

The Book as Site:  
Alternative Modes of Representing and Documenting Architecture  
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## Statement

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This volume is presented as a record of the work undertaken for the degree of Doctor of Philosophy at Sydney College of the Arts, University of Sydney.

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Figure 35: Example of *okoshi-ezu*, folded flat.

*Pen Books: Cha-no-yu Design* (Japan: Hanku Communications, 2010), 25.

Figure 36: Example of *okoshi-ezu*, erected.

*Chashitsu Okoshiezu no Miryoku (The Charm of a Tea Room's Folded Drawing)* (Japan: Fukui University of Technology, 2005), 50.

Figure 37, 38: Examples of *okoshi-ezu*, at Edo-Tokyo Museum, Tokyo.

Photo: Marian Macken.

Figure 39: 'Section' of a stair hall by Thomas Lightoler, from *The Modern Builder's Assistant*, 1757.

Robin Evans, *Robin Evans: Translations from Drawing to Building and Other Essays* (London: Architectural Association, 1997), 205.

Figure 40: Takefumi Aida, 'Nirvana House', left, and 'Annihilation House', right, 1972.

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## Chapter 5

Figure 1: Case Study House #20: Bass House, 1958, N. Santa Rosa Avenue, Altadena, designed by Buff, Straub and Hensman. Living room and terrace.

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Figure 2: Gregory Ain, 'Exhibition House', MoMA, New York, 1950.

David Gebhard, Harriette Von Breton and Lauren Weiss, *The Architecture of Gregory Ain: The Play Between the Rational and High Art* (Santa Monica, