Isozaki, *Japan-ness in Architecture*, 323, note 1.

7 Before the shrine is consecrated members of the local lay community are also allowed to enter the inner compound in order to place fresh stones on the ground, a ceremony known as *oshiraishimochi gyōji*. Reynolds, "Ise Shrine," 340, note 67.

8 Reynolds, "Ise Shrine," 326.

9 Reynolds, "Ise Shrine," 326. Watanabe returned to Ise to photograph the shrines when they were rebuilt in 1973 and 1993; since 1973, numerous photographers and filmmakers have been granted access to the inner compounds. Reynolds, "Ise Shrine," 337.

10 Reynolds, "Ise Shrine," 334.

11 Kenzō Tange and Noboru Kawazoe, *Ise: Prototype of Japanese Architecture* (Cambridge, Massachusetts: MIT Press, 1965).



## REVERBERATION AND RESONANCE: REPRODUCING DRAWINGS, BUILDINGS AND BOOKS



In 1969, the American experimental music composer and sound artist Alvin Lucier performed *I am Sitting in a Room* at Brandeis University where he taught. Lucier recorded his own voice narrating a short text which begins:

I am sitting in a room different from the one you are in now. I am recording the sound of my speaking voice, and I am going to play it back into the room again and again until the resonant frequencies of the room reinforce themselves so that any semblance of my speech, with perhaps the exception of rhythm, is destroyed.<sup>1</sup>

He goes on to tell the listener that they will then hear ‘the natural resonant frequencies of the room articulated by speech’.<sup>2</sup> This Minimal process-piece was performed again the following year at the Guggenheim Museum and a second recording, lasting over 45 minutes, was released in 1981.<sup>3</sup> Edward Strickland describes the recording:

By its seventh appearance, the statement sounds like a tale from the crypt. Seven more and it is only fragmentarily decipherable. By . . . recitation 17, or repeat 16, the text may be followed only with libretto for those who have not memorized it. In the course of sixteen more recyclings, the wordless monologue . . . becomes utterly inhuman.<sup>4</sup>

Lucier was interested in how certain frequencies are emphasized when they resonate within a room. Through this compelling process of iterative feedback, the acoustical properties of a single space are explored and documented. So in hearing Lucier’s work, we learn as much about the vessel that contains the sound – the room – as the properties of the sound itself. In listening to the decay of sound clarity into

drone frequencies, *I am Sitting in a Room* highlights the transformation that occurs through the act of reproduction.

The act of reproduction can be seen to be a common factor among the architectural drawing, the building and the artist’s book. The architectural drawing is made so that a built version of it may be created. Copies are circulated in order for the process of building to be undertaken and are a means to gain an understanding of the built project as an alternative to actually visiting it. The building itself is potentially reproducible; by using the same plans, every building is re-buildable. However, architecture is precious about uniqueness and materiality: it has a troubled relationship with copies, which the artist’s book does not. The artist’s book that emerged during the 1960s was embraced due to the very fact of its ease of replication, being later referred to as ‘democratic multiples’.<sup>5</sup>

Reproduction as the act of moving from original to copy embraces a range of subtleties, including notions of imitation, mimicry, similarity, simulacrum and authenticity. In each of these situations – of drawing, the building and the book – the notions of the original, the copy and the process of reproduction have different intentions, qualities and results. Through the medium of sound, *I am Sitting in a Room* exploits the deficiencies of reproduction. Analogously, the drawing, the building and the book each intersect with notions of reproduction and have the capacity to document translation. Through an exploration of theories of originality and reproduction, and aberrations to the notion of the architecturally unique, *Series* examines the book as a vehicle for the representation of reproduction. Hence, the potency of the book is revealed: the book makes reproduction evident.

*Series* then examines the opportunities for the exhibition and curation of architecture in the form of the book. Understanding the exhibition of architecture as a type of *post factum* documentation suggests that the exhibition be more than a simulation or representation of a particular building or a display of a collection of the by-products of architectural design processes. Instead, the book *is* the exhibition of architecture.

#### REPRODUCIBILITY AND THE ARCHITECTURAL

##### DRAWING

Architectural drawings are made with the intention of being copied: their ability to be reproduced is crucial to their use. Peter Wood writes:

Architectural drawing can be understood as a type of matrix that maintains a tripartite relationship between architecture, architect, and building . . . The only factor that straddles these three components, and links their constructive parts, is the reproductive capability of the architectural drawing. This is particularly true for the architect whose relationship to building and architecture is contingent upon being able to control a representational realm that carries a mimetic power.<sup>6</sup>

In pre-digital methods of working, the original drawing would be considered to be an ink drawing on linen, later on detail or trace paper or drafting film. Over the course of a project, its lines might be removed and redrawn, or new iterations generated by tracing over its linework with variations. These original drawings were rarely sighted outside the environment in which they were produced, the most notable exception being their inclusion in exhibitions interested in the display of the ‘original’ drawings

by an office or architect. In this situation, the hand of the architect on these original drawings – in the form of notes and sketches – proffers an authenticity of authorship. The Western notion of authorship is found in traces of the drawer’s hand, as a basis for attribution. This relates strongly to the notion of originality.<sup>7</sup> The definite authorship of the drawing lends it an increased perceived value. However, to read a drawing as having a single author questions the notion of the drafting film or computer screen as a site of heterogeneity: according to Christine Macy, the architectural working drawing ‘is a twentieth century palimpsest’.<sup>8</sup> The drawing may hold the work of many hands – of student, graduate, licensed architect, draftsman and designer. Interestingly, the authorship of any reproduced version of a project still seems to rest with the designer of the original project that is documented. Hence, the word original comes to imply authenticity: ‘that which speaks to us in an unmediated way.’<sup>9</sup> Wood argues that the concept of truth – the drawing’s manifestation as a visual record, as opposed to memory – underlies all architectural drawing: in order to be termed an ‘architectural drawing’, and thereby be distinguished from ‘ordinary drawing’, it must carry an architectural intention.<sup>10</sup>

Before technological developments in the nineteenth century, architectural reprography involved copying by hand, tracing over drawings, engraving, lithography and various photographic processes. This method approximated the actions that produced the original: it is copying as re-enactment of a process. With the development of wet-process reprography using techniques of light manipulation, such as blueprinting and dye-line printing and later the diazotype process, the copy could be made as an

entirety, the complete image appropriated to another form. Stan Allen, in discussing the differences between analogue and digital technologies of reproduction, writes that analogue technologies work through imprints, traces, or transfers: ‘The image may shift in scale or value (as in a negative), but its iconic form is maintained throughout. Internal hierarchies are preserved.’<sup>11</sup> Photocopying operates in a similar way, directly using the original. This method scarcely resembles the original process; one arrives at the result ‘not step by step but through a fluid, seamless, and invisible act of twinning’.<sup>12</sup> This version of a copy adheres to the widely cited definition, by Justice Bailey from 1822, that a copy is that ‘which comes so near to the original as to give every person seeing it the idea created by the original’.<sup>13</sup> Upon this basis, copyright would be conceded to architectural plans. However, according to *The Grove Dictionary of Art*, which defines copy as a non-fraudulent manual repetition of another work of art, the contemporary notion of authenticity

has tended to obscure the fact that the exercise of copying has been a central feature of art practice since antiquity. Unlike the forger, the copyist produces a work that, while taking another work as its point of departure, is not intended to deceive the spectator.<sup>14</sup>

In post-digital working methods, the term original drawing takes on a different meaning. The computer allows for the practice of saving multiple versions of a drawing. Rather than seeing the image on the screen as the original drawing, or a printed version as original, the word takes on a chronological implication: the phrase ‘the original drawing’ refers to a drawing made first, as computer drawings do not

have a trace original.<sup>15</sup> When used as a chronological reference, there is only one original, yet the drawings generated from it as iterations are not referred to as copies. In this situation, the word original implies the root or source: originality, not as the urge to be different from others, to produce the brand new, but rather, ‘it is to grasp (in the etymological sense) the original, the roots of both ourselves and things’.<sup>16</sup> Simultaneously, a printout of these computer drawings acquires the quality of an original: it is seen as an authentic version of the drawing in a new format, and one which may be marked up uniquely by the hand of the designer. It is only the reproduced version that is tangible.

This method of copying has similarities with photography whereby prints are made from a negative or a digital image. There is no original in photography. However, a difference of intent exists between prints made at a similar time to the capturing of the image and authenticated by the photographer, and those printed with a large gap in time, much later.

This view of reproduction within architectural drawing is quite different from drawing within an art context. In this situation, the object uncopied is under perpetual siege, writes Hillel Schwartz, ‘valued less for itself than for the struggle to prevent its being copied’.<sup>17</sup> The better that methods of reproduction have become, then the more exalted is uniqueness, and, hence, the concept of originality. This description of the original is more applicable to the sketch drawing by an architect, a gestural drawing that implies a signature of both the architect and the building. Its seemingly unfinished, fragmentary quality has an immediacy which is seen to diminish with reproduction.

The method of making reproductions of digital drawings, using either pen-based plotters, inkjet or laser printers, employs a similar copying method to the dominant pre-digital techniques, that is, copying as an entirety.<sup>18</sup> These methods are able to create copies free of creases, smudges, or any implication of the hand of the producer. The production of these drawings has established methods which conceal the traces of many producers: standardized details and uniformly plotted or printed products

cover the characteristic fingerprints of multiplicity in the architectural office. Both the final print and the plotted sheet attempt to erase all signs of difference – these are the Xeroxed palimpsests which can no longer be held up to the light to expose the skeletons of stories past.<sup>19</sup>

Due to improvements in photocopying, it is possible to view a printed drawing and its photocopied double without being able to detect a difference between the two.

#### REPRODUCIBILITY AND THE BUILDING

Predominantly the building exists as an original, as a unique example of the built manifestation of a set of drawings. Its authenticity, due to its presence, is assured. However, in the minority of situations, a building may be rebuilt. This occurs as a recreation of a no longer extant building on the same site as the original; as a duplicate of an existing building, on another site; or as a building that moves sites, and so has different incarnations of itself due to a shifting context. The notions of the original and copy are less clear in these examples. In examining aberrations to the notion of the unique in architecture, the limitations of conventional documentation are

revealed: these drawings omit such variations in the lives of buildings.

The recreation of the Barcelona Pavilion nearly 60 years after the original was dismantled is an example of the former situation. Demolition of the original pavilion began in 1930, seven months after its opening. In 1981 Oriol Bohigas, on being appointed to the position of Director of Urbanism and Building by Barcelona City Council, revived the initiative, begun in the 1950s, to reconstruct the pavilion. Ignasi de Solà-Morales, Cristian Cirici and Fernando Ramos were commissioned to produce a scheme that was finally built; the reconstruction of the pavilion was inaugurated in 1986.<sup>20</sup> This act of recreation made three-dimensional a building that had existed only as a graphic reference for more than 50 years. Beatriz Colomina writes that many exhibited experiments

gain their force precisely by physically disappearing while inhabiting the spaces of publication, of memory, of fantasy. The lack of a specific client or site gives them a permanent role: since they are not pinned down, they remain open to speculation. Reconstruction fixes them, if not finishes them.<sup>21</sup>

In this situation, the copy – in the form of the drawing or photograph – takes on the role of the authentic presence, and so becomes similar in status to the original building.

Due to the gap in time between dismantling the pavilion and its recreation, decisions regarding its construction were dependent upon the available information, yet with different technical conditions. According to Solà-Morales, Cirici and Ramos, it was not merely restitution, but rather it was a project of its own. However, the recreation was generated from a

desire to make manifest something that *had been*, that only existed in representation. The reconstructed pavilion is intimately connected to the 1929 version, and although a project in its own right, it is another version of the original. In this way, the Barcelona pavilion is an example of a *post factum* model whose original is no longer extant; it is the only full-scale, three-dimensional version of the original building.<sup>22</sup> Hence, it possesses elements of the notion of the original. The reconstructed pavilion, as a full-scale model, could be equally referred to as both the echo of the original and the substance of an autonomous project.

However, as the reconstruction is the most present version of the original, it is most commonly read as another version of the original. Once the reconstruction was completed, its being substituted for the experience of being within the 1929 building became a possibility. Recreating that which does not exist elsewhere potentially allows the reconstruction to sit *in place of* the original. Kester Rattenbury writes of this potential for the replica to usurp the original:

Sometimes a photo or a drawing – done either before or after construction – frames a specific architectural interpretation so successfully that it becomes the quintessential image: the ‘real’ or ‘authentic’ version of it, of which the occupied, adapted . . . or inaccessible building seems only a partly valid version. Sometimes, as the only record of a demolished building, it almost replaces the architecture in the idea of being ‘real’.<sup>23</sup>

Therefore, that which is imitated has the possibility of being conflated with its simulacrum.<sup>24</sup>

For this not to occur, the original and the replica can be separated by either an interval of time, or by

the different form that a reinterpretation provides. In the case of the Barcelona Pavilion, it is the interval of time between the original and the reconstruction that stands to separate the two and overcome the common factor of the two buildings occupying the same site. This time span allows the reconstruction to sit *next to* the original, as another version.

A building may be a duplicate of an existing building, as in the case of a project or model home, used to sell identical speculative subdivision houses. The model home is an example of a full-scale model depicting a potential future space for the visitor, which may be rebuilt on another site. As a prototype, it is not lived in. Once all the available houses have been sold and the need for a prototype no longer exists, this once public, walked-through house may itself be sold and inhabited. It moves from pre-original, to original, with the mark of its new inhabitants beginning its separation from its built copies. Similarly, the houses that replicate this design which have been built on different sites and could be seen as copies, instead become individual through the process of inhabitation: they each become their own ‘original’.

A requirement of the houses designed as part of the Case Study House Program in Los Angeles, begun in 1945, was that the exhibition houses were to be permanent. This program produced a series of model homes that came to define an architectural style and way of living that was truly contemporary. The houses were open to the public for six to eight weeks, and were then occupied: the houses had to have the capacity to be duplicated rather than being seen as unique. However, these houses gained their individuality through the act of inhabitation.

Another example of the duplication of an existing building is the building that moves sites to

achieve different versions of itself. Such a situation is demonstrated in the series of full-sized houses built in the sculpture garden of the Museum of Modern Art, New York, between 1949 and 1955, as outlined in *Volume*.

In this exhibition, architecture is not shown by displaying artefacts or the debris of a design process, but rather ‘the space of the exhibit and the exhibit became the same thing’.<sup>25</sup> This continued an exploration of the full-scale exhibition of architecture, other examples being Le Corbusier’s *Pavillon de l’Esprit Nouveau* in the 1925 *Exposition des Arts Décoratifs* in Paris; the building of a small suburb of houses on the outskirts of Stuttgart, designed by various European architects, for the 1927 *Deutsche Werkbund Weissenhofsiedlung*; the construction of full-scale models of houses and apartments by Ludwig Mies van der Rohe, Marcel Breuer and others for the Berlin Building Exposition of 1931, with the theme of ‘The Dwelling in Our Time’; the construction of one of Frank Lloyd Wright’s Usonian Houses on the site of the future Guggenheim Museum in New York in the 1950s; and the commissioning of Buckminster Fuller’s *Dymaxion Deployment Unit* (1941), a type of experimental temporary housing, also constructed in the MoMA sculpture garden.<sup>26</sup> More recently, in 2000, the Serpentine Gallery in London instigated the commissioning of a temporary structure by an international architect or design team who had not completed a building in England at the time of the invitation. The pavilion commission, sited on the gallery’s lawn, has become an international site for architectural experimentation.

The blueprints of the MoMA exhibited houses by Marcel Breuer and Gregory Ain were made available during the time of the exhibition, and were

replicated after the exhibition ended: during their existence in the sculpture garden, these full-scale versions awaited being copied. The Junzō Yoshimura house, while a copy itself, took on the qualities of the original: in its full-scale presence and ability to be entered, it provided an interior experience of a Japanese house which many visitors had not had before. In moving from the sculpture garden in New York to Philadelphia, the house has taken on a new life as a public building. Visitors may experience a traditional tea ceremony or take part in other aspects of Japanese culture, such as calligraphy and *taiko* drumming, within its walls. In the act of relocation, the Breuer house lost some sense of the quality of the original. The building’s earlier life, as an example of a contemporary 1949 modernist exhibition house within a museum setting, is more significant than its physical existence now, as a relic among other buildings on John D. Rockefeller’s property. Although these buildings may be considered ‘original’, the different phases of their lifespan alter the perception of an ‘authentic’ version. In this way, it is the context of the building that is important for its perception as original or copy; that is, the intention of its making corresponding with the immediacy of its viewing.

The case study of *Ise Jingū* or Ise Shrine offers another notion of the original and copy within the built form, which questions the notion of the unique in architecture. The 20-year rebuilding cycle of the shrine presents architecture as performative, rather than as inert object. The crux of *shikinen-zōkan* is the manifestation of the replication of a beginning, of a process, rather than the creation of an individual building.

These buildings then are temporary constructions that embody the ritual of moving which each

time reiterates the sacred components within the shrine. Kenneth Frampton writes of the ‘universal presence of a nonlinear attitude toward time that guarantees, as it were, the cyclical renewal of an eternal present’.<sup>27</sup> This places architecture within a process of mimicry, repetition and re-enactment. According to Arata Isozaki, Ise’s origins have never been present:

There is thus no answer to the query of Ise’s origin. Rather, the very system that reenacts the primary ritual is meant to respond: do not ask about what was before! What was there was simply this: a ‘beginning’ (not the origin) of this ritual of rebuilding/relocation. At stake here is a pure gesture of veiling whose purpose is merely to allude to the idea that there *was* something before.<sup>28</sup>

Therefore, Ise Shrine tells us not to query the origin, but to simply *repeat the beginning*, which Isozaki argues is at odds with Western notions of construction, which rely on an ‘enduring materiality’.<sup>29</sup> Ise Shrine instead uses repetition as monumentality; that is, a biological model of isomorphic regeneration gives identity. A different path to permanence is offered by the maintenance of an archetypal form, as replica. Isozaki writes: ‘Each repetition is the repetition of a beginning compelled to similitude. We are forever being lured toward whatever may be lurking in a beginning endlessly repeated.’<sup>30</sup> Rather than reproduction relating to the replication of an object, the rebuilding-and-relocation scheme of 20-year cycles manifests the replication of a beginning, of a process, and hence is an effective statement of perpetual newness.<sup>31</sup> The repetition of a prototype conceals the ‘beginning’ and hence the words ‘original’ and ‘copy’ are irrelevant.

Noboru Kawazoe cites Ise Shrine as a prime example of a tendency in Japanese building to perpetuate architectural form without undue concern for the preservation of the actual building itself: for Kawazoe it is the suggestion of ‘an appreciation for the mutability of all things amid the recognition that the practice of building should be attuned to natural processes’.<sup>32</sup> The shrines do not solidify conceptions in order to ensure eternal existence. Rather, the shrines ‘stress the refinement of the transitory’.<sup>33</sup> With this in mind, Ise Shrine can be seen as documenting reproduction: the similarities of the rebuilt shrines over the years make manifest the act of repetition. This is not to say that the shrine buildings have not undergone change – there has been a certain will to readjust the design towards a perceived authentic form, and so Ise Shrine has been redesigned at critical junctures; for example, in the 1954 rebuilding, most of the decorative metal fittings were removed.<sup>34</sup> The actual presence of the buildings predominantly refers to the act of their rebuilding, more than the interior that they present. This is emphasized by the secrecy of the act of *shikinen-zōkan* and the inaccessibility of the buildings themselves: the main shrines are surrounded by four layers of fences – formerly sacred hedges – and the *Shōden* (or main building) is only able to be entered by the Emperor and the High Priest of Ise; and the transferral of sacred objects contained within the shrines is undertaken during the night.

In the case of Ise Shrine, it is the representation of the buildings, rather than their rebuilt form, which may be read as the dominant ‘copy’. It was not until after the seventeenth century that any systematic effort to produce measured drawings is recorded.<sup>35</sup> The Shrine authorities produced elevations and

perspective drawings of even the most sacred buildings in order to facilitate rebuilding. These images were not widely available before the late nineteenth century, when architectural drawings of the main sanctuary began appearing in architectural publications.<sup>36</sup> Texts of ceremonial procedures provided a framework for the governance of shrines. These handbooks, for example *Engi-Shiki* which was developed during the Engi Era (927 CE), were worked on over a long period of time with a great many compilers. This is both a *pre-factum* and *post factum* text; as an ongoing record of the components of, and rituals associated with, the buildings it allows for the continuation of the process.

According to Reynolds, Yoshio Watanabe's photographs undermined the religious aura that had surrounded Ise Shrine, and reconstituted the shrines within a rigorously modernist aesthetic, a departure from their depiction as a symbol of the imperial institution.<sup>37</sup> They became the authoritative representations of Ise with an international audience. A similar example of the immediacy of representation shifting the original occurred in relation to Katsura Imperial Villa, Kyoto. Bruno Taut's visit to Japan in 1933 and his subsequent writings and the publication of Yasuhiro Ishimoto's photographs in *Katsura: Tradition and Creation in Japanese Architecture*<sup>38</sup> in 1960 brought this building within a modernist discourse. Here, the representation brought the object of architecture closer, able to be inspected without the weight of history. In the case of Ise Shrine, what emerged due to Watanabe's photographs was a new shrine: 'Ise as a body of photographs, as a readily reproducible series of images, Ise-as-reproduction.'<sup>39</sup> Reynolds argues that since these photographs were published, few have visited the shrine precincts

without having seen the reproduced Ise first, and so, as a result, they have come to 'mediate the experience of the "authentic" Ise'.<sup>40</sup> In this way, Ise Shrine represents copy as reinvention.

In these examples, which deviate from the notion of the building as unique, it is the uncertain status in regard to originality and copy which gives them identity and clarifies their presence. This aberrant state is not acknowledged in conventional documentation, as time, duration and flux are commonly omitted from architectural projections. The representation's presence in time and space, its unique existence different from that which it represents, as Walter Benjamin writes,<sup>41</sup> remains lacking.

#### REPRODUCIBILITY AND THE BOOK

The artist's book that developed during the 1960s and 1970s relied on its ability to be reproduced easily and cheaply, and so disseminated widely. In fact, the term artist's book was synonymous with the booklets artists published cheaply in unlimited or open editions.<sup>42</sup> That the book could be made directly under the control of the artist was crucial for its development as a 'democratic multiple'.<sup>43</sup> Johanna Drucker adopts this term to signify the shift in the book from a rare commodity, expensive and labour intensive to produce, to an object with a wider distribution. The greater availability of inexpensive modes of production after World War II, combined with changes in the art world, created a foundation for this status of the book. According to Drucker, the book in this form was complementary with the conceptualization of art as an activity not bound to particular media or conventional forms such as painting or sculpture.<sup>44</sup> The multiple editioned

book is portable, durable, inexpensive, non-precious and replicable. The book began to operate as an alternative space to that of the gallery. Kate Linker writes that the artist's book as an original art work is not violated by reproduction but rather is defined by reproducibility.<sup>45</sup>

The desire to produce multiple editions decreased in the late 1970s, as book-like objects or book sculptures developed a visible presence.<sup>46</sup> In the 1980s, there began a tendency towards precious, costly collectables in limited editions, while some of the earlier, once-cheap bookworks began to sell for inflated prices on the second-hand market.<sup>47</sup> According to Clive Phillpot, 'unique works normally embody a denial of the potential replicability of content and the inherent communicative value of the printed book'.<sup>48</sup> These books have an auratic quality due to their uniqueness. While Phillpot may be referring to the ability for the book to have a wide audience, simultaneously, a unique or small-editioned book retains its communicative value with the individual reader. The reader becomes a member of a community of readers when an editioned work is purchased.<sup>49</sup>

The multiple editioned book offers many examples of the original no longer existing, which relates to Jean Baudrillard's concept of the simulacrum, that is, the copy without an original.<sup>50</sup> In the case of works produced by letterpress printing, the text block of lead type and furniture is dismantled after printing. The original as root or source, which produced the copies, no longer exists. Each example of a book within a particular edition varies subtly from others in the same edition due to the nature of this type of printing. There is difference, which may be defined as a certain originality, among the

copies.<sup>51</sup> Therefore, the notions of original and copy may be conflated: it may be said that there are multiple 'originals'. With a multiple editioned book, the original may refer to the chronological order of the editions, which then translates to an increase in value placed on first editions.

A different version of reproduction is that shown in *Xerox Book #1*, by Ian Burn (1968). This is a stapled and taped landscape-format book, bound between black card covers. Its 98 pages demonstrate the book's method of production: a blank sheet of paper was copied on a Xerox 720 machine. This copy was used to make the second copy and the second to make a third, and so on. Any grime, dust or scratches are progressively processed, enlarged or moved across the paper. By the middle of the book the grime, which has become dot-like, merges into dashes and horizontal lines begin to appear. The final pages are filled with blackness due to the errors of reproduction, or as Alex Selenitsch writes, 'the data is the noise of the machine'.<sup>52</sup> Selenitsch goes on to acknowledge that it would be difficult to produce the book now, as technology has become more invisible.<sup>53</sup> This book's making, analogous to the process of Lucier's *I am Sitting in a Room*, acknowledges and exploits the fact that the photocopy is not a transparent vehicle for processing data. In so doing, it documents reproduction. These examples that rely on analogue technology are not demonstrating that the copy becomes less precise, but rather that something else, something new, is produced. They demonstrate the altering and transformative effects of reproduction.

#### TRANSLATION

An exploration of notions of the original and the copy within the fields of architectural drawing, the



building and the book reveals the indefiniteness and interchangeability of each term. There is no one straightforward reading of these notions – or of the associated quality of authenticity – as each may be interpreted in multiple ways due to differing contexts. With this in mind, introducing another word to the discussion of reproducibility proves beneficial: the notion of translation is valuable in discussing the book as a vehicle for the documentation and exhibition of architecture.

While reproduction is a structural possibility of drawings, buildings and books, it is the representation of reproduction that is of most interest. Robin Evans's essay 'Translations from Drawing to Building' examines the act of translation within architectural representation.<sup>54</sup> As he points out, the Latin roots of the word and its original meaning imply that to translate is to convey, to move something without altering it. However, this assumes that there is a 'uniform space through which meaning may glide

4.6 Ian Burn, *Xerox Book #1* (1968).  
Photocopy; 212 × 276 mm; various spreads.  
Image: National Gallery of Australia, Canberra.

without modulation'.<sup>55</sup> Rather, writes Evans, things can get 'bent, broken or lost on the way'.<sup>56</sup> Eduardo Cadava offers the analogy of translation in regard to language: that the task of translation is not to render a foreign language into one we may call our own, 'but rather to preserve the foreignness of this language'.<sup>57</sup> With this in mind, reading the book as a translation of drawings and built form is a productive framework for understanding the potential of the format.

Mark Wigley writes that translation is not the transference, reproduction or image of an original. Rather, the 'original only survives translation. The translation constitutes the original it is added to'.<sup>58</sup> Hence, in constructing the 'original as original, the translation constructs itself as secondary, exiled'.<sup>59</sup> For this not to occur, the abandonment of the original is needed. In transforming the original, there is seen to be a 'gap' in the original; the original is not an organic unified whole, but rather is fissured.<sup>60</sup> So rather than translation being seen as a violation of the purity of the work, instead it may be said that translation occurs in the transition between forms. In the case of the book as translation, the book exists within the mutable zone between drawing and building.

Cadava refers to translation as characterizing the relation between a photograph and the photographed. An original can only live on in its alteration, which is then to say that translation 'demands the death of the original'.<sup>61</sup> Cadava goes on to argue that beyond this, the original 'lives beyond its own death in translation'.<sup>62</sup> He cites Walter Benjamin in his 1923 essay 'The Task of the Translator': 'no translation would be possible if in its ultimate essence it strove for likeness to

the original'.<sup>63</sup> The Benjaminian translator, like the photographer who must acknowledge the infidelity of photography, 'must give up the effort to reproduce the original faithfully'.<sup>64</sup> Or rather, in order to be faithful to what is translatable in the original, the translator must depart from it: 'must seek the realization of his task in something other than the original itself. "No translation," Benjamin writes, "however good it may be, can have any significance as regards the original"'.<sup>65</sup> Both writers acknowledge the process by which techniques of reproduction increasingly influence and determine the structure of the artwork itself. In other words, rather than perceiving the act of translation as sitting between two forms, recognizing its capacity for transmutation between them is crucial to understanding its potential.

Due to their format as artist's books, *\$1.45¢: Houses in the Museum Garden: Biography of an Exhibition* and *Ise Jungū: Beginning Repeated* reveal notions of architectural reproduction which are difficult to communicate in conventional architectural documentation. The exhibition houses in the MoMA sculpture garden are documented through employing multiple portfolios, the inner page of each scaled proportionally to the site plan of the garden. The repetition of the presence of the site, and the location of the houses within it, acknowledges the vestiges, traces and memories of past buildings within one particular site. The site as a volume in space which formerly held each built house recognizes not just the form of the house but the different iterations of the site itself. The books include a log of the span of time of the exhibition, making explicit the duration and set amount of time in which each work was displayed.

The portfolios can be folded and stored together, yet when they are open and displayed within a matrix, the elements of time and process are further made apparent. Each exhibited house is understood to have had an existence before and after the time of erection within the sculpture garden. Each house is shown as a design conceived and worked over in the architects' offices and, in the case of the Japanese House, having been pre-fabricated in Japan before being shipped to the USA. Each also had an afterlife, either demolished yet rebuilt as a copy, or relocated to another site. The display of these drawings and *okoshi-ezu* within the portfolios allows for a multiplicity of forms of the houses to be shown and acknowledges that one drawing cannot encompass these iterations.

The technique of documenting Ise Shrine, in *Ise Jingū: Beginning Repeated*, through a series of watermarked drawings continues to question the strength and validity of a single representation aiming to capture a building in a moment in time. In this example, the quantifiable number of book pages addresses an aspect of the process of translocation of the shrine buildings. The book makes explicit the process of rebuilding the shrine over and over. The materiality of the pages themselves acknowledges this process: just as each built iteration uses the same species of timber and is identical in form, each page is composed of *kozo* fibres. There will always be variation within individual examples but the method of making is the same. In some ways, the papermaking process reverses the act of *shikinen-zōkan*: the shrine as an image within the paper creates an absence within the page – a watermarked image is due to fewer fibres – and it is the paper around the shrine that is remade, so to speak, each time.

Rather than a building being documented through a set of orthographic drawings with in-situ photographs, the characteristics of the book bring the processes of architecture to the foreground. In referring to the reproduction and mutability of architecture, it is the processes of architecture, rather than only its built outcome, that is documented.

Moving from three-dimensional built works and their representations – drawings and photographs and the space of architecture as media – to the objecthood of books intersects with Evans's notion of directionality. According to Evans, the drawing is a projection; that is, organized rays of imaginary straight lines pass through the drawing to corresponding parts of the thing represented by the drawing.<sup>66</sup> Evans writes that we are surrounded by these flat versions of embodied events, such as photographs and images on television screens. He writes that, with the profusion of reproduction techniques, the majority of projections makes things flatter, because two-dimensional information is easier to handle than three-dimensional.<sup>67</sup> Therefore, projection has become directional, due to the availability of certain instruments and machines for making pictures.<sup>68</sup>

Evans writes that architecture, however, provides an instance of the opposite tendency; that is, it is more usual to take information from flat representations to create embodied objects, or rather, two-dimensional projections create three-dimensional objects.<sup>69</sup> Predominantly, the subject matter, that is, the building or space, will exist after the drawing, not before it: 'Drawing in architecture is not done after nature, but prior to construction; it is not so much produced by reflection on the reality outside the drawing, as productive of a reality that will end up outside the drawing.'<sup>70</sup>

Evans calls this notion of architecture being brought into existence through drawing the principle of *reversed directionality*.<sup>71</sup> The process of two-dimensional representation leading to three-dimensional objects is different from the usual directional tendency of projections to make things flatter.

These artists' books, in moving from built work, to photographs and drawings, to objects, involve both the usual directionality of projection, which makes things flatter – in turning the architecture into representations contained within the books – and reversed directionality – in taking information from flat representations to make embodied objects; the architecture of the image is built, rather than 'modelled'.

The practice of artists' books, as between representations of architecture, demonstrates the role that the book may play within architectural representation. The book as a mediation of architecture, as operating in the zone of 'between-ness' of the various representations of architecture, is able to translate the drawing, the photograph, and the text of architecture, and the building itself. Walter Benjamin describes the task of translation, within language:

Unlike a work of literature, translation does not find itself in the center of the language forest but on the outside facing the wooded ridge; it calls into it without entering, aiming at that single spot where the echo is able to give, in its own language, the reverberation of the work in the alien one.<sup>72</sup>

This description sees translation as giving voice to the intention of the work, not through reproduction but rather as supplement, and hence places translation within the realm of critique and comment.

## NOTES

1 Edward Strickland, *Minimalism: Origins* (Bloomington; Indianapolis: Indiana University Press, 1993), 199.

2 Strickland, *Minimalism*, 199.

3 Alvin Lucier, *I am Sitting in a Room* (Lovely Music Ltd., LP/CD 1031, 1981/90).

4 Strickland, *Minimalism*, 199.

5 Johanna Drucker, *Figuring the Word: Essays on Books, Writing, and Visual Poetics* (New York City: Granary Books, 1998), 175.

6 Peter Wood, "Drawing the Line: A Working Epistemology for the Study of Architectural Drawing," (PhD thesis, University of Auckland, 2002).

7 This is different from Japanese notions of authorship which relate to the inventor of a method or methodology. Isozaki, *Japan-ness in Architecture*, 294–5.

8 Christine Macy, "The Authority of Architectural Drawing," in *Knowledge and/or of Experience: The Theory of Space in Art and Architecture*, ed. John Macarthur (Brisbane: Institute of Modern Arts, 1993), 146.

9 Schwartz, *The Culture of the Copy*, 141.

10 Wood, "Drawing the Line."

11 Stan Allen, "Terminal Velocities: The Computer in the Design Studio," in *The Virtual Dimension: Architecture, Representation, and Crash Culture*, ed. John Beckmann (New York: Princeton Architectural Press, 1998), 249.

12 Schwartz, *The Culture of the Copy*, 223–4. Schwartz writes that 'xeroxed' has become a participle, 'to xerox' an infinitive, which are symptoms of the power of copying as appropriation: to confuse the object with the act, that is, copy (*n.*) with copy (*v.*): 'The more instantaneous the copy, the more complete the confusion.' Schwartz, *The Culture of the Copy*, 235.

13 Cited in Schwartz, *The Culture of the Copy*, 248.

14 Jane Turner, ed., *The Grove Dictionary of Art*, Vol. VII (London: Macmillan, 1996), 830.

15 Stan Allen writes that in digital technologies, a notational schema intervenes: 'A field of immaterial ciphers is substituted for the material traces of the object.' Allen, in Beckmann, *The Virtual Dimension*, 249.

16 Schwartz, *The Culture of the Copy*, 247.

17 Schwartz, *The Culture of the Copy*, 212.

18 Schwartz writes of the danger of this type of copying, that what we copy instantly, we assume that we know intimately. Schwartz, *The Culture of the Copy*, 246.

19 Christine Macy, in Macarthur, *Knowledge and/or of Experience*, 147.

- 20 For more detail see Ignasi de Solà-Morales, Cristian Cirici and Fernando Ramos, *Mies van der Rohe: Barcelona Pavilion* (Barcelona: Gustavo Gili, 1993).
- 21 Beatriz Colomina, “The Exhibitionist House,” in *At the End of the Century: One Hundred Years of Architecture*, ed. Russell Ferguson (Los Angeles: Museum of Contemporary Art, 1998), 139.
- 22 For more discussion on this, see Marian Macken, “Solidifying the Shadow: *Post Factum* Documentation and the Design Process,” *Architectural Theory Review* 14, issue 3 (2009): 333–43.
- 23 Kester Rattenbury, ed., *This is Not Architecture: Media Constructions* (London: Routledge, 2002), 57.
- 24 George Dodds writes: ‘While it has become a commonplace of the early twenty-first century to conflate simulacra with the thing imitated, the two remained relatively distinct between the wars. It was the difference between the two, not their similarity, which prompted Walter Benjamin to write such seminal essays as “The Mimetic Function,” and “The Work of Art in the Age of Mechanical Reproduction.”’ George Dodds, *Building Desire: On the Barcelona Pavilion* (London: Routledge, 2005), 5.
- 25 Colomina, in Ferguson, *At the End of the Century*, 132.
- 26 Colomina, in Ferguson, *At the End of the Century*, 139–40. MoMA continues this practice with the exhibition ‘Home Delivery: Fabricating the Modern Dwelling’, curated by Barry Bergdoll and Peter Christensen in 2008. This exhibition, surveying the history of prefabricated building, included the full-scale building of five contemporary houses in the museum’s 54th Street lot. Home Delivery: Fabricating the Modern Dwelling, Museum of Modern Art, accessed 2 December 2011, <http://www.momahomedelivery.org/>.
- 27 Kenneth Frampton, *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture* (Cambridge, Massachusetts: MIT Press, 1996), 15.
- 28 Isozaki, *Japan-ness in Architecture*, xi.
- 29 Isozaki, *Japan-ness in Architecture*, xii.
- 30 Isozaki, *Japan-ness in Architecture*, 146.
- 31 Ellwood, “Harvest and Renewal at the Grand Shrine of Ise,” 189. ‘If the Ise shrines preserve the past, it is not through the atmosphere of ancient and fading buildings which boast the actual wood worked by archaic hands. Rather it is through making ever new and fresh, and finally related to the living transcendent rather than the long ago, what was also new and fresh in another time also aware of the transcendent.’ Ellwood, “Harvest and Renewal at the Grand Shrine of Ise,” 190.
- 32 Kawazoe, cited in Reynolds, “Ise Shrine,” 331.
- 33 Bruno Taut, *Houses and People of Japan* (Tokyo: Sansendo, 1937), 143–5.
- 34 ‘This was Ise reinterpreted under the aesthetic of modernist architecture.’ Isozaki, *Japan-ness in Architecture*, 139. Also, according to Dr Fukuyama, the *Naikū* was often destroyed by fire, and the old Nara-period form has therefore undergone some changes. Tange and Kawazoe, *Ise: Prototype of Japanese Architecture*, 47.
- 35 Isozaki, *Japan-ness in Architecture*, 137.
- 36 Reynolds, “Ise Shrine,” 326. Lafcadio Hearn, visiting in the early nineteenth century, wrote that ‘the void stillness of its shrines compels more awe than tangible representation could inspire’. Lafcadio Hearn, *Japan’s Religions: Shinto and Buddhism*, ed. Kazumitsu Kato (New Hyde Park, New York: University Books, 1966), 255–6.
- 37 Reynolds, “Ise Shrine,” 316, 325.
- 38 Kenzō Tange, *Katsura: Tradition and Creation in Japanese Architecture* (New Haven, Connecticut: Yale University Press, 1960).
- 39 Reynolds, “Ise Shrine,” 339.
- 40 Reynolds, “Ise Shrine,” 339.
- 41 Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction,” in *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn (New York: Schocken Books, 1968), 220.
- 42 Clive Phillpot, “Twentysix Gasoline Stations that Shook the World: The Rise and Fall of Cheap Booklets as Art,” *Art Libraries Journal* 18, no. 1 (1993), 4–5.
- 43 Johanna Drucker, *The Century of Artists’ Books* (New York City: Granary Books, 2004), 69.
- 44 Drucker, *The Century of Artists’ Books*, 70.
- 45 Kate Linker, “The Artist’s Book as an Alternative Space,” *Studio International* 195, no. 990 (1980): 77.
- 46 Drucker, *The Century of Artists’ Books*, 13.
- 47 Phillpot, “Twentysix Gasoline Stations that Shook the World,” 4.
- 48 Phillpot, “Twentysix Gasoline Stations that Shook the World,” 6.
- 49 *Books as Art* (Boca Raton, Florida: Boca Raton Museum of Art, 1993), x. Phillpot has written, in reference to Ruscha’s *Twentysix Gasoline Stations*, that 3,900 people could, in theory, experience his work in different locations, simultaneously. Phillpot, “Books by Artists and Books as Art,” in *Artist/Author: Contemporary Artists’ Books*, ed. Cornelia Lauf and Clive Phillpot (New York: Distributed Art Publishers: American Federation of Arts, 1998), 34.
- 50 Jean Baudrillard, “Simulacra and Simulations,” in *Jean Baudrillard: Selected Writings*, ed. Mark Poster (London: Polity, 2001).
- 51 Of relevance to this is the quote: ‘Peculiar, that our modern culture of the copy should opt instead for the authority of the signature, since no two signatures by the same person are exactly the same. (Experts discern forged signatures by the absence of *spezatura*, that offhandedness by

which we sign a bit differently every time.)' Schwartz, *The Culture of the Copy*, 219.

52 Alex Selenitsch, *Australian Artists Books* (Canberra: National Gallery of Australia, 2007), 18.

53 Selenitsch, *Australian Artists Books*, 15.

54 Robin Evans, *Robin Evans: Translations from Drawing to Building and Other Essays* (London: Architectural Association, 1997), 153–93.

55 Evans, *Robin Evans*, 154.

56 Evans, *Robin Evans*, 154.

57 Eduardo Cadava, *Words of Light: Theses on the Photography of History* (Princeton, New Jersey: Princeton University Press, 1997), 17.

58 Mark Wigley, "The Translation of Architecture, the Production of Babel," *Assemblage* 8 (1989), 8.

59 Wigley, "The Translation of Architecture," 8.

60 Wigley, "The Translation of Architecture," 8.

61 Cadava, *Words of Light*, 17–18.

62 Cadava, *Words of Light*, 17–18.

63 Walter Benjamin, "The Task of the Translator," in *Illuminations*, cited in Cadava, *Words of Light*, 16–17.

64 Cadava, *Words of Light*, 17–18.

65 Cadava, *Words of Light*, 16–17.

66 Robin Evans, "Architectural Projection," in *Architecture and its Image: Four Centuries of Architectural Representation: Works from the Collection of the Canadian Centre for Architecture*, ed. Eve Blau and Edward Kaufman (Montréal, Québec: Canadian Centre for Architecture; Cambridge, Massachusetts: MIT Press, 1989), 19.

67 Evans, in Blau and Kaufman, *Architecture and its Image*, 19. Evans uses the story of the origin of drawing – Diboutades tracing the shadow of her departing lover – as painted by David Allan (*The Origin of Painting*, 1773) to explain drawing as a function of projection. Evans, *Robin Evans*, 162–4.

68 Evans, in Blau and Kaufman, *Architecture and its Image*, 19. Evans writes that the projections – the invisible lines that relate pictures to things – are always directional. However, as soon as an observer, with a capacity to imagine what is to be produced from the drawings, is introduced, these lines, between the design drawing and the finished article, seem to be composed of 'a series of eddies and circuits rather than a single vector'. It is the imagination that alters, and is altered by, what is seen. The examination of the power of drawings and photographs to 'alter, stabilize, obscure, reveal, configure, or disfigure, what they represent' reveals how reliant architecture is on its own images. Evans, in Blau and Kaufman, *Architecture and its Image*, 20–21.

69 Evans, in Blau and Kaufman, *Architecture and its Image*, 19.

70 Evans, *Robin Evans*, 165.

71 Evans, *Robin Evans*, 165.

72 Walter Benjamin, "The Task of the Translator," in *Illuminations*, 76.



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## THE BOOK AS EXHIBITION OF ARCHITECTURE



### EXHIBITIONS OF ARCHITECTURE

In May 1999, 'Carlo Scarpa, Architect: Intervening with History' opened at the Canadian Centre for Architecture (CCA), bringing together over 150 drawings which focused in depth on Scarpa's restoration of Castelvechio in Verona and the construction of the Brion family tomb near Treviso. The exhibition accessed the Scarpa family archive and collections in Italy, and intended these artefacts to 'serve as a window onto his mental process and demonstrate his design virtuosity'.<sup>1</sup> Later that same year at the CCA, 'En Chantiers: The Collections of the CCA 1989–1999' opened. This survey exhibition included 350 prints, drawings, photographs, rare books and models, demonstrating through these objects how the built world has been 'imagined, conceived and reflected upon' over 50 years of architectural history.<sup>2</sup> Although these exhibitions opened almost 20 years ago, they put forward a framework which is often still the default template for architectural exhibitions today.

The limits of architectural exhibitions have generated much criticism. One area of contention is that these exhibitions presume an equivalence between the objects on display and architecture.<sup>3</sup> Sketches, plans and models, produced during the design process, shown with post-construction photographs, are the conventional elements of architectural exhibitions. These displays of architecture in exhibitions present images of matter, rather than the *work* of matter, writes Andrew Benjamin in his essay 'On Display: The Exhibition of Architecture'.<sup>4</sup> The simultaneous production of a book of the exhibition, outlining the polemic of the exhibition and propagating it more widely and permanently than the exhibition itself, was instigated

by the Museum of Modern Art, New York, as early as the 1930s, and is commonplace today.<sup>5</sup> Together, these are presumed to present architecture.<sup>6</sup>

This then asks, as Benjamin does, how can matter's presence be exhibited 'if the centrality of the image – the reduction of matter to its image – is to be distanced and matter reinscribed both as the production of the architectural effect and therefore as the subject to be displayed'?<sup>7</sup> However, these perceived failures of exhibitions equate architecture with built form, and undermine the importance and power of representation as spatial documents and the exhibition itself as a space of architecture. Rather than Benjamin's assumption that the exhibition reduces and subordinates matter to its image, material presence, as displayed by the artefact or representational object, allows meaning to be repositioned.

The exhibition of architecture has traditionally aimed to be either a substitute for the experience of visiting the building or city displayed, or explain the architect's methodology of design process. Yet the architectural exhibition raises the question of how well a non-linear process can be explained by objects, since displaying work as records of a design process implies a particular process. Within the exhibition space, the work is detached from the context within which it was made, surviving to 'bear witness to a particular moment'.<sup>8</sup>

The difficulty of exhibiting architecture is documented in interviews with the curators of the International Architecture Exhibition at the Venice Biennale. Paolo Baratta, president of the Venice Biennale, says that an exhibition of architecture is in itself a contradiction: 'In art exhibitions you show a work of art, whereas in architecture you don't show the product of the architect. So what do you

show? Is an exhibition of architecture at best only an indirect exhibition?<sup>9</sup> Aaron Betsky, curator of ‘Out There: Architecture Beyond Buildings’, the 11th International Architecture Exhibition at the Venice Biennale 2008, says that since architecture usually resides in buildings, which are difficult to fit inside other buildings, scale models and drawings of buildings are what are placed on the pedestal or in the frame in traditional art museums. However, these have no spatial sense of the buildings, no ‘sense of architecture’.<sup>10</sup>

Exhibitions that display the artefacts of a process are trying to explain the *œuvre*:

[E]xhibitions of architecture present only documents whose relation to the creative process is indirect. The distinction between the *ouvrage* and the *œuvre*, used in the French legal and political context, but so difficult to translate into other languages, takes on its full meaning here. It is not the *ouvrage*, or the completed building, that is physically present in the exhibition, unless in the case of a prototype or a modular building; it is the *œuvre*, i.e. the project, the intellectual work crystallized in sketches, scale drawings, texts, and of course, models.<sup>11</sup>

This comment relates to displays of models as objects, that take full-scale buildings as their referent and impetus. Drawings and models present architecture, because they are taken to be architecture’s representation:

The drawing and the model deployed in this way, and with this intent, work with a conception of architecture that has two defining characteristics. The first is that they aim to represent part of the process or envisaged outcome. The outcome and the process are determined by a conception of

architecture that is structured by the image. The second is that to the extent that representation and the image are dominant then the architectural effect becomes the relationship between representation and meaning. Architectural effect is the registration of architecture’s presence.<sup>12</sup>

According to Baratta, Massimiliano Fuksas, director of the International Architecture Exhibition at the Venice Biennale in 2000, was really the first curator to understand this problem, and made the Corderie into a long street that expressed a visual experience, so as to think about architecture.<sup>13</sup> Betsky concludes that his biennale exhibition proffered a simple argument: that the way you show architecture, perhaps, is not to show buildings, but to look beyond buildings to find architecture and to show it.<sup>14</sup> Baratta is critical of the use of digital images of buildings with regard to the biennale. At a time when galleries are ‘being invaded by screens’, whose virtual images allow the simulation of movement and the effect of immersion, merely employing various media is not enough to engage the visitor.<sup>15</sup> Rather, ‘a biennale is a place where you meet things, where you touch things. If you lose that idea you don’t need an exhibition.’<sup>16</sup>

The year after the Scarpa and survey exhibitions, CCA mounted ‘Herzog and de Meuron: Archaeology of the Mind’ in 2000,<sup>17</sup> which used architectural objects within a very different context. A strand of the architectural firm Herzog and de Meuron’s work is purely devoted to the notion of exhibition, which they regard as ‘laboratories of design’.<sup>18</sup> In response to the usual type of architectural exhibition, Jacques Herzog has said:

We are not out to fill the exhibition space in the usual manner and to adorn it with records of our architectonic work.

Exhibitions of that kind just bore us, since their didactic value would be conveying false information regarding our architecture. People imagine that they can follow the process, from the sketch to the final, photographed work, but in reality nothing has really been understood, all that has happened is that records of an architectural reality have been added up together.<sup>19</sup>

Herzog and de Meuron archive the work produced in their office. They curate, and recurate, their own work, with intra-firm cataloguing and archiving. For them, architecture exhibitions are not about documenting a finished project, or their design process, but rather an exploration into the genre of the architectural exhibition itself.

For the exhibition at the CCA – and pursued in later exhibitions at the Netherlands Institute of Architecture in Rotterdam, the Schaulager in Basel and the Tate Modern in London – it was imagined that the curator was an archaeologist from the future who came across hundreds of models in the Herzog and de Meuron archive without knowing what they meant. The models were then arranged according to formal and morphological criteria, set out to suggest links; they were organized into six lines of development, to imply coherence and to make the contingency of any arrangement clear.<sup>20</sup> These exhibits were not attempting to clarify a linear process but rather were highlighted as decontextualized fragments.

Within the exhibition, each of these objects had its own label. There were no panels of text, no photographs or pointers to existing buildings and no plans were included.<sup>21</sup> Herzog and de Meuron call these archived objects nothing but ‘waste products’.<sup>22</sup> Due to this, they have a connection with natural

history: as accumulated archival documents, or bones or fossils, they would all be:

[L]ifeless waste were it not for the special gaze, the creative, attentive, sometimes even loving gaze of the interested beholder who is able to interpret and interrelate the moulded shapes, grooves, indentations and discoloration . . . We have opened our archive to the interested viewer like a *Wunderkammer* and transferred its contents to the space of the gallery. Since architecture itself cannot be exhibited, we are forever compelled to find substitutes for it.<sup>23</sup>

This display of objects, including studies from nearly every one of their architectural works, eschews the overriding conception that meaning in architecture resides in the singular image or artefact.<sup>24</sup> Instead, the display of over 1,000 objects almost becomes a landscape itself.<sup>25</sup>

Another point of importance with the exhibitions of Herzog and de Meuron is the location of their work: ‘Herzog and de Meuron: An Exhibition’ opened in the Tate Modern’s Turbine Hall in 2005. The exhibition of models has moved from museums to contemporary art galleries, in this case, interestingly, designed by the exhibitors themselves. This potentially paradoxical situation, of exhibiting architecture *in* one’s own architecture, is overcome by their reappraisal of their own work: it is not miniature models of the Tate project that are displayed, but rather this work is presented as part of a greater architectural lineage with a degree of variability.

#### BEYOND TRACES, TOWARDS TRANSLATION

In comparison to the exhibitions in 1999 at the CCA, in the same year a very different architectural exhibition opened. On the edge of Lake Lugano



in Switzerland, a full-scale version of Francesco Borromini's church San Carlo alle Quattro Fontane was erected. This work by Mario Botta was the centrepiece of an exhibition at Lugano's Museo Cantonale d'Arte, commemorating the 400th anniversary of Borromini's birth.<sup>26</sup> Students from the Mendriso Academy carried out a complete survey of San Carlo using high-precision photogrammetry. Botta rendered the church as a form of wood-built architecture: half the interior of the church was reproduced at full scale, including the dome and lantern, made of 35,000 planks of Norway spruce, each 450 millimetres thick. These planks were set one on top of the other, in horizontal planes,

separated by small wooden spacers. They were then trussed together with steel wire in modular sections and mounted on a steel frame on a buoyant platform on Lake Lugano, with the resulting structure almost 33 metres tall. The work brings to the foreground the section line, representing the architectural form 'in the same way contour lines represent the relief of terrain'.<sup>27</sup>

Named a model on Botta's website and in subsequent descriptions,<sup>28</sup> Alessandro Rocca's review of this project is titled 'This is Not a Model: The San Carlino of Lugano'.<sup>29</sup> This is due to Rocca's reading of the project as greatly differing from Borromini's version: even though it has identical overall dimensions and proportions, its different materiality and method of making – by employing a different argument and means – detaches it from emulating the original. According to Rocca, Botta's project 'stems from an attitude and culture that are strongly biased toward the act of design'.<sup>30</sup>

The version of San Carlo made in 1999 sets out a contemporary perspective on this seventeenth-century building, but more than this, in translating the work into another medium, it presents an autonomous proposal that situates itself within architecture. Unlike many of the artefacts displayed in the CCA exhibitions, Botta's San Carlo is separated from the strictness of the role of 'getting to' a building. Due to this, the work may be seen as being both generated from a building and within a lineage of representation. It has elements of the unique and is able, in turn, to be strongly within a design process and influence representations that succeed it. To Rocca, such a result should not be called a model. However, this implies that a model cannot incorporate such separateness from

4.7 Mario Botta, San Carlo alle Quattro Fontane, Lugano, Switzerland (1999). Photo: Enrico Cano.

its referent and be so propositional towards the contemporary.

Whether or not this work is called a model, it demonstrates that an exhibition of architecture can be both representation and its own project – the work is as much an investigation into the notion of the (*post factum*) section drawing as sculpture as it is about Borromini's work.

In this way, the book – in its ability to investigate drawing and representation – has a strong role within the exhibition of architecture. *Post factum* documentation is used to interpret, curate, compile and edit work and thinking. However, the *post factum* architectural artist's book is not merely concerned with 'display' since the question of display takes as a general premise that meaning is an after-effect of the work of technique. This role is similar to the intention of the exhibition of architecture. Artists' books offer the potential for the importance of representation within the architectural exhibition to be acknowledged, not in its aim to be the equivalent of, or stand in for, built work, but as a complementary element of architectural information. In this way, it is a different approach to the architectural *œuvre* within the exhibition.

An editorial in the *Architectural Theory Review* recalls Walter Benjamin's concept of translation as an apposite metaphor for the intentions of the journal, stated as a perpetual re-conceptualization of architectural theory. According to Naomi Stead, Lee Stickells and Michael Tawa:

What we have in mind is not the reproduction or faithful adherence to the original texts selected [for review], but to their 'afterlife' – that is, to their maturation and transformation through translational speculation in which the objective is not

fidelity but the mobilisation of what, in the original 'does not lend itself to translation'. Ultimately translation, like the kind of review we have in mind, is a praxis of complementation founded on interlinearity – it is a task that works into and in-between the lines of a text, into and in-between its figures of speech and its figures of thought in order to take it elsewhere; into the 'foreignness of language'.<sup>31</sup>

A photographic example of this is in the opening sequence of five photographs of Mies van der Rohe's Toronto-Dominion Centre, completed in 1968, in *The Presence of Mies*, edited by Detlef Mertins. These photographs were taken from the same position at different times of one day in September, 1988, and register the transformation in the building's appearance over the course of the day. According to Mertins, this building has often been interpreted as exemplary of the notion of the self-referential and transcendental modernist object.<sup>32</sup> However, the photographs by Peter McCallum reveal the building to be continually shifting under the different light and weather conditions, 'from total opacity to total transparency'.<sup>33</sup> Mertins chooses this opening sequence as an analogy for the pursuit of the book, that is, the reappraisal of the building and its architect: 'Could it be that this seemingly familiar architecture is still in many ways unknown, and that the monolithic Miesian edifice refracts the light of interpretation, multiplying its potential implications for contemporary architectural practices?'<sup>34</sup> Through the use of *post factum* documentation, it is the perspective of the present tense which is desired, in undertaking a 'translational speculation'.

This approach of 'translational speculation' is suggested for the role of the book, in its critique and documentation of, not architecture, but the *means* of

architecture through exhibition. Andrew Benjamin writes that matter is not just material presence, it is the site of techniques, which may be understood as the complex relation between architecture's material presence and the immaterial. Thus the exhibition of architecture becomes the display of technique. With this description of the display of architecture and the notion of translation in mind, artists' books provide an immediate vehicle for the exhibition of architecture: central to the concept of technique is the re-making of the representation. Barry Bergdoll, Chief Curator of Architecture and Design at the Museum of Modern Art, New York, in conversation with Brendan McGetrick, is quoted as saying: 'The more you can multiply the representations [in exhibitions], the more ways that you can reveal aspects of the architecture that are more to do with the nature of making architecture than about the architecture itself.'<sup>35</sup> Rather than displaying the artefacts of a process, the exhibition can be made up of *post factum* work, that is, the book.

*Mies van der Rohe: Built Houses* takes this premise as a starting point: it relies on *post factum* documentation as much as primary drawings by Mies. The laser cut plans do not trace original drawings, but redrawn versions which are deliberately recomposed within new pages. The 2009 publication *2G: Mies van der Rohe: Houses*<sup>36</sup> chose to commission a single photographer to document all of Mies van der Rohe's built houses, instead of publishing archival photographs. Rather than the houses appearing as a timeline, with differing drawing qualities and sites, the redrawn and recomposed laser cut drawings on each page of *Mies van der Rohe: Built Houses* remind the reader of the importance of *post factum* publications and representation. The drawings are translated into

a common medium, allowing for comparisons and an acknowledgement of the lineage of representation. The houses, although chronologically sequenced, seem to temporally stand next to each other due to this presentation.

The process of the houses' presence in the book – each house plan appears 15 times, on 15 pages – is made apparent through the use of letterpress text, which also is embedded within the page multiple times. The depth of textual printing on each page may be felt with the fingers during the act of reading. *Mies van der Rohe: Built Houses* references built work outside the book, but it also refers to the representation of a process, within the book structure itself.

A similar technique employing process as structural component of the book may be seen in *From A–Z, Parts I & II*. In this example, the method of making is highlighted, and is aligned with the sequence of pages. The textual accumulation and removal on each page is part of a sequence as a physical act and outcome of the letterpress process. The elements of multiple pages and sequence, structure and the act of reading lead to the book demonstrating the act of translation within architectural representation.

In these examples the book is an outcome, but more importantly it is a process that can work 'into and in-between' the mutable zones of architecture. The book inserts itself between drawings, models, the built and textual versions of architecture and in this position, is able to exhibit architecture.

#### CRITIQUE

The book as an exhibition of architecture highlights the role of translation within architectural critique.

This does not take the narrow definition of the role of the critic as a writer informing about new works in the field and assessing them,<sup>37</sup> or that offered by Irénée Scalbert, when she writes: 'A critic can express his impatience, but he does not have answers: these are discovered in the act of design.'<sup>38</sup> Rather, it is the definition of critique as the production of new work which contributes to architectural discourse that the book is able to address. This is aligned with the notion of critique offered by the editorial team of *OASE 81: Constructing Criticism*: 'the role of critic is no longer defined as final evaluator, but rather as contributor to a field of knowledge in an architectural project.'<sup>39</sup> This then questions the usual textual form of critique, similar to Wayne Attoe's rejection of the literary criticism model. He broadens the instruments of criticism to those graphic ones of the architect:

I am opposed to viewing the critic only as a literary figure. One can make distinctions, sift, describe, explicate and interpret in a laboratory or studio, and with a camera or felt-tip marker as easily and usefully as a typewriter. Criticism should be viewed in terms of tactics and intentions, not in terms of the media employed.<sup>40</sup>

Artists' books are a form of speculative discourse, which is both architectural conceiving and criticism, which borrows 'the means intrinsic to architecture'.<sup>41</sup> Representation as a form of critique then becomes a space of generation and projective imagining, departing from notions of display.

For an exhibition of architectural artists' books, it is the act of viewing, or reading, which sets them apart from a display of models, drawings and photographs. The materiality of books invites the

hand of the reader to understand and interpret them. The tactility of the works reinvigorates the exhibited artefact, an object often appended through passive visual display. The power of the book lies in its ability to create conditions for reading, establishing the relationship between the author and reader: the book makes architecture present.

To visit a collection of artists' books, one is usually in a quieter, more private space than a gallery. Often the objects need to be requested for viewing, and one waits for their arrival. Each may sit within its own covering and need to be unpacked and opened. This is an event that takes time, and may be done ceremonially: this is an occasion that one participates in. We, as readers, operate these books: we are opening, unfolding, unpacking, revealing, moving, rearranging, handling, contemplating, and then repacking and closing: we are *doing*. It is through their use that they reveal themselves.

The breadth of an artists' book collection or exhibition offers another space, beyond each individual book's spatial reference: the space of, and within, the collection and exhibition itself. A collection offers an antithesis to the distinctiveness of each work. The structure of the book allows for a point of comparison between works: the uniqueness of each work is inevitable but the common format allows each work to interact with its neighbour and with its surroundings. André Tavares writes:

Architectural books are like imaginary buildings that meet on a reading table, where fifteenth-century pages might resonate with a twentieth-century layout. Such a physical proximity permits strategic insights across time that dissolve chronology and allow one to consider all architectural books as an intertwined *corpus*.<sup>42</sup>

Therefore, an artists' book collection may be seen as a medium: comparisons may be made *between* works. Since they also involve readers, the collection provides a framework that investigates and positions the public as a medium between the objects.<sup>43</sup>

The size of artists' books is often scaled to sit on a tabletop, close to the reader: engaging with these works is a solitary, intimate experience. In opposition to most architectural exhibitions, books are concerned with revealing, opening and containing: these works hold an interior. Due to these aspects, an exhibition of artists' books is reminiscent of *Wunderkammer*, or a cabinet of curiosities, a phenomenon which arose in Renaissance Europe to display assemblies of objects, often relating to natural history. These cabinets demonstrated and catalogued the interests and passions of the curator, displaying the exotic and scientific.

As part of the 13th International Architecture Exhibition at the Venice Biennale, curated by David Chipperfield on the theme of 'Common Ground', Tod Williams and Billie Tsien invited 35 friends – architects, designers, writers, craft makers, curators, artists – to fill a box with things that inspire them. Each box, made by Stephen Iino and measuring approximately 50 × 101 × 30 centimetres, became both the system of shipping and the site for each cabinet of curiosity.

Some contributors interpreted this as an assemblage of objects lying close to hand; others made new objects to be included, such as Will Bruder's '304 Wood Stakes+', which inserts a repeated form with variation to create an internal spatial collage. These *Wunderkammern* are deeply personal statements, and recall the contained compositions of Joseph Cornell. Each object is

entrancing in itself – as Williams and Tsien write, architects are 'almost always "thing" people, curious and engaged in the physical world. As much as we use digital tools, we still crave things to touch'<sup>44</sup> – yet from these objects, the viewer tries to comprehend the personalities of the contributors.<sup>45</sup>

For the Biennale exhibition, the returned boxes were installed on shelves in Casa Scaffali, a small shed formerly used to house seeds and gardening equipment, in Giardini della Virgine. As each box became an individual cabinet, so too did the building, for the curators:

We chose to think of Casa Scaffali as our shared box. We filled the box with: people who were our teachers and mentors, and people we taught and mentored, people for whom we worked, and people who worked for us, people who inspire us, people who amaze us, people we love, friends. That is what is in our box.<sup>46</sup>

When exhibited collectively, the repository quality of artists' books offers individual and multiple volumes of presence. Interpreting books as the presence of matter offers the opportunity for an exhibition to be *read*. The act of reading allows the conjunction of the world of the book with the present tense of the reader. The book flattens the hierarchy between author and reader, and provides a space within which the 'the roles of the two evolve to accommodate new expectations and needs'.<sup>47</sup>

A recent publishing project explores intersections between books and curatorial spaces. *Intercalations: paginated exhibition* series – published as paperback books as well as web-based, free, open-access publications, its title a reference to 'layered narratives with porous, permeable, and shifting

boundaries<sup>48</sup> – was developed in collaboration with Anna-Sophie Springer and Etienne Turpin for the SYNAPSE curators’ network. Rather than examine the role of individual publications as exhibition spaces, *Fantasies of the Library* – the first title in the series – considers the library as curatorial space. In this exploration, the reader-as-exhibition-viewer considers the book ‘as a technology of thought’.<sup>49</sup> The library, as the collective public space of reading, may then be seen as a ‘meta-book containing illimitable intertextual elements’.<sup>50</sup> According to Paul Ricœur, reading then ‘becomes a place, itself unreal, where reflection takes a pause’.<sup>51</sup> This reflection can be seen to involve both the reader and the author or maker, contained within the space of the book: reading becomes a medium which one crosses through, and is immersed within, in encountering the collective volumes of artists’ books. And the location of exhibitions then becomes a ‘site for *performing the book*’, as is the intention of *Intercalations*.<sup>52</sup>

#### THE BOOK AS HYPHEN

The examples of buildings examined which muddy the finality of the building process acknowledge that neither buildings nor beholders are fixed and solid entities: ‘the experience of architecture is *not* . . . an occasion of a knowing human subject recovering and deciphering the meanings hidden in an increasingly well-known architectural object.’<sup>53</sup> Instead all buildings, to some degree, are perpetually under construction; ‘they are never “done” in the sense of fixing and fully stabilizing their meanings . . . The idea of the fully finished building is a fiction that cannot be sustained’, writes Lindsay Jones.<sup>54</sup> So rather than a representation

aiming to capture a building at a moment in time, the most exact reproduction, therefore, is the one that reproduces reproduction, rather than matter, according to Cadava.<sup>55</sup> Watanabe’s approach in photographing Ise Shrine had this in mind. It foregrounds the interpretive process of photography, rather than seeing it as a transparent medium of documentation. Combined with the understanding that that which is reproduced is also altered, the book as a translation between mutable states of architecture is able to highlight relationships that architecture has with notions of reproduction, and critique it. Understanding that translation occurs in the transition between forms, the book may be seen as a hyphen amid architectural representations. The artist’s book does not place the completed building as endpoint of the design process. Instead, it acknowledges the lineage of representation and is able to insert itself at various junctures of this. The book shifts the perception of representation as a repository of a complete idea of a building, to instead perceiving it as an act of translation and transformation. This act of translation is not the transference, reproduction or image of an original, but rather is the transition between forms.

In this revision of the potential and territory of *post factum* documentation, the book offers itself as a mode of exhibition. Tim Gough, in referring to such practice-based outcomes, writes of the transformation effected upon representation:

The space of representation . . . does not end with the building as the fulfilment of its various representations (the plan, the section, etc.) once it is constructed. The endpoint now comes . . . beyond the point at which it has conventionally been created – it has an afterlife, an ongoing life. This ongoing

territory of architecture is a space in which the architectural book comes to interplay with the work in a critical manner (rather as Jane Rendell speaks of a “reconfiguring [of] the relationship between criticism and practice”).<sup>56</sup>

The artist’s book does not present drawings as elemental objects within an exhibition, or laid out as graphic design images. The production of an artist’s book allows the book’s structural features to form the conceptual underpinnings of the work they are presenting. In this way, the book *is* the exhibition of architecture.

Michael Tawa writes that ‘architecture is interstitial; the boundary is porous and functions to dissect and connect’.<sup>57</sup> In identifying the importance of translation that occurs in the mutable zones of architecture, it is the book that can occupy this porous space adjunct to drawing and building. To focus on the act of translation and transformation inherent within representation as the transition between forms, highlights the role of interpretation, which is significant as argued by Adrian Snodgrass and Richard Coyne: ‘interpretation has a role even more crucial than that of asserting architecture’s authority. Interpretation and design coalesce.’<sup>58</sup>

The seeming conventionality of the book has the capacity to be reinvented anew, through creative practice, to take on a role of critical enquiry and to be the site of architectural innovation. Books are a provocation and trigger for future perceptions and production. Incorporating a praxis of book making within architecture relates to architecture’s history of appropriating techniques outside its field. Architectural critique in the book format reinvigorates the gallery, library and special collection as the residences of creative criticism.

Since the book can be its own exhibition, in its multiple editioned form, it can put forward many simultaneous exhibitions. The book as outlined in this chapter revises the territory for *post factum* documentation. As a repository and archive that has been assembled or made with intention, it is a highly curated and designed vessel of speculation. Hence, *post factum* documentation is cast as critical reflection and critique through creative speculation. And, write the editors of the themed issue of *OASE* on criticism, ‘there are few platforms in the current conditions governing the field of architectural publications’ for such critical reflection.<sup>59</sup>

#### NOTES

1 Curated by Mildred Friedman, Canadian Centre for Architecture, “Explore: 1999 / Carlo Scarpa, Architect: Intervening with History,” accessed 2 February 2017, <http://www.cca.qc.ca/en/explore?years=1995-2000&context=paging>.

2 Canadian Centre for Architecture, “Explore: 1999 / En Chantiers: The Collections of the CCA 1989–1999,” accessed 2 February 2017, <http://www.cca.qc.ca/en/explore?years=1995-2000&context=paging>.

3 Jeremy Till, “Afterword: Please Touch,” in *Curating Architecture and the City*, ed. Sarah Chaplin and Alexandra Stara (London: Routledge, 2009), 247.

4 Andrew Benjamin, “On Display: The Exhibition of Architecture,” in *Flicker*, Hitoshi Abe (Tokyo: Toto Shuppan, 2005), 108.

5 Adrian Forty, “Ways of Knowing, Ways of Showing: A Short History of Architectural Exhibitions,” in *Representing Architecture: New Discussions, Ideologies, Techniques, Curation*, ed. Penny Sparke and Deyan Sudjic (London: Design Museum, 2008), 53. Also, ‘Publishing has traditionally been a place in which contemplation was possible because it takes time to make a book . . . a book is the only stable element of an exhibition.’ Ariane Lourie Harrison, in *Four Conversations on the Architecture of Discourse*, Aaron Levy and William Menking (London: Architectural Association, 2012), 81.

6 Benjamin, in Abe, *Flicker*, 108.

7 Benjamin, in Abe, *Flicker*, 108.

8 Jean-Louis Cohen, “Models and the Exhibition of Architecture,” in *The Art of Architecture Exhibitions*, ed. Kristin Feireiss (Rotterdam: Netherlands Architecture Institute, 2001), 31.

- 9 Paolo Baratta, in *Architecture on Display: On the History of the Venice Biennale of Architecture*, ed. Thomas Weaver (London: Architectural Association, 2010), 182.
- 10 Aaron Betsky, in Weaver, *Architecture on Display*, 144. See catalogue: *Città: Less Aesthetics More Ethics / La Biennale di Venezia* (Venezia, Italy: Marsilio; New York: In association with Rizzoli International Publications: Distributed by St Martin's Press, 2000).
- 11 Cohen, in Feireiss, *The Art of Architecture Exhibitions*, 30.
- 12 Benjamin, in Abe, *Flicker*, 108.
- 13 Baratta, in Weaver, *Architecture on Display*, 182.
- 14 Betsky, in Weaver, *Architecture on Display*, 144, 145.
- 15 Cohen, in Feireiss, *The Art of Architecture Exhibitions*, 31–2.
- 16 Baratta, in Weaver, *Architecture on Display*, 184, 196.
- 17 The project initiator was Kurt Forster and the curator Philip Ursprung. Philip Ursprung, ed., *Herzog and De Meuron: Natural History* (Montréal, Québec: Canadian Centre for Architecture; Baden, Switzerland: Lars Müller Publishers, 2002), 36.
- 18 Thomas Weaver, “Rumble in the Jumble,” *Log*, no. 6, Fall (2005), 15.
- 19 Jacques Herzog and Bernhard Bürgi, “Conversation between Jacques Herzog and Bernhard Bürgi, Basel, 8th November 1990,” in *Herzog & de Meuron, 1989–1991*, The Complete Works, vol. 2, Gerhard Mack (Basel: Birkhäuser Verlag, 1996), 14, cited in Ursprung, *Herzog and De Meuron*, 21.
- 20 These lines of development were: Transformation and alienation, Appropriation and modification, Stacking and compression, Imprints and moulds, Interlocking spaces, Beauty and atmosphere. Ursprung, *Herzog and De Meuron*, 36–7.
- 21 Unusually, ‘Herzog and de Meuron: An Exhibition’ (2005) at the Tate Modern in London – an exhibition that had a similar intention and density of objects – had no catalogue to accompany it. Weaver compares this to Rem Koolhaas’s book *S, M, L, XL* which he sees as a catalogue for a show that never existed. Weaver, “Rumble in the Jumble,” 17.
- 22 Herzog and de Meuron, cited by Ursprung, *Herzog and De Meuron*, 74.
- 23 Herzog and de Meuron, cited by Ursprung, *Herzog and De Meuron*, 74–5.
- 24 Weaver, “Rumble in the Jumble,” 17.
- 25 Weaver, “Rumble in the Jumble,” 12. This is similar to the assemblage of models of OMA/AMO exhibited at the Neue Nationalgalerie in Berlin in 2004. See Christian Brensing, “Koolhaas Curated,” *Architecture Review*, vol. 215, no. 1283, January (2004): 8; and Ken Tadashi Oshima, “Content: Rem Koolhaas/OMA/AMO: Buildings, Projects and Concepts Since 1996,” *A+U*, February (2004): 6–11.
- 26 Titled ‘The Young Borromini 1599–1667: From the Beginning to San Carlo alle Quattro Fontane’, the exhibition was open from 5 August to 14 November, 1999. Botta’s San Carlo was exhibited until 2003.
- 27 Alessandro Rocca, “This is Not a Model: The San Carlino of Lugarno,” *Lotus*, no. 103 (1999): 30.
- 28 Mario Botta, accessed 2 February 2017, <http://www.botta.ch/>.
- 29 Rocca, “This is Not a Model,” 33, note 4.
- 30 Rocca, “This is Not a Model,” 32.
- 31 Naomi Stead, Lee Stickells and Michael Tawa, “Untimely Prospects,” *Architectural Theory Review* 16, issue 2 (2011): 82.
- 32 Detlef Mertins, “Introduction: New Mies,” in *The Presence of Mies*, ed. Detlef Mertins (New York: Princeton Architectural Press, 1994), 23. Philip Johnson has referred to it as ‘the biggest Mies in the world’. Mertins, *The Presence of Mies*, 23.
- 33 Mertins, *The Presence of Mies*, 23.
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- 41 Jannièrè, “Architecture Criticism,” 40.
- 42 André Tavares, *The Anatomy of the Architectural Book* (Zurich, Switzerland: Lars Müller Publishers, 2016), 19.
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- 44 Tod Williams and Billie Tsien, *Wunderkammer* (New Haven, Connecticut; London: Yale University Press, 2013), 16.
- 45 Williams and Tsien, *Wunderkammer*, 10.
- 46 Williams and Tsien, *Wunderkammer*, 24.

## SERIES

- 47 Bob Stein, "Social Reading is No Longer an Oxymoron," in *The Unbound Book*, ed. Joost Kircz and Adriaan van der Weel (Amsterdam: Amsterdam University Press, 2013), 51–2.
- 48 Anna-Sophie Springer and Etienne Turpin, *Fantasies of the Library* (Berlin: Haus der Kulturen der Welt, 2015), ix.
- 49 Springer and Turpin, *Fantasies of the Library*, 128.
- 50 Springer and Turpin, *Fantasies of the Library*, 13.
- 51 Paul Ricœur, *Time and Narrative, Volume 3* (Chicago: University of Chicago Press, 1985/1990), 179.
- 52 Springer and Turpin, *Fantasies of the Library*, 7.
- 53 Lindsay Jones, *The Hermeneutics of Sacred Architecture: Experience, Interpretation, Comparison, Volume 2: Hermeneutical Calisthenics: A Morphology of Ritual-Architectural Priorities* (Cambridge, Massachusetts: Harvard University Press, 2000), 263.
- 54 Jones, *The Hermeneutics of Sacred Architecture*, 263.
- 55 Cadava, *Words of Light*, 36.
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- 57 Michael Tawa, "Entr'acte: Interval," *Architectural Theory Review* 16, issue 2 (2011): 126.
- 58 Adrian Snodgrass and Richard Coyne, *Interpretation in Architecture: Design as a Way of Thinking* (London; New York: Routledge, 2006), 3–4.
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## PART 5

# PASSAGE

Furthermore, we may ask: What temporal zone does the document occupy; what is its relation to the past, to the present and even to the future? Is what is materially present, visible or legible, adequate to an event that has passed out of present time?

Charles Merewether<sup>1</sup>



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## DRAWINGS AND BUILDINGS: BRACKETING TIME



Architecture has a history of grappling with time: the record of spatial temporal dialogues demonstrates an entwined yet provisional relationship. Writer and architect Jeremy Till cites time's uncertainty, its lack of essence, as framing the difficulty of reconciling time within architecture. This, he argues in *Architecture Depends*, is due to architecture's preciousness admitting contingency within its processes. The discussion of architecture and time predominantly dwells within built architecture. This is demonstrated through a predominance of writing which concentrates on the life of a building – a building's construction, inhabitation, and its ruin – and the effects of time upon it. These relate to the body in the space of architecture and its container; that is, the life of, and within, the building. For example, Till examines architecture's relationship to time – its 'fiction of endurance', inherited from modernity – as a way of readdressing architecture's contingency.<sup>2</sup> However, his strategy to readmit and celebrate the transitory, fluid and contingent aspects of architecture focuses on the conception and perception of the built project. With a similar concentration, David Leatherbarrow and Mohsen Mostafavi write in *On Weathering* that 'time's passage in architecture includes a building's inception, construction, and inhabitation'.<sup>3</sup>

But there is a multiplicity, a plurality, of 'times' that should be included within architecture. As Leatherbarrow, Mostafavi and Till suggest, these relate to the architectural design process, and the life of the building. But these alone do not acknowledge the importance of representation, that 'ultimately architecture as a practice is not this thing we're in, but the drawing of it'.<sup>4</sup> An expansion of the temporality of architecture, different from the built work – the space in which we can walk – includes

the representation of architecture, the exhibition and archiving of architecture, and the dissemination of it. To propose an expanded notion of time within and surrounding architecture broadens the context within which architecture exists. This expansion includes not just the time of inhabiting, but also the times of making, recollecting and repositioning architecture.

In comparison to conventional architectural representation, the book, as a space of information within architecture, includes and intersects with temporality differently. The elements of the artist's book – the page, multiple pages and their sequence, the objecthood and structure of the book, and the act of reading – offer possibilities for spatial practice to address the notion of time. The book is a medium that carries and distributes information in a particular mode: it makes some things clearer – in particular the inclusion of time within architectural documentation – by suppressing other things. *Passage* explores the varying intensities of past, present and future within spatial representation and architecture, and how artists' books articulate temporality.

### TENSES OF ARCHITECTURE

Architectural representation is predominantly concerned with architectural space yet to be materialized. Drawings are produced to picture an imagined building, to assist in 'getting to' the building. These drawings initially take the form of sketch or conceptual drawings which develop into scaled orthographic projections. In architecture, sets of drawings that are produced for a future, as yet unbuilt project, are referred to as 'documentation'. However, the word 'document' refers to a record or evidence of events. It implies a chronological

sequence: the document comes after the event, that is, it is *post factum*. However, within architecture, the dominant practice is in producing drawings whereby the subject matter exists after the drawing, not before it.<sup>5</sup> These drawings build a picture of an imagined building. They are a tangible representation of an object that has no tangible existence. They act as a manual for constructing the building and represent that which is to be built. The building comes into being, therefore, via this set of drawings. This leads to a predominance of one form of drawing, producing and, therefore, thinking within design education: that is, undertaking representation to ‘get to’ a building.

A consequence of attributing the name documentation to drawings of the as yet non-existent confuses the definition, which is conventionally understood as a record of what has been. Documentation, as it exists in the form of construction drawings, does not fit this description but rather is seen as a projective term. To refer to construction drawings as documentation lessens attention on *post factum*: less importance is given to documentation coming after-the-event. Drawings that interpret the ‘existing’, that is, whose subject matter precedes the drawing, are largely absent from discourses on documentation in architecture.

This description of *post factum* documentation raises the need to clarify a potentially ambiguous notion. Architectural drawings in which the subject matter exists after the drawing may alternatively be described as drawing the idea of the building, or documenting the envisaged reality of the building, and hence be classed as *post factum*. This assumes that ideas exist in their own right and precede and guide the development of images – the conceptual matter becomes clear to others when drawings

make it visible.<sup>6</sup> However, prioritizing the undrawn idea is misleading, as there would be no building, or any shared understanding of an idea, without representation. Drawings do not represent the reality of an idea, but rather ‘they inaugurate its possibility’.<sup>7</sup> The main emphasis and reading of these drawings is in their generative qualities, rather than being the documentation of the internal mind of the designer.

The realm of *post factum* documentation has been seen to exist separately from the design process. Due to the classification of architectural drawings, there exists a hierarchy of importance of drawings that are produced, and therefore examined. Architectural drawings, whose primary function is not necessarily to project temporality forwards, may be relegated to historical drawings. This defines the design process as being made up of certain activities, while excluding others. The full-scale building and its documentation that allows it to be built is seen as the finality of the process. Documentation, therefore, is regarded as having a prescriptive endpoint, rather than being part of an open-ended improvisation. This limits the potential of the design process and creates a simplicity not present within design. Drawings made after-the-fact, that is, *post factum* documentation, are therefore categorized as outside the design process, as recording it having occurred. Hence, they are separate from it and excluded from discussions of this process and are dissociated from possessing certain qualities: they are not seen as projective or generative.

Examples of drawings that incorporate a reading of the original include: analyses and *parti* diagrams of precedents; site drawings; interpretive context studies; program analyses; mappings of the

design process; and conceptual drawings done after the project is completed. These examples are all produced at different stages within various design processes. And all involve curation and editing in their creation. As Alberto Pérez-Gómez and Louise Pelletier write, projective drawing ‘need not be a reductive device, a tool of prosaic substitution. Projection evokes temporality and boundaries.’<sup>8</sup>

Hence, within architectural drawing, the past is the time of the drawer, the time in which the drawing has been drawn. The present is the time of the viewer, when it is being viewed – according to Michael Newman, the drawing’s particular mode of being ‘lies between the withdrawal of the trace in the mark and the presence of the idea that it prefigures’.<sup>9</sup> The future is the time of the inhabitant, it is to exist in the future, that is, the drawing as proposition. However, there is not necessarily an equality to these three: it is, as Charles Rice describes, the plan’s ‘necessity to be imagined’<sup>10</sup> that is dominant. Similarly, Leatherbarrow writes, ‘Architects work not in the nominative but in the subjective case; each drawing or model is an “as if”.’<sup>11</sup> Orthographic projections are not drawn with vigour, or with spontaneity, and due to their precision, they seem less connected to the physical act of drawing, and hence the present. Their generative qualities refer strongly to a future tense. Therefore, the architectural drawing seems to proclaim *this will be*.

While the production of architectural representation is predominantly propositional, it can concurrently be atemporal. With the acknowledgment that all representations omit as much as they include, it is time that is neglected in conventional documentation of architecture, which offers a version of the building at a static moment in time.

Architectural drawings, that is, plans, sections and elevations, look like they provide a fully complete statement. This is aided by the meaning of the lines within the drawing: every line in these kinds of architectural drawings is a line to be built, or one that has been built. However, these drawings can only offer a partial version of the process, due to their moment-in-time quality. In these drawings, ‘what disappears is a fundamental dimension of architecture: its temporal experience, which by definition *is not reproducible*.’<sup>12</sup>

The notion of the plan as a segment in time comes about due to its drawn idealized snapshot of a moment within the life of the building. It can be said that orthographic drawings represent a sliver of illumination of a moment in the process and time of a building. The building, as shown in documentation drawings, exists in that moment between the builders leaving the site and the clients unlocking the door to enter and begin inhabitation. The passage of time, both of a building’s life and of the design process, is not acknowledged. Norman Bryson has written of this quality:

Stabilizing the entity as a fixed Form, with a bounded outline, is possible only if the universe surrounding the entity is screened out and the entity withdrawn from the universal field of transformations. The concept of the entity can be preserved only by an optic that casts around each entity a perceptual frame that makes a *cut* from the field and immobilizes the cut within the static framework. But as soon as that frame is withdrawn, the object is found to exist as part of a mobile continuum that cannot be cut anywhere.<sup>13</sup>

For example, the house, as drawn in documentation, casts itself as the ‘Form’ of the house, and separates

itself from the rest of the ‘house process’. The occupancy or life of the space once built is a complex system, yet this type of representation presents it as simplified. The architectural orthographic drawing, in being separate from the ‘house process’, embodies the notion of the fragment as a snapshot in time. In this way, the drawing is analogous to the photograph which, Eduardo Cadava writes, is an ‘abbreviation that telescopes history into a moment’.<sup>14</sup>

These drawings are an idealized snapshot, without origin, decay, palimpsest or lived-in-ness. The occupancy or life of the space once built is a complex system, yet this type of representation presents it as a fragment, a simplified snapshot in time. Cadava refers to Walter Benjamin’s description of photography – that the ‘past must be held fast as an image flashing within the Now of recognisability’<sup>15</sup> – and similarly describes the camera as an instrument of citation, in the seizing of an image in the ‘split-second temporality of the shutter’s blink’.<sup>16</sup> The consequence of documenting a frozen snapshot in time is to elevate that particular moment to represent all moments.

Both architectural drawing and photography possess an ‘evidential force’ whereby the power of authentication may exceed the power of representation.<sup>17</sup> Roland Barthes writes that the photograph ‘does not necessarily say *what is no longer*, but only and for certain *what has been*’.<sup>18</sup> In this sense, it is the past tense that is dominant in photography. *Post factum* documentation, drawings done after-the-event of building, assume a connection with photography: these drawings say *this has been*.

#### ARTISTS’ BOOKS: CONTENT, SERIALITY AND SEQUENCE

The book form inherently has within it the notion of the archive: it records experience and serves as a document itself. Tim Guest suggests, in his introduction to *Books by Artists*, that the documentary function is one of the main thematic elements of artists’ books.<sup>19</sup> The book as containing documentation is performing an archival role: the ‘opening of the book becomes the opening of the archive’.<sup>20</sup> Books embody the notion of *post factum* documentation, that is, the ‘accumulation, classification and dissemination of information, or the material record of an act or event’.<sup>21</sup> Inherent qualities of the artist’s book are the object and the archive. However, the archive suggests a repository, which may or may not form a narrative. It is the act of compiling a set order of pages which reflects a pronounced narrative. The book may be seen as both the vehicle for documentation and the artefact itself.

Time may be acknowledged and included in the book as the gap between an event and its documentation in book form. Due to its repository quality, the book is a natural vehicle for the documentation of architecture, specifically related to event, place, journey and interior space. In varying ways, these all acknowledge time. Yet the book has additional qualities and characteristics that add a temporal dimension: the book admits time through its pagination, the accumulation of these pages, and the reading of it becomes a performance in time.

Books have been used by artists to document performances, to describe future plans or an unfinished or impossible project, and may approach the status of art in the absence of the artwork.<sup>22</sup> Time as a gap, occupying the space between an



ephemeral act and its record, is demonstrated in Laurie Anderson's *Notebook*, published in 1977. This companion book to four performances is an assemblage of scripts, scores, photographs, anecdotes and audience reactions and provides a document for a past event. Similarly, *In One Ear: A Three Part Story* by Emily Martin (1996, Iowa City: Naughty Dog Press) provides three versions, from different points of view, of a childhood event through a pop-up accordion book format. These books record the ephemeral in another format as *post factum* documentation. In documenting performance art or events, books bear witness and give enduring form to personal experience.

The documentation of place, and its moment-in-time-ness, may be seen in books by Tracey Bush which document the River Thames. These include *The Thames pH Book* (2001), multiples of tiny litmus paper books which were dipped, page by page, in river water and stamped with the site and pH reading; *Printed upon the Ice on the River Thames* (1998), a blind embossed, accordion format map of the river

and its contours, with rubber-stamped dates and hand-written details of historical events when the river froze enough to skate or walk across; and *River Stairs* (2002), a set of photographs documenting old river access stairs in the Docklands area of London, formerly used for industrial boat activity. In these examples, place is seen as historic yet temporally static.

Place, alternatively, may be seen as a location for the action of time. Sol LeWitt's *Brick Wall* (1977, Tanglewood Press, New York) is a series of 30 black and white photographs taken of a section of a wall at different times of the day and under different light conditions. Each image extends to the edges of a single page; the viewer reads the shifting light across the textured brick façade. Time is included within these books as having an effect on light quality and location, rather than its passage as a sequence.

*Space and Time* (2002) by Ken Leslie records the passage of time on one place. This double-sided, circular, die-cut book photographs Leslie's garden over the space of a year. Fifty-two equally spaced

5.1 Tracey Bush, *The Thames pH Book* (2001).  
Image courtesy of Tracey Bush.

5.2 Tracey Bush, *Printed Upon the Ice* (1998).  
Image courtesy of Tracey Bush.

points were determined, and a section of a weekly photograph is added together over a year. This can be read as a record of the 360 degree turn of the photographer over the course of one year, or the passage of the earth around the artist.<sup>23</sup> The viewer is brought full circle through the seasons as well as through the garden. Similarly, *GoMA/Flip Book* (n.d., Queensland Art Gallery/Gallery of Modern Art) uses the technique of photographs taken from a fixed location, recording the building process of the Gallery of Modern Art in Brisbane, Australia, in 2006. Time passing is integral to the structure of these books through the accumulation of days and, hence, pages.

Time as an accumulation of pages is also shown in the work of Jane Hyslop. *Wild Plants Collected in Midlothian* (2002) is a series of etchings of collected plants from various sites, with each page representing one month. The concertina book unfolds to reveal a continuous frieze from January to December. Similarly, *North Uist* (2000) chronicles the daily botanical drawings of Laurie Clark on an island in the Outer Hebrides: the number of pages refers to the duration of the trip.

Time may be included in the book format as the agent which affects change of the book itself. The pages of Finlay Taylor's *Trail* (2002, Pupa Press, UK) were buried, and show the results of snails eating the pages. Jude Walton took a copy of the book *Officially Dead* by Quentin Reynolds and undertook a process of burial, exhumation and reburial every six months, for a period of three years. A selection of photographs of the process were made into an accordion book by Jason Workman. Time in these examples charts the disintegration of the book.

The book's structural component of paginal cumulation offers the elements of sequence and narrative which are particularly beneficial for the documentation of architecture, specifically the movement of the body in space. The movement through space and the particular quality of that space, is shown in flip books, by employing sequential photography. *Eames House Fliptour* (1997, Eames Office/Optical Toys) allows the viewer to journey from the garden, to the interior of the house, upstairs and view back down to the living space. Similarly *Plan Libre: Le Corbusier Villa Savoye* (2007, Mori Art Museum/CAD Center Corp.) moves through the house and terrace using computer-generated drawings. The rigid sequentiality of Michael Snow's *Cover To Cover* documents space through movement – either the photographer's or Snow's himself – within the frame of the photograph. The turning of pages is essential in understanding this work; the operation of the book, as an accumulation of recto and verso pages, presents to the reader a sequence in time as one moves through the spreads. In these examples, time is included within the full-scale book object, not as content, but as a sequenced reading experience, aided by the tactility of turning the pages of the book.

The act of reading, of moving through a book, brings an awareness of duration. Turning the pages of Ed Ruscha's iconic *Every Building on the Sunset Strip* (1966) creates a sense of movement, differently from if the book presented the work as one image: paging through the book creates the analogy of moving through time and space. *Nella Nebbia di Milano (The Circus in the Mist)*, by the Italian designer Bruno Munari, allows the reader to travel forward, through the book's pagination. Black ink on translucent

tracing paper expresses scenes of a town in the mist: the fading of the black ink to grey due to the turning of pages is similar to the haze of fog. Towards the end of the book, the circus appears out of the mist, in colour: the reader has arrived.

The artist's book, in its seriality and sequence, is able to admit narrative to the documentation of architecture. Le Corbusier has written that 'Architecture is not a synchronic phenomenon but a successive one, made up of pictures adding themselves one to another, following each other in time and space, like music.'<sup>24</sup> According to Pierre-Alain Croset, narration is the only technique which can represent built architecture in all its dimensions, in its evocation of the temporal experience: that is, it is the body that perceives interior space – 'the light, the resonance of steps and voices, the vertigo, the impression of intimacy, the muscular effort of climbing a stair, the refreshing sensation offered by the marble surface of a hand rail'.<sup>25</sup> This necessity of architectural representation relates to Philip Johnson's concept of procession – the experience of moving through a building – being the most important element of architecture.<sup>26</sup> This aspect reinforces the notion of architecture as existing in time and over time.

An example of Johnson's procession is shown in the *Eames House Fliptour* in which the reader travels within the house through photographs. Another example of narration, not through progress of movement, but rather through the mere cumulation of a repeated image, is in the work *Panique Générale* (1993, Editions de l'Observatoire) by Francine Zubeil. In this book, the same black and white photograph of a young bride appears on every page of milky white translucent paper. The bride, whose face is

entirely dark, is veiled and so has a ghostly quality; the relentless repetition creates an unsettling work. The translucency of the paper lends 'a blurred, eerie dimensionality'.<sup>27</sup> The one image is repeated but is different each time, due to the transparent paper. The images are not perfectly aligned and the slight displacement gives the impression that the woman is subtly moving: 'the image of the bride seems to exist in space'.<sup>28</sup> A single line of text printed in fine red letters – '*ce désarroi de l'âme / this disarray of the soul*'; '*une sensation d'étouffement / a feeling of suffocation*' – suggests a space of enclosure and fear.

This example demonstrates that the static quality of architectural projections may be used to achieve narration, through their sequence on multiple pages. Pages within the book, rather than remaining separate spatially, are able to connect in relations of continuity, 'their surfaces functioning as part of a whole image or field'.<sup>29</sup> By representing architectural drawing in this way, a different outcome results.

Bernard Tschumi's description of one mode of architectural drawing is analogous to this accumulation of pages as recording time. The practice of placing successive layers of transparent tracing paper upon one another, each with its respective variations, leading to reworking or refining organizing principles of a design scheme, forms a record of a process 'based on intuition, precedents and habit'.<sup>30</sup> This accumulation of iterations of drawings creates a transformational sequence, that is, time as event.

#### **TIME AS A PROCESS OF MAKING**

Rather than the book being seen as evidence of a prior event, it can be seen as a liminal space between the act of making and the made. Steve McCaffery

urges the reader to consider the page ‘not as a space but as a death occurring in the gap between “writing” and “wanting to say”’:<sup>31</sup> the page we encounter rests between the intentions of its maker and the evidence of its presence. The book can contain and hold the process of architecture, and it can also allude to that process through its own production.

The passage of time of the design process and of the lives of individual buildings is addressed in the book *\$1.45¢: Houses in the Museum Garden: Biography of an Exhibition*. This set of 20 portfolios documents the process of movement across various sites that the production of these buildings entails: the location of a building’s design, its erection and its dismantling or moving to another site. In doing so, the site of their exhibition as full-scale houses – the MoMA sculpture garden – is seen to be only one space that these buildings inhabit. The presence of the full-scale house within the sculpture garden is seen as sitting ‘between’ the site of design gestation and development, within each of the architects’ offices, and the buildings’ lives post-exhibition, either dismantled or moved to other sites. Being displayed as a matrix – each portfolio’s presence within this matrix is recorded on the outer page – allows the stages of each building, and the site as a holder of these different houses, to be acknowledged. Hence, *\$1.45¢: Houses in the Museum Garden: Biography of an Exhibition* is a timeline of both an exhibition series and the artefacts themselves.

The book form can also demonstrate the process of its own production, as shown in *Impressions of Forty Working Days* (1985). This book records the front page of a daily newspaper reconstituted into an A4-sized sheet by Bea Maddock for 40 consecutive days. The date and the number of hours worked on it daily are

blind-printed onto these new pages. Although it has a strict temporal narrative structure, the pages are held loose within a plywood box allowing for their chronological order to be manipulated. The book itself highlights the process of its making. Similarly, Ian Burn’s *Xerox Book #1* (1968) demonstrates the book’s method of production. The process of photocopying a blank sheet of paper – the outcome of each act of copying is used to make the next copy, for 98 pages – until it becomes dark and marked with the traces of the act of reproduction creates the content of the book. In these examples, the time of the process is inherently within the final outcome of the book.

The temporal process demonstrated by the Shintō shrine complex Ise Jingu in Japan is documented in *Ise Jingu: Beginning Repeated* through an alignment of procedures. The process of *shikinen-zōkan* – the rebuilding and transposition of the shrine buildings every 20 years – is shown through the accumulation of pages of the book. Each page represents one transposition: the book’s 61 pages refer to each rebuilding since the seventh century, up until the book’s making in 2011. Each *washi* paper page, made from *kozo* (*Broussonetia kajinoki*), includes a watermark image taken from one of Yoshio Watanabe’s photographs. Every second page has a mirror reflection of the image which refers to the relocation and erection of the building from one site to the adjacent one.

*Ise Jingu* demonstrates the repetition of processes: of the architectural rebuilding-and-relocation scheme of 20-year cycles, and of papermaking in creating each page of the book itself. Rather than capturing the extant quality of one built form, *Ise Jingu* employs the desire for similitude which the process of

*shikinen-zōkan* demonstrates. As each iteration of the shrine buildings, which are composed of the same materials, has variation, so too does each page, due to the papermaking process. In paging through the book, one engages with a span of time far beyond that of the immediate reading experience.

The role of artists' books within architecture may include the documentation of site analysis and context, the generation of a design project, the progress of a project, the recording of a built work, and the experience of the body in space. The sequence of the codex structure and form of the book allows drawings and photographs to be presented in a particular way through the processes of noticing, recording, collecting, collating, categorizing and editing. Time may be admitted within this documentation, both as a factor of the content, and as a consequence of the structure of the book. The book, as a full-scale object, offers another mediating representation through which space and time are read.

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2 Jeremy Till, *Architecture Depends* (Cambridge, Massachusetts: MIT Press, 2009), 83.

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4 Aaron Levy and William Menking, *Four Conversations on the Architecture of Discourse* (London: Architectural Association, 2012), 167.

5 In reference to this, see: Robin Evans, "Architectural Projection," in *Architecture and its Image: Four Centuries of Architectural Representation: Works from the Collection of the Canadian Centre for Architecture*, ed. Eve Blau and Edward Kaufman (Montréal, Québec: Canadian Centre for Architecture; Cambridge, Massachusetts: MIT Press, 1989), 19–35; Robin Evans, "Translations from Drawing to Building," in *Robin Evans: Translations from Drawing to Building and Other Essays*, Robin Evans (London: Architectural Association, 1997), 153–93; Alberto Pérez-Gómez

and Louise Pelletier, *Architectural Representation and the Perspective Hinge* (Cambridge, Massachusetts: MIT Press, 1997); and Alberto Pérez-Gómez, "The Revelation of Order: Perspective and Architectural Representation," in *This is Not Architecture: Media Constructions*, ed. Kester Rattenbury (London: Routledge, 2002), 3–25.

6 David Leatherbarrow, "Showing What Otherwise Hides Itself: On Architectural Representation," *Harvard Design Magazine*, Fall (1998): 53. Leatherbarrow writes, 'Alberti's sense of design as the "mental composition of lines and angle" that has contributed as much to acceptance of this assumption as has Descartes' description of "clear and distinct ideas".' Leatherbarrow, "Showing What Otherwise Hides Itself," 53.

7 Leatherbarrow, "Showing What Otherwise Hides Itself," 53. In citing the case of vernacular building, Leatherbarrow claims that drawings are not necessary for buildings, but for architects: 'architects have come to think architecture by drawing it.' Leatherbarrow, "Showing What Otherwise Hides Itself," 53. Frank Gehry describes his drawings as embodying a process of thought: 'It's almost like I'm grinding into the paper, trying to find the building. I never think of the drawing as a finished product – they're a process to get to an idea.' Calvin Tomkins, "The Maverick," *The New Yorker*, 7 July (1997): 43.

8 Pérez-Gómez and Pelletier, *Architectural Representation and the Perspective Hinge*, 6.

9 *The Stage of Drawing: Gesture and Act, Selected from the Tate Collection by Ais Newnham, Curated by Catherine de Zegher* (London: Tate Publishing; New York: The Drawing Center, 2003), 95. Bryson, in referring to the difference between drawing and painting, writes that the drawn line 'in a sense always exists in the present tense, in the time of its own unfolding, the ongoing time of a present that constantly presses forward'. Norman Bryson, "A Walk for Walk's Sake," in *The Stage of Drawing*, 149–50.

10 Charles Rice, *The Emergence of the Interior: Architecture, Modernity, Domesticity* (London: Routledge, 2007), 69.

11 Leatherbarrow, "Showing What Otherwise Hides Itself," 53.

12 Pierre-Alain Croset, "The Narration of Architecture," in *Architectureproduction, Revisions 2*, ed. Beatriz Colomina and Joan Ockman (New York: Princeton Architectural Press, 1988), 201.

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- 25 Croset, in Colomina and Ockman, *Architectureproduction*, 202.
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- 27 Johanna Drucker, *The Century of Artists' Books* (New York City: Granary Books, 2004), 137–8.
- 28 Janis Ekdahl, "Artists' Books and Beyond: The Library of the Museum of Modern Art as a Curatorial and Research Resource," *International Journal of Special Libraries* 33, no. 4 (1999): 246, accessed 18 January 2017, <https://forge.fh-potsdam.de/~IFLA/INSPEL/99-4ekja.pdf>.
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- 30 Bernard Tschumi, *Architecture and Disjunction* (Cambridge, Massachusetts: MIT Press, 1994), 154.
- 31 Steve McCaffery, *Knowledge New Knew* (Montréal, Québec: Véhicule Press, 1983), 24, cited in *The Artist's Book: The Text and its Rivals*, ed. Renée Riese Hubert (Providence, Rhode Island: Visible Language, 1991), 174.



## READING TEMPORALITY: UNBRACKETING TIME



### READING (IN) TIME

It is well understood that viewing photographs brings the passed past, that which has been captured, to the present gaze of the viewer, as Geoffrey Batchen summarizes:

Photographs, so it is said, always capture a moment in the past, a moment that we subsequently view in the present. To look at a photograph is therefore to experience a temporal movement back and forth between past and present; it is to witness the passing of time in general.<sup>1</sup>

Temporally, the documents of architecture operate similarly to photographs, distending time. They too are preserved as a moment in time similar to a photograph's capturing of an instant. As a viewer and reader, one experiences the present moment of interaction *and* the time of their making.

In discussing time, one conceptualizes moving from one phase or moment to the next, emphasizing the importance of movement and process; Bas C. van Fraassen writes, 'To say that things happen in time means in part that they happen in a particular order.'<sup>2</sup> An expanded notion of architecture's temporality may still rely on the idea of time as succession, the before and after of instants: it takes time as resting 'on the irreversible relation between the before of the present – or the past – and the after of the present – or the future'.<sup>3</sup>

The event of architecture occurs in and over time. With an understanding that events and experiences always leave behind traces, or residual spatial marks, the document can be seen as a record of passed time. The traces of these events are representations. If we read representation as a series of marks, together they trace a lineage of time. These documents and

remains (or traces) introduce a 'relationship of cause to effect between the marking thing and the marked thing'.<sup>4</sup> They refer to a vestige. We come to know the events of architecture through its documents, traces left by the past. It is these that make temporality manifest. When we think of events in time, we assume that they are arranged in a sort of order, and we are placed within that order. Adrian Bardon writes that we think of these events as coming to be and then passing away, 'as undergoing change over, or in, time'.<sup>5</sup> Paul Ricœur suggests that the word 'mark' indicates a static aspect to this trace, as though part of a set order. Instead he proposes the word 'passage' as a better way of speaking about the dynamics of trace.<sup>6</sup> This alludes to a linear sequence, yet does not omit the possibility of its disjunctive properties.

Books containing *post factum* architectural documentation, and therefore *post factum* content, may be seen as 'after-the-event' of architecture. Tim Gough, in his essay 'Are We So Sure It's Not Architecture?', questions whether architecture pre-exists its representations; he explores whether content is deemed to exist before the medium through which it is communicated.<sup>7</sup> Historically, the architectural printed book was used to disseminate content which was perceived as being distinct from 'architecture': the architecture – whether built or unbuilt – was seen as existing prior to the book. Citing the work of Marshall McLuhan, Gough argues that the medium, however, is not 'a neutral conduit for a pre-existing meaning'.<sup>8</sup> Similarly, book scholar D.F. McKenzie highlights the notion that the medium of the book form is indistinct from its content or text by employing the term 'the morphology of the book'.<sup>9</sup> McKenzie argues that the meaning of texts is influenced by the material form in which they are transmitted.

Hence, the physical book object becomes ‘the book as expressive form’<sup>10</sup> giving complexity to its role as *post factum* documentation.

Eduardo Cadava’s writing on the after-the-event aspect of photography, of capturing what has been, allows another reading of *post factum* documentation. According to Cadava, the temporality of the photographic structure

interrupts history and opens up another possibility of history, one that spaces time and temporalizes space. A force of arrest, the image translates an aspect of time into something like a certain space, and does so without stopping time, or without preventing this ‘spacing’.<sup>11</sup>

Rather than implying that something becomes present, the photographic event ‘interrupts the present; it occurs *between* the present and itself, between the movement of time and itself’.<sup>12</sup> Analogously, *post factum* drawings do not only attest to what has been, but, through the evidential force of the present tense, shown through the act of drawing, obscure a dominant reading of tense. Books then, with *post factum* content, similarly bring the author’s past present to the reader’s own present.

This then leads to the question of the power of documents, as raised by Charles Merewether:

In what way is the document sufficient in representing those histories where there is no evidence remaining – no longer a thread of continuity, a plenum of meaning of monumental history – but rather a fracture, a discontinuity, the mark of which is obliteration, erasure and amnesia? Furthermore, we may ask: What temporal zone does the document occupy, what is its relation to the past, to the present and even to the future? Is what is materially present, visible or

legible, adequate to an event that has passed out of present time?<sup>13</sup>

When viewing architectural drawings and models, one expects to reflect upon the past: they are the manifestation of an event of making that has happened. They are preserved moments of what has been. Equally, they may historically allude to an event of making in their future – the erection of a building – which may or may not have subsequently occurred. However, as time passes, these documents can be reframed and re-contextualized due to the moment of their encounter. Hence, each artefact has within it multiple times: the moment of its origins, the ongoing present as we immediately encounter it, its speculative future, and the contextual moment, which reframes the document.

Edmund Husserl’s phenomenology of temporality describes our perception being dependent upon not only the present but notions of retention and protension: perception is both preserved and anticipated in our consciousness. Maurice Merleau-Ponty summarizes:

Husserl calls the intentionalities that anchor me to my surroundings ‘protentions’ and ‘retentions.’ They do not emanate from a central I, but somehow from my perceptual field itself, which drags along behind itself its horizon of retentions, and eats into the future through its protentions. I do not pass through a series of nows whose images I would preserve and that, placed end to end, would form a line. For every moment that arrives, the previous moment suffers a modification: I still hold it in hand, it is still there, and yet it already sinks back, it descends beneath the line of presents. In order to keep hold of it, I must reach across a thin layer of time. It is still clearly the same one, and I have the power of

meeting up with it such as it just was, I am not cut off from it; but then again it would not be past if nothing had changed, it begins to appear perspectively against or to project itself upon my present, whereas just a moment ago it in fact was my present. When a third moment takes place, the second one suffers a new modification; having been a retention, it now becomes the retention of a retention, and the layer of time between it and myself becomes thicker.<sup>14</sup>

This ‘temporally thickened present’<sup>15</sup> thus has a spatial, durational quality, in which past events are retained as traces in the present. The plan’s anterior future of ‘what will be’ is anachronistically entwined with ‘what was going to be’ or ‘what is’ or ‘what has been’ – depending on a project’s built life. Therefore, past, present and future do not necessarily proceed along a flat line; instead, ‘the spirits of all times intermingle’.<sup>16</sup> Merewether writes:

The document therefore carries forward not evidence of the past so much as that something has passed, and it shows us something that even the past may not have recognized till now, too late. There is a sense of a deferred temporality, a strange suspension of time that within the present is an uncovering not so much of revelation of and originating event of cause as that of recognition.<sup>17</sup>

Rather than temporal succession of past–present–future, there exists temporal simultaneity: drawings and books become ‘intratemporal, that which is “within-time”<sup>18</sup> due to our interactions with them.

Examining the drawing as an artefact demonstrates the passage of time: each artefact of architecture may exist within different definitions of temporality, through its positioning within different temporal contexts, as a made object, as part of a series

of iterations of one scheme, and within the architect’s *œuvre*, then as an archived, exhibited, published image. Just as each document is a product of the time within which it was made, as time progresses, the document may be read in new contexts, and be framed *in time*, different from its origins. This offers a richer, more complex reading of the tenses of architecture than outlined in the previous chapter. This reading of drawings and representation may then be applied to the book form as a spatial document which operates similarly.

#### THE PASSAGE OF ARTEFACTS: HEJDUK’S WALL HOUSE 2

In examining aberrations to the conventional sequence of architectural building, the notion of architecture’s temporality, its multiplicity of ‘times’, is revealed. The American architect and theoretician John Hejduk’s Wall House 2 is just such an example.

Between 1962 and 1974, Hejduk worked on a series of houses – known as the Diamond and Wall Houses – exploring the relationship between flat surface and dimensionality, or what he called the first principles of architecture. Not intended to be constructed, one of these was developed into a design that could be realized for Arthur Edward Bye, a fellow faculty member at the Irwin S. Chanin School of Architecture at the Cooper Union in New York. Known as both Wall House 2 and Bye House, the design was developed for a site in Ridgefield, Connecticut. Rather than the usual arrangement of rooms within an outer wall, Wall House 2 physically separates the different functions into volumes linked vertically by an independent circular stair. In this project, Hejduk used the device of the wall to place living in the context of time: the wall symbolizes the

physical transition from past to future, through the present. The wall, a 1.5 metre space 18 metres long between the rooms and the circulation system, is both unifier and divider, access and boundary. He writes:

Life has to do with walls; we are continuously going in and out back and forth and through them; a wall is the 'quickest,' the 'thinnest,' the thing we're always transgressing, and that is why I see it as the present, the most surface condition.<sup>19</sup>

Due to the high estimated costs of construction, the project was put on hold. It passed to other clients, but was never built. It existed as an idea and design: the project became iconic, published and exhibited, and widely known, and continued to be developed as part of Hejduk's Wall Houses series.

Over many years, Hejduk developed a relationship with the Netherlands, and in particular, the town of Groningen.<sup>20</sup> In the mid-1990s, the Groningen city authorities decided to build one of Hejduk's Wall Houses, with his consent and contribution. The house was added to the city development plan, the municipality provided a site in Hoornse Meer neighbourhood, and a building permit was issued. However, the project stalled again. Hejduk died in 2000, never seeing the project built. In 2001, the Wall House, enlarged by 20 per cent and realized by Thomas Müller and Derk Flikkema (Otonomo/Bureau Noordeloos) and overseen by the Wall House #2 Foundation, was completed as accommodation for artists in residence. Almost 30 years after it was designed and slightly over a year after the death of its creator, for a different client, on a different continent, the Wall House was built: no longer confined to the conceptual realm, it became an enterable, three-dimensional space.

The project reflects Hejduk's theoretical position regarding temporality, but more than this, the aberrant design and construction processes allow for an extension of this thinking. Rather than focusing on the Wall House 2 as built object, but on its documents, representations and artefacts, demonstrates the possibilities of architecture's temporality. The project then has a time of making, of inhabiting, and of recollecting and repositioning. Within this framework, the built artefact is framed as a full-scale spatial document rather than endpoint.

#### **TIME: OF MAKING**

Before embarking on a series of representations for a particular project, there is a time that exists, before drawing and making, yet which is directly connected to that particular project. This time of gestation may occur through working on prior projects whose thread of conceptual intention continues to an ongoing *œuvre*, or it may be a different type of imagining, of hovering and wondering.

There is time spent drawing individual artefacts on a particular page. This process of working over a drawing – making lines, editing, erasing – creates a palimpsest of marks and marginalia, recorded on paper. Through this process, time is displayed within a drawing: the duration of the drawing process for one drawing is made manifest.

In viewing the drawings of the Bye House, one can see the process of working [see Fig. 3.19]. The drawings display Hejduk's markings up, notes to himself and to others, and butter paper taped over drafted dyelines with iterations suggested for the underlying drawing. On a second floor dyeline plan, Hejduk has written in red pen, 'pot bellied stove o.k. here?', 'dining room table as built

– 5' × 5' with benches', and another drawing has pencilled directions written on it, perhaps the record of a conversation conducted while sitting over the drawing. These acknowledge the material medium of the process of transmission that representation employs: they record the duration of human agency.

In 1976, the documentation for the Bye House was complete: it was ready to be constructed. However, other factors intervened. When the original client decided not to build the project, other potential clients were found, yet none completed the project. The project entered a 20-year period of waiting: it was to be unrealized until construction began in 2000. During this time, the project had a strong and known existence as a conceptual and hypothetical proposal. The drawings and the model of the Bye House, the penultimate phases of the project, became the final chapter for decades. These seemed to define the endpoint of the project.

**TIME: OF INHABITING**

Once the building is completed, one may experience being within a room, within the three-dimensionality of formerly drawn spaces. There begins the time of occupation, of living within the building, the life within the building. This space has a scale and atmosphere, and is influenced by the changing light of the day and the seasons. Once a building is extant, it is liable to the consequences of weathering and aging, which mark the passage of time, until its ruin.

Once built, Wall House 2 received over 12,000 visitors in one month. Robert Morris writes of the immediacy of the experience of interiority:

Real space is not experienced except in real time. The body is in motion, the eyes make endless movements at varying focal

distances, fixing on innumerable static and moving images. Location and point of view are constantly shifting at the apex of time's flow.<sup>21</sup>

With its erection, the latent, unbuilt phase of the Bye House disappeared and the phase of weathering, aging and eventual ruin began. The house may now be inhabited not just by the short-term visitor, but through an artist residency program in which inhabitation is intended to inform artistic output.

There is also the time of inhabitation of the exhibition of artefacts related to a project. The exhibition of architecture has a duration, a set amount of time in which the work is displayed, different from a building's seemingly ongoing permanence. There is also the time of exhibition, as experienced by the visitor. The spectator is immersed in both time and the space of the architectonic work.

During its long latent period, Bye House was exhibited extensively. For example, it was shown in 'Idea as Model' in 1976, curated by Peter Eisenman. Once built, its first exhibition in the United States was at the Arthur A. Houghton, Jr. Gallery, New York, in 2001, the gallery at The Cooper Union Foundation Building, a school created by Hejduk. Depending on the date of the exhibition, the project is seen as either current, or framed as a retrospective, in which individual projects are read as within a sequence of a body of work. The showing of Wall House 2 before it was built challenges the idea of the exhibition as a site where the practice of architecture is represented 'after the fact'.<sup>22</sup>

There is a time when the architectural artefact is acquired and becomes part of a collection: it shifts from being a tool within a design process into an archived artefact. The drawing, when taken out

of the architect's office and 'acquired, archived and exposed in the institution, loses its original significance and becomes document, resource or art object'.<sup>23</sup> The object is resequenced according to the institution's catalogue and is seen in relation to other works in the collection.

There is a time spent accessing the collection of an architect and of a project, of viewing and handling the drawings as artefacts. Just as viewing the exhibition involves a twinning of the past and the present, so too does accessing an archive: these items initially appear to be dated and stamped as residing within a particular time, yet they are anachronistically entwined with our present, and with the past after the artefact was completed, and with our knowledge of what happened next in the project's history.

Hejduk gave the majority of his work to the Canadian Centre for Architecture. When entering the collection, each work is given a reference number, the beginning of which refers to the date of acquisition: either 1998, before the house was built, or 2005. In joining the collection, these works cross a border between Hejduk's office and the archive at the CCA and in doing so, they take on an aura and preciousness. In accessing the archive, each work evokes temporality for the viewer. There is an intimacy in viewing the drawings of the Bye House, of handling historical documents. They are strongly linked to the date of their creation, but there are other, personal references for a viewer. Ricœur writes:

It is in frequenting archives and consulting documents that historians look for the trace of the past as it actually occurred. The problem of what the trace as such signifies is not the historian's but the philosopher's.<sup>24</sup>

Just as we straddle timeframes when viewing a photograph – the photographer's past present merging with the viewer's present – viewing an archive has similar temporal trajectories.

#### **TIME: OF RECOLLECTING AND REPOSITIONING**

There is a time after the exhibition – the afterlife of an exhibition – in which the catalogue exists: an ephemeral event is disseminated in a stable form. This undoes the obsolescence of a short-run exhibition, and extends its effects. The work is published in other forms also. It takes time to produce a book, and so publishing has traditionally been a place in which contemplation is possible.<sup>25</sup> With the rise of digital discussions, the period of time for reflection and response may vary. This is the time of the reader.

Wall House 2 was published in *Fabrications* and in *Idea as Model*,<sup>26</sup> highlighting and disseminating the importance of Hejduk's Wall House series. The unexpectedly delayed building process became a strategic advantage: the project existed in the conceptual realm of exhibition without being overshadowed by a building. For the Bye House, the publications were the only tangible representation of an object that had no built existence. These photographs became the intervening medium during the long unbuilt phase. Once built, it has had a resurgence of publishing attention, this time accompanied by colour photographs of the full-scale building and often online, a platform of dissemination not possible when it was first designed.

The extended afterlife of a project, the effects of prior exhibitions, and an architect's career offer opportunities for reframing, re-curating and re-exhibiting. Due to Hejduk's ongoing career, the

Wall House, as a conceptual unbuilt project, was exhibited in relation to Hejduk's later work.

Within a project lies its legacy: as a progression towards the next phase of work, as material for others to teach, and of memory. The architect is able to situate a project within a body of work, with hindsight. For Hejduk, the residue of the project formed his ongoing career. Hejduk himself believed very strongly in the importance of reflection within his process of working, and retained all drawings:

I believe one should look back, not just forward, at the work one has done. I saved everything, every drawing, every piece of work for thirty years. It was valuable to me, not in a historical sense. It was very important for me to keep all my drawings. I am like a squirrel. I took them all over the world in a big tin box.<sup>27</sup>

In publishing *Mask of Medusa*, Hejduk reviewed individual projects and the course of his work with the benefit of hindsight. This reappraising of work situates each project within the lineage of his work and examines the strands of ongoing themes detectable in later work.

#### **PASSAGE OF THE ARTEFACT**

Examining the drawing as an artefact demonstrates the passage of time, through the artefact's positioning within different temporal contexts. Just as each document is a product of the time within which it was made, as time progresses, the document may be read in new contexts, and be framed *in time*, different from its origins.

Criticism has been made about the limits of architectural exhibitions, that the architectural exhibition presumes an equivalence between the

objects on display and architecture.<sup>28</sup> An exhibition of the documents of architecture could be presented and read as a sequence that seems to depict time, similar to the chronophotography of Eadweard Muybridge. His experiments in recording motion and movement presented a sequence of images, one coming after the next. However, these architectural artefacts are not tethered to one time, they are not fixed in their sequence, but instead may be read and interpreted as existing within a range of times.

In opposition to Muybridge's demonstration of time through succession, Olafur Eliasson cites Auguste Rodin. Rather than a sequence of images, he claims that Rodin argues that movement can be expressed in a single body: he proposed sculpture as a reflection of time, as an object that one walks around. Temporality therefore 'becomes something you perform by involving yourself physically over time. The user is, in the end, the *createur*.'<sup>29</sup> In discussing the spaces of architecture which one can inhabit, such as the archive, the collection, the exhibition and the space of dissemination, the contingency of representation and its dynamism are highlighted. These are not inert objects, but artefacts produced and interpreted through human agency. As users and readers of architecture, we move around the documents of architecture analogously to a Rodin sculpture. We are walking around not just built space but the lineage of representation, entering it at different points, recreating sequences ourselves through our own interactions: we become the *createurs* of temporality.

Jeremy Till writes of the limitations of architectural exhibitions due to the objects of display being separated from the wider context within which architecture is situated, yet that limit not being

acknowledged.<sup>30</sup> His criticism is that the ‘fixity’ of the objects does not represent the dynamism and contingency within architecture.<sup>31</sup> However, perhaps it is *exactly* this quality, this fixity, that allows us as temporal flâneurs to read and interpret documents as we move among them. Yet it is fixity in a plural sense – each artefact is tethered to numerous times – and it is negotiating these multiple strands that indicate the non-linear nature of time. His writing implies that exhibitions contain objects that are predominantly referential, rather than their potential to become a space of architecture themselves. It is the times of the exhibition itself, its duration, occurrence at a particular time, and the visitors’ inhabitation of its space which question the presumption of an equivalence between the objects on display and architecture.

Hejduk writes, in reference to Wall House 2:

It was meant to heighten the fact that we are continuously going in and out of the past and future, cyclical. We never stop to contemplate the present for we can not; it passes too quickly . . . In a way, ironically, this house had to do with the ‘idea’ of the present, the celebration of the two dimensional; it was leading and condensing to a point. It had to do with time.<sup>32</sup>

Just as the present moment can be simultaneously filled with the past and future – ‘a continuous unrolling field of consciousness, thickened with retentions and protentions’<sup>33</sup> – the documents of architecture can simultaneously occupy diverse temporal conditions, becoming intratemporal, or ‘within-time’, due to our interactions with them. The book, as both artefact and exhibition, gathers together documents of architecture and binds them

in a way which intersects with various notions of ‘times’ within architecture.

*Mies van der Rohe: Brick Country House 1924* explores the recognizability of Mies’s plans in a new way. The plans for Mies’s iconic unbuilt project were sourced from 15 books published over a 50-year time span. These plans are laser cut from the page, as they appear within the page as published. The range of variation within the plans for the same project – the drawings are differently cropped, oriented, edited – is highlighted, and hence the plan is primarily seen as referential or mnemonic rather than precise and bindingly authentic. The collection of pages offers an overview of both the notion of architectural drawing’s authenticity and the dissemination of the project through published books over a half century.

The chronologically ordered book *Mies van der Rohe: Built Houses* creates a unity among Mies’s built houses quite different from the reproduced, archived drawn versions of them. The technique of drawing using laser cutting forms a coherent set of plans, from a 50-year time span. Their presence in this book allows the houses to seem to stand next to each other, concurrently – compressing the temporal distance – rather than exist separated by chronology. Merging the plans, and hence the houses, within subsequent pages in a superimposed laser cutting technique reinforces their presence within the page, rather than being perceived as historical documents, to which their inked versions attest. The strong presence and physicality of the page of the artist’s book, and the act of reading – in which a former ‘present’ becomes an ongoing present – allows the same temporal movement to occur. In *Mies van der Rohe: Built Houses* we are able to be within what Ricœur describes as,

‘a passed past that nevertheless remains preserved in its vestiges’.<sup>34</sup>

The individual pages of *Ise Jingū: Beginning Repeated* have been displayed on a long shelf, the length of which provides an image of the duration of the process of rebuilding. Its black salamander box – the pages’ container – at the beginning sets the place of the building: it has the indented pattern of the shrine’s footings debossed within it, upon which the gathered pages are stacked. The series of pages is open-ended, like the process of *shikinen-zōkan*. Duration and process are given a tangible physicality. What is represented is not the building or a set of buildings but its constant rhythm of resurrection and reconstruction. When the pages are stacked in the salamander box, it becomes an icon of the concept of the shrine, similar to the reference the building can make, through literature and photographs, as the shrine itself is inaccessible.

#### THE TENSES OF THE BOOK

According to Gough, architecture does not so much ‘exist as happen’, shedding the problematic issue of its pre-existence in regard to its representation.<sup>35</sup> To elaborate this point, Gough cites *Mies van der Rohe: Brick Country House 1924*: this unbuilt house which only exists in ambiguous representations ‘subsists *now*, in the moment of the work, as the relation that obtains all-at-once, as heccaeity, between it, the work, the author(s) and those of us who come, anticipated but undetermined, to the work’.<sup>36</sup> Therefore, the book containing *post factum* documentation or content, is not necessarily also *post factum* itself. The present tense of the book asserts itself.

In undertaking *post factum* documentation, the knowledge of hindsight through the act of drawing,

connects the past tense to the present. Elizabeth Grosz writes: ‘The past is the virtuality that the present, the actual, carries along with it.’<sup>37</sup> According to Grosz, the past and the present operate through virtual coexistence, because it is only through a pre-existence of the past, that the present can come to be.<sup>38</sup> Similarly, Marco Frascari writes of time, not as a series of ‘nows’, but as ‘temporal “extantness” that makes past, present, and future coexist in a possible architecture’.<sup>39</sup> Within architecture, conventionally, the relation between the past and the future translates to before building, and after building. According to Till, one of architecture’s strategies in relation to time is to admit time, but only on very strict conditions: ‘it is ordered into a linear sequence of frozen instants as a representation of progress that rids time of its uncertainty.’<sup>40</sup> However, a set sequence of discrete units does not necessarily imply a rigid linearity or temporality. An acknowledgement of a sequential process may include temporal shifts, aberrations and cyclic repetitions, that is, time’s folds and twists, and non-linear qualities.

Books, with *post factum* architecture as their content, are not proposing a future building. Instead, it is the book as object that is the dominant reading. This is achieved both through the presence of the representation and the encounter one has with it, in the act of reading. This ‘present version’ of the drawings is experienced through the act of reading and turning pages, which both place the book strongly in the present tense. Reading may be private and suggests an intimacy of engagement: it is an active relationship between a representation or object and the individual. In reading books, we are not just looking at objects; rather, we are actively opening and paging through the density of its

materiality. This shifts the book, then, from existing strongly as a full-scale object reified in framed space, to existing in real time, as a series of experiences bound together.<sup>41</sup> Our involvement in the book is entirely physical and due to this, the book is a performance. Rather than saying *what has been*, or *what will be*, the book instead says: this is the most *present version* of it.

#### **THE BOOK IN THE DESIGN PROCESS: REFLECTIVE AND GENERATIVE**

The book embodies the notion of the difference of gaze that an alternative representation offers, which is part of an ongoing design process. Books with *post factum* content operate within the design process, highlighting the importance of documentation as interpretation and the generative and propositional possibilities of *post factum* documentation.

Traditionally, the separate sheets of paper or film on the drawing board offered a repository of design thought developed and collected during the course of a project.<sup>42</sup> With the complex of tools and techniques in the post-digital realm, there is no longer a core medium in which this repository may reside, but, argues Mike Davis, the demand for it still exists.<sup>43</sup> The book offers itself as such a repository. The book, in strongly relating to the present tense, then brings the notion of the archive to the present. As Jacques Derrida writes:

The question of the archive is not . . . a question of the past. It is not the question of a concept dealing with the past that might *already* be at our disposal or not at our disposal, *an archivable concept of the archive*. It is a question of the future, the question of the future itself the question of a response, of a promise and of a responsibility for tomorrow. The archive: if

we want to know what it will have meant, we will only know in times to come. Perhaps.<sup>44</sup>

But it is a repository and archive that has been assembled or made with intention; it is a highly curated and designed vessel. The act of interpretation brings this type of book as archive within the realm of the present tense. And in doing so, the importance of *post factum* documentation as interpretation is highlighted.

As an example of this, Davis writes of a hybrid digital–analogue drawing practice operating in the design process for a particular project. One of the five strategies for the maintenance of the abstract critical facility of drawing in this project is the aggregation of the drawings. With the Ecostore project, which Davis outlines in his essay, the iterations of the digital model and drawings were ‘digitally folded away and rendered opaque’, yet the knowledge they contained needed exposure and evaluation.<sup>45</sup> This led to the project repository to be established in book form. The importance of this document was that it existed separately from the media in which the content was originally produced and the process of collating the content into this new form was a means to develop understandings of each facet of the project and their inter-relationships.<sup>46</sup>

Using the book in this way brings the notion of reflection to reside within the design process. Ranulph Glanville wrote of the inherently recursive and reflective nature of design.<sup>47</sup> Arguing that most programs of academic study do not acknowledge this aspect of design, concentration is given to design-the-noun, that is, design as an outcome, rather than to design-the-verb, that is, design as a process. According to Glanville, for the outcomes of

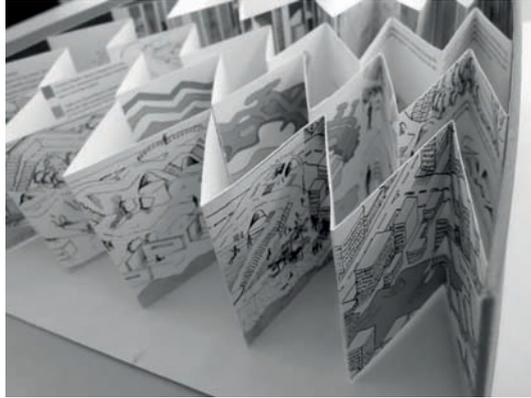
architecture to be improved, this emphasis needs to be reversed. One way for this to occur is to emphasize an overlooked aspect of the design process, that is, the importance of documentation as interpretation. Reflection allows the recursive nature of design to be acknowledged, and the importance of interpretation to be made explicit.<sup>48</sup> This then acknowledges the role of the book as a design response.

A further example of employing the form of the book as a design response, in particular its projective qualities within the design process, is demonstrated in design studios and design electives at RMIT University, Melbourne. Led by Fiona Harrisson, these studios and electives, run between 2011 and 2013, incorporated artists' books in the teaching of landscape architectural design.<sup>49</sup> This came about due to a scepticism with conventional modes of representation, presentation and assessment, where the design of landscape occurs as an operation of digital terrain, printed onto paper and verbally presented for review. For over seven years I have collaborated with Fiona in the development of a pedagogy for both design studios and design electives, offering ongoing input into development of course materials and leading intensive workshops in book making during their process. In earlier design electives, the book was used primarily as a way of exploring the city and the documentation of journeys in response to a literary provocation. One of the intentions of the modules was a reconsideration of the students' familiar urban environment, to bring fresh eyes to the worlds we can sometimes blindly inhabit. After completing the electives, the outcomes demonstrated that the book form offers much in the documentation of spatial experience. This prompted the question of whether the book form could be used for conceptualizing

and presenting design propositions. This led to two vertically integrated design studios in which the role of the book generated design thinking. Titled 'Once Upon a Garden' and 'Tree Beings', these studios explored designing intimately scaled space through making books: during the course of the semester, students made a series of concertina books, each with a different focus.

'Once Upon a Garden' design studio speculated on the relationship between the translation of ideas on garden spaces and the design and construction of concertina books. Unlike the design electives, students were required to make a spatial proposition. Rather than producing plans and sections, the axonometric technique was chosen as preferred mode of representation, as it offers a scaled three-dimensional aerial view. A drawing workshop, led by artist and graphic novelist Michael Camelleri, drew on a study of ancient Chinese scrolls by David Hockney. This valuable precedent tells a story through time and space by the unfurling of paper. The drawing technique utilized within the scrolls has similarities to axonometric drawings: the drawing's point of view is nuanced so there are continual shifts and adjustments for the viewer to make sense of the story as they move across the extent of it. The length of the scroll allows for a number of perspective views within the one frame of the book. This translates directly to the concertina form, which can be read as one length when unfolded or by moving through a series of double-page spreads across the length of the drawing.

'Tree Beings' design studio asked students to explore the spatial and light qualities of different tree species and their growth over time, through drawing within the concertina book format. Students focused



on this changeable element of space – vegetation over time – and ways to represent it as a sequential narrative.

Inherent within book making is the act of compiling a set order of pages. This requires the students to curate, compile, edit and reformat their work in relation to a design idea. The production of a portfolio offers this also, but is usually created at the end of semester, after the completion of the design process. In these studios, the book operates as an infrastructure for the collection of students' output from the first moment: the books they made held their unfurling narrative and influenced its progress. The folded sheet presents a representational device for thinking about landscape along the length of the book and across each page. The contents of the concertina may be read as one drawing or compositional layout, similar to a scroll, but may also be read as individual spreads. The concertina format offers a vehicle for exploring landscape as a sequence and a continuum: the book reflects a decided narrative or sequence through space. Hence, the students were experimenting with narrative through movement and time, while working through a medium at full scale.

5.3 Harriet Robertson, design book from 'Once Upon a Garden' design studio, RMIT University (2011).

Predominantly, class time was structured to be a workshop: the students were making. The classes allowed the students to be working very strongly with a full-scale medium and offered an immediacy and materiality to their thinking process; that is, they were thinking *through* the format of the book, modelling a way of working through the medium. This changed format insists that the students reinvestigate the haptic relationship of image and text, narrative and sequence, and understand the book as the product of human agency. The immediacy of the workshop format allowed for experimentation and time in class for creating a range of different possibilities, including a spectrum of successes and failures.

Books can be read independently of the maker, which in these studios allowed for a reorientation of the conventional presentation of drawings, and hence a different mode of critique. During the studios, there were no verbal presentations. Instead, feedback occurred through the act of reading. Handling their work, and seeing others interact with it, gave the students a strong sense of authorship. Feedback took on the form of a conversation, of peer-review, rather than the teacher facilitating this. The students listened to the effect their work had on an audience, or reader. The conversation about the work became concerned with the gap between intention and effect rather than a defence or justification of what had been made. The final design proposals, however, were less developed than anticipated and it seemed that the design thinking put into making the books occurred at the cost of thinking and developing the landscape proposition. Addressing this tension has been the focus of subsequent studios.

**'THICK' BOOKS**

Usually representation is seen as possessing an interstitial quality, that is, drawings and models as premonitions of buildings yet to come.<sup>50</sup> The book containing architectural documentation disrupts this: it pulls representation from the shadows of the materializing building. By highlighting this shift, representation as process is foregrounded: that is, investigating the means of representation takes precedence over realized buildings.<sup>51</sup> The lineage of representation, rather than the building as the endpoint of the design process, is then made explicit. Examining architectural temporality that includes, but does not focus on or end with, a built project, highlights the representation of architecture and the locations of architectural information – one of which is the full-scale spatial document of the building.

Using the documents of architecture, such as representation, allows architecture to be seen as a process due to the interaction with these documents. Just as the interpretation of the built form of architecture is dependent upon its users and inhabitants, so too is the documentation of architecture dependent upon human agency for its production and interpretation. The book offers a route through temporality and demonstrates the diverse temporal conditions within which architecture operates, is conceived and read.

Architectural artefacts in the form of books are not tethered to one time, they are not fixed in their sequence, but instead may be read and interpreted as existing within a range of times, such as the time of their making, of the present of the reader, the future they may refer to, and the contextual moment of apprehension. Temporality may be clearly and

objectively represented in ways that open up enquiry and imagination. It is not the content of the book but rather its operation that acknowledges the agency of time within spatial practice.

**NOTES**

1 Geoffrey Batchen, "Life and Death," in *Time*, ed. Amelia Groom (London: Whitechapel Gallery; Cambridge, Massachusetts: MIT Press, 2013), 49.

2 Bas C. van Fraassen, *An Introduction to the Philosophy of Time and Space* (New York: Columbia University Press, 1985), 3.

3 Paul Ricœur, *Time and Narrative, Volume 3* (Chicago: University of Chicago Press, 1990), 53.

4 Ricœur, *Time and Narrative*, 120.

5 Adrian Bardon, *A Brief History of the Philosophy of Time* (New York: Oxford University Press, 2013), 1.

6 Ricœur, *Time and Narrative*, 120.

7 Tim Gough, "Are We So Sure It's Not Architecture?," *Architecture and Culture*, vol. 4, issue 1 (2016): 9–29.

8 Gough, "Are We So Sure It's Not Architecture?," 16.

9 D.F. McKenzie, "The Book as an Expressive Form," in *The Book History Reader*, ed. David Finkelstein and Alistair McCleery (London: Routledge, 2006), 39.

10 D.F. McKenzie, "The Sociology of a Text: Orality, Literacy and Print in Early New Zealand," in Finkelstein and McCleery, *The Book History Reader*, 206.

11 Cadava, *Words of Light*, 61.

12 Cadava, *Words of Light*, 61–2.

13 Merewether, "Introduction: Art and the Archive," in Merewether, *The Archive*, 12.

14 Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. Donald A. Landes (London; New York: Routledge, 2012), 439.

15 Stephen Kern, *The Culture of Time and Space, 1880–1918* (Cambridge, Massachusetts: Harvard University Press, 1983), 86.

16 Detlef Mertins, "The Shells of Architectural Thought," in *Hejduk's Chronotope*, ed. K. Michael Hays (New York: Princeton Architectural Press, 1996), 24.

17 Charles Merewether, "A Language to Come: Japanese Photography After the Event," in Merewether, *The Archive*, 129.

18 Ricœur, *Time and Narrative*, 122.

- 19 Matilda McQuaid, ed., *Envisioning Architecture: Drawings from The Museum of Modern Art* (New York: The Museum of Modern Art, 2002), 17.
- 20 There he constructed a city marker, known as Tower of Cards (1990), for a festival of architecture and designed an unexecuted project for an apartment house on Reitemakersrijge (1989–1991).
- 21 Robert Morris, “The Present Tense of Space,” *Art in America* 66, no. 1, January–February (1978): 70.
- 22 Tom Vandeputte, “Sites of Experimentation: In Conversation with Joseph Grima,” *OASE* 88 (2012): 63.
- 23 Véronique Patteeuw, “Miniature Temptations: A Conversation with CCA Curator Howard Shubert on Collecting and Exhibiting Architectural Models,” *OASE* 84: Models: the Idea, the Imagination, the Visionary (2011): 126.
- 24 Ricœur, *Time and Narrative*, 126.
- 25 Ariane Louric Harrison, in *Four Conversations on the Architecture of Discourse*, Aaron Levy and William Menking (London: Architectural Association, 2012), 81.
- 26 John Hejduk, *Fabrications* (New York: Cooper Union School of Art and Architecture, 1974); Richard Pommer, Kenneth Frampton and Silvia Kolbowski, eds, *Idea as Model* (New York: Rizzoli, 1981).
- 27 John Hejduk, “Armadillos,” in *John Hejduk: 7 Houses: January 22 to February 16, 1980* (New York: Institute for Architecture and Urban Studies, 1979), 4.
- 28 Jeremy Till, “Afterword: Please Touch,” in *Curating Architecture and the City*, ed. Sarah Chaplin and Alexandra Stara (London: Routledge, 2009), 247.
- 29 Olafur Eliasson, “Not How, But Why!” in *Concrete Design Book on Implicit Performance*, ed. Siebe Bakker (Brussels, Belgium: FEBELCEM, 2009), 108.
- 30 Till, in Chaplin and Stara, *Curating Architecture and the City*, 247.
- 31 Till, in Chaplin and Stara, *Curating Architecture and the City*, 247.
- 32 John Hejduk, *Mask of Medusa: Works 1947–1983* (New York: Rizzoli, 1985), 59.
- 33 Kern, *The Culture of Time and Space*, 84.
- 34 Ricœur, *Time and Narrative*, 120.
- 35 Gough, “Are We So Sure It’s Not Architecture?,” 25.
- 36 Gough, “Are We So Sure It’s Not Architecture?,” 25–6.
- 37 Elizabeth Grosz, *Architecture from the Outside: Essays on Virtual and Real Space* (Cambridge, Massachusetts: MIT Press, 2001), 142.
- 38 Grosz, *Architecture from the Outside*, 124.
- 39 Marco Frascari, “Horizons at the Drafting Table: Filarete and Steinberg,” in *Chora* 5, ed. Alberto Pérez Gómez and Stephen Parcell (Montréal, Québec: McGill-Queen’s University Press; Chesham: Combined Academic, 2007), 184.
- 40 Till, *Architecture Depends*, 79.
- 41 Henry M. Sayre, in *The Artist’s Book: The Text and its Rivals*, ed. Renée Riese Hubert (Providence, Rhode Island: Visible Language, 1991), 305.
- 42 Mike Davis, “Maintaining the Abstract: Critical Facility in Post-digital Drawing Practice,” *Interstices: A Journal of Architecture and Related Arts: The Traction of Drawing*, no. 11 (2010): 87.
- 43 Davis, “Maintaining the Abstract,” 87.
- 44 Jacques Derrida, *Archive Fever: A Freudian Impression*, trans. Eric Prenowitz (Chicago: University of Chicago Press, 1996), 36.
- 45 Davis, “Maintaining the Abstract,” 87.
- 46 Davis, “Maintaining the Abstract,” 87.
- 47 Ranulph Glanville, “An Irregular Dodecahedron and a Lemon Yellow Citroën,” in *The Practice of Practice: Research in the Medium of Design*, ed. Leon van Schaik (Melbourne: RMIT University Press, 2003), 259–60.
- 48 For a longer discussion of the role of reflection within practice-based research, see Marian Macken, “The Book as Site: Alternative Modes of Representing and Documenting Architecture,” in *The Routledge Companion to Design Research*, ed. Paul Rodgers and Joyce Yee (London: Routledge, 2015), 364–73.
- 49 For more discussion on the outcomes of these electives, see Marian Macken and Fiona Harrison, “Pop Up: Binding Landscape Architectural Learning and Bookmaking,” in *Impact 7: Intersection and Counterpoints*, ed. Luke Morgan (Melbourne: Monash University Publishing, 2011), 212–18, and Marian Macken and Fiona Harrison, “Squeeze: Landscape Learning as an Exploration Between Hand, Body and Books,” in *Emerging Practices: Inquiry into the Developing*, ed. Jin Ma, Yongqi Lou and Davide Fassi (Shanghai, China: Tongji University Press, 2015), 190–198.
- 50 Jasmine Benyamin, “Analog Dreams,” in *306090: A Journal of Emergent Architecture and Design, 11: Models*, ed. Emily Abruzzo, Eric Ellingsen and Jonathan D. Solomon (Princeton, New Jersey: 306090, School of Architecture, Princeton University, 2007), 90.
- 51 Stan Allen, *Practice: Architecture, Technique and Representation* (London: Routledge, 2009), 24.



## CONCLUSION | READING ON: THINKING THROUGH THE BOOK



Pick up a book, hold it. Feel it. Look at it, then examine it.

Keith Smith<sup>1</sup>

The design process is an uncovering of *tacit* understanding, which is not something fixed, crystalline or frozen. It is processual, fluid, in incessant flux . . . Understanding is always in process, and this process is unending. It can never reach finality or completion. We never reach a point where it can be said, 'Disclosure is complete,' because there is always the possibility of new understandings. Understanding plays back to elicit new responses from the past; and plays forward to elicit new responses from the future. The design event is an inexhaustibly prolific and productive matrix, because it is a matrix that is ever reforming itself in conformity with its product.

Adrian Snodgrass and Richard Coyne<sup>2</sup>

In these two quotes lies the crux of the book as a site for spatial practice: that the coupling of the tangible objecthood – the bookness – of the book with the recursive, reflective and mercurial aspects of design and spatial practice coalesce to form a mode of three-dimensional architectural representation conducive to particular and different readings of drawings, representation and buildings.

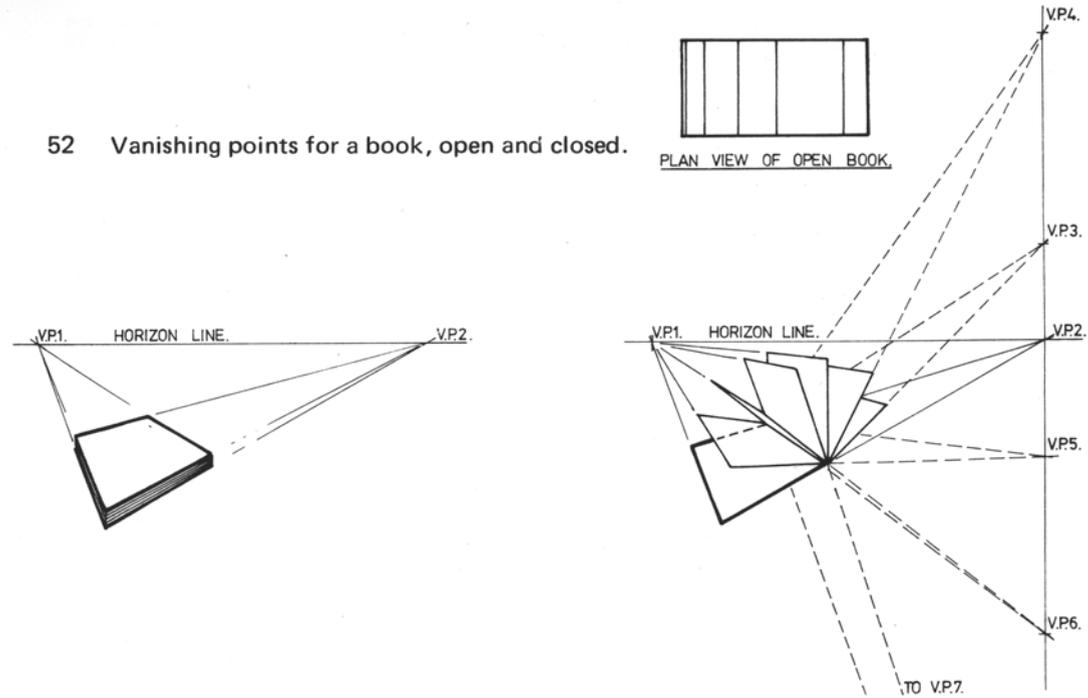
The book format allows the author to experiment with notions of seriality, sequence, narrative, and the relationship between text and image to a potentially wide audience. The book as a paginal object, which is handled and read intimately, offers a mode of communication with different limits and specificity from conventional documentation of architecture. Stefan Klima writes: 'There exists the book itself; there exists the experience of the book; there exists the experience of the viewer of the book.'<sup>3</sup> Higgins understands the inextricably linked relationship between the content of the book – the represented

space – and the literal space of the openings of the book that are held in one's hands. The experiential quality of the act and performance of reading places the book both in space and in time. The book can be read and re-read, time and again, and remains a one-to-one experience.<sup>4</sup> The codex is understood in slivers, never all at once; the book does not aim for immediate comprehension, but rather the accumulation of pages and, hence, openings leads to accretion of understanding. Although most reading is undertaken in a linear pattern – the eye tracing one long line of words, phrases or images from beginning to end – the book offers the opportunity for random and multi-directional reading.

Architectural projections have a tangled and changeable relationship to the buildings they figure. Rather than seeing drawing as a neutral lens through which to view the, as yet, unbuilt project, it is important to understand, as Jean Baudrillard writes, that representation starts from the principle that the sign and the real are equivalent.<sup>5</sup> Stan Allen surveys differing views of representation, one being that there are those who claim that the sense of a work of architecture resides in the design rather than in the realized building:

The architect's intentions, they argue, are expressed in their most direct form through notation, set down once and for all in the abstract geometries of the drawing. In this view, architecture can only be diminished by the exigencies of construction, compromised by the complexity of realization and the unpredictability of reality. Others have argued that only the realized work has meaning, and that the drawings are irrelevant once the work is constructed. But these attempts to pin down representation always artificially fix the fluidity of drawing practice.<sup>6</sup>

## 52 Vanishing points for a book, open and closed.



An alternative view, in order to shift the perception of representation as a repository of a complete idea of a building, is to instead focus on the act of translation and transformation inherent within representation. Once this is understood, the act of interpretation and translation that design undertakes is of importance.

In identifying the importance of translation that occurs in the mutable, porous-edged zones of spatial practice, it is the book that can occupy the spaces between drawings, models and buildings. Architecture requires a range of representations; books are able to place themselves as one of these, and *between* these. The book-as-hyphen opens new territories for practice.

The book offers potentiality, not merely as a vehicle for the dissemination of drawings and

photographs, but as a different mode of representing architecture, which gives something else in its representation. The book allows for explicitness of time in representation. According to David Leatherbarrow, architects have a gaze that is inclusively temporal, ‘because it is both recollective and prospective . . . it sees in present circumstances not just what is apparent “now” but also what was seen in the past and will be seen in the future.’<sup>7</sup> The book as object presents itself as the dominant reading—the book says this is the most *present version* – and is simultaneously reflective, and yet also propositional and generative. Time is acknowledged in the book as the gap between an event and its documentation in book form; through the cumulation of pages that rely on the passage of time for their making and their reading; and through content, that is,

6.1 Book in perspective, from *Basic Perspective* by Robert W. Gill (London: Thames & Hudson Ltd., 1974).

documenting space as the location and recipient of the effects of time passing. The book format, in its seriality and sequence, admits narrative to the documentation of architecture, as Stephen Bury writes: ‘The centre of the artist’s relationship with the reader is almost ineluctably based on narrative . . . the mind and eye seem to register some persistence of vision throughout a sequence.’<sup>28</sup> This narrative logic may relate to the journey or the spatial experience of the architecture, or the process of transformation within the design process, transmitted to the reader.

The book provides a material presence of architectural representation. There is an altered relationship between the page and the drawing or image. Within artists’ books, the page as a site for drawing is presented as explicitly as the drawing itself. The book allows the presentation of a drawing that exists strongly in its full-scale form, due to its method of having been drawn. The actual page may be seen not merely as a surface upon which the ink is applied, but rather the materiality of the page may be manipulated to form the drawing, thus highlighting the three-dimensional quality of paper. These techniques of making shift the surface dimension of paper and connect the drawing to its paper. Books bring the hand, not just the eye, to the reading of representation, through the page’s tactility. This consideration of the book and the drawing in terms of their making, as interfacing records of their having-been-made, aligns the book with the notion of architectural facture as outlined by Marco Frascari. The result of the book, with *post factum* content, operating as a complementary architectural representation is to shift the building as the endpoint of the design process. The

representational lineage and graphical procedures of documentation do not end with the built project, but rather are elongated. Representation as process is foregrounded and the book revises the territory of *post factum* documentation.

The artist’s book offers a representation itself that has interiority: a physical one formed through both its objecthood and component pages. This brings into coincidence the interiority of the representation of the book and the imagined interiority of architectural drawings, resulting in what may be referred to as representation’s doubleness. Representation possessing its own interiority is achieved by a twinning of scale, of that which is represented, and the 1:1 scale, or presence, of the representation itself. This offers a different three-dimensional spatiality from the model, one that is immediate, intimate and beyond a plan-based, scaled referent: ‘We *enter* the space of the book.’<sup>29</sup>

The book, like the building and the drawing, may be reproduced, and more easily makes that reproduction evident. While reproduction is a structural possibility of all three situations, it is the representation of reproduction that is of most interest. Rather than aiming to capture a building at a moment in time or hold the detritus and by-products of the design process, the book exists within the mutable zone between drawing and building, and documents process. It may be a vehicle for the representation of reproduction, documenting translation. This then places the book within the realm of critique and comment, and hence exhibition. The difficulty of exhibiting architecture is demonstrated by the common situation of the display of work aiming to substitute the experience of visiting a building or city, or show the architect’s methodology of thought and



design process through examples of representation. Rather than displaying the relics of a design process, the exhibition of architecture is instead able to become the display of technique, since matter is not just material presence, it is the site of techniques. In this way, the book, as a vehicle for the re-making of representation, coupled with both its objecthood and referential qualities, exhibits architecture.

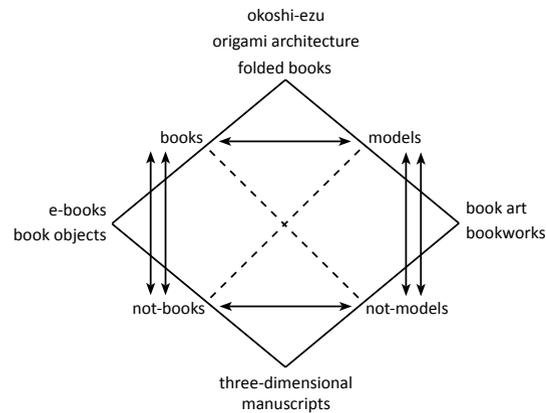
An interesting area of future speculation is the combination of book making with computer animation. While *Binding Space* has not explored the digital book, there are ways of incorporating the physical book format with digital documentation as a mode of delivery. An example of this is the notion of the animated page. In 2009, the New Zealand Book Council commissioned Andersen M Studio to create a digital promotion for the Council. 'Going West' is a beautifully made, intriguing journey through landscapes made of books. The stop-frame animation begins with the cover of New Zealand novelist Maurice Gee's *Going West* (1992) opening. Behind the marbled endpapers, the initial pages of text begin to form a railway line, as the narrator reads a passage describing the train journey towards Auckland. The railway line, and the viewer's eye, passes through a 'scraggly town on one side and vineyards and farms on the other'.<sup>10</sup> It continues

through the landscape, with the page itself forming a cemetery, a bridge, a prison, an oval's long grass, and passing through a tunnel formed from the book, towards an increasing urbanity. Eventually the empty page forms the horizon; out of the flat plane rise the words 'WHERE BOOKS COME TO LIFE' in reference to the Council's agenda.

The combination of characteristics of the book, that is, paginal sequence and the structure of the book, is able to be used in a new cinemagraphic way. Each manipulation of the page in 'Going West' was painstakingly made by hand but was augmented through digital animation, complementing the tactility of the physical book and its textual narration. Similarly, a short video of *Your House* (2006) by Olafur Eliasson offers the experience of paging through this work.<sup>11</sup> Just as the digital transformation of print and architecture culture has seen the rise of small presses and publishers thriving as a niche species within larger mass media production, so, too, the artist's book will interact with digital delivery to maintain an important presence and different reading experience. *56 Broken Kindle Screens* (2012) by Sebastian Schmieg in collaboration with Silvio Lorusso is a print-on-demand paperback and e-book which features found photographs of broken Kindle screens, the e-book reader device. The authors describe the outcome: 'As the screens break, they become collages composed of different pages, cover illustrations and interface elements,' offering a particular materiality to the device.<sup>12</sup> Moving from digital to analogue as a means of reading and documenting, highlights another avenue of hybrid works.

The book as architectural representation explores the critical facility of artists' books within architecture. Johanna Drucker wrote in 2004 that the

6.2 'Going West,' stop-frame animation by Andersen M Studio, for the New Zealand Book Council (2009). Image courtesy Andersen M Studio.



serious debates, reflections and discourses as to the field of artists' books' conceptual values have not yet emerged.<sup>13</sup> It could be argued that these are still being unearthed and explored. The book forges a relationship between architectural ideas and projects and the vehicles of their dissemination, beyond mere documentation, reportage or observation, to continue to be the site of architectural innovation. *Binding Space* repositions books within the field of architectural representation and discourse. The seeming conventionality of the book has the capacity to be reinvented anew, through creative practice, to take on a role of critical enquiry. Incorporating a praxis of book making within architecture relates to architecture's history of appropriating techniques outside its field. At the same time, architectural representation in the book format reinvigorates the gallery, library and special collection as the residences of architectural representation.

To return to Rosalind Krauss's Klein diagram of the expanded field of sculpture as a starting point – a diagram which has proved to have a robust afterlife – a similar structuralist mapping of the field of artists' books may be proposed. Using both the antithetical

terms – not-books, not-models – describing the Vedute collection of three-dimensional manuscripts as the basis, other modes of book practice are suggested for the remaining intersections.

Collapsible models, in the form of *okoshi-ezu* and origami architecture, occupy the realm of book-like models, or the book as a folded model. E-books may be argued as occupying the field of both books and not-books, alongside book objects, which allude to the form of a book. Book art and bookworks, in their reference to the book yet not its operation, may be seen to be a model of the book while simultaneously occupying a full-scale, non-model reading. While not covering all typologies of artists' books, this diagram offers one way in which the books may work with, between, and be read as architectural models.

The process of architecture continuing to explore innovation through alternative spaces of information is ongoing. Simultaneously, the book format requires further interrogation. The book as a medium of proposing and conceiving, not just capturing, a form that has been or will be built in time and space casts it as a spatial document of architecture. Yet it is a document with agency: it is in thinking *through* the book that the book's potentiality is revealed. Investigating bookness results in the book becoming a highly productive intervening medium with which one can imagine, investigate, analyze, represent and exhibit particular qualities – haptically, and with narrative and ambiguity – of a built environment and the design process. Through the book, we read spatial practice anew.

## CONCLUSION

### NOTES

1 Keith Smith, "The Book as Physical Object," in *A Book of the Book: Some Works and Projections about the Book and Writing*, ed. Jerome Rothenberg and Steven Clay (New York City: Granary Books, 2000), 55.

2 Adrian Snodgrass and Richard Coyne, *Interpretation in Architecture: Design as a Way of Thinking* (London; New York: Routledge, 2006), 52–3.

3 Stefan Klima, *Artists Books: A Critical Survey of the Literature* (New York City: Granary Books, 1998), 75. See also Dick Higgins, "Hermeneutics and the Book Arts," *Art & Language: Re-Reading the Boundless Book* (Minneapolis: Minnesota Center for Book Arts, 1995), 16–17.

4 Johanna Drucker writes that the joy of the book is that 'you can find it again, years later, on a shelf, and it still works – without batteries, lights, or electricity, it makes itself available again, as a new experience, a new encounter.' Johanna Drucker, *Figuring the Word: Essays on Books, Writing, and Visual Poetics* (New York City: Granary Books, 1998), 174.

5 Jean Baudrillard, *Jean Baudrillard: Selected Writings*, ed. Mark Poster (London: Polity, 2001), 173.

6 Stan Allen, *Practice: Architecture, Technique and Representation* (London: Routledge, 2009), 31.

7 David Leatherbarrow, "Showing What Otherwise Hides Itself: On Architectural Representation," *Harvard Design Magazine*, Fall (1998): 52.

8 Stephen Bury, *Artists' Books: The Book as a Work of Art 1963–95* (Aldershot: Scolar Press, 1995), 3.

9 Johanna Drucker, *The Century of Artists' Books* (New York City: Granary Books, 2004), 360.

10 *Going West*, 2009, stop-frame animation for The New Zealand Book Council, by Andersen M Studio, accessed 21 December 2016, <http://creativity-online.com/work/new-zealand-book-council-going-west/18044>.

11 Olafur Eliasson, *Your House*, Studio Olafur Eliasson, 2013, accessed 2 February 2017, <https://vimeo.com/76607962>.

12 Sebastian Schmieg, accessed 2 February 2017, <http://sebastianschmieg.com/56brokenkindlescreens/>.

13 Drucker, *The Century of Artists' Books*, viii.

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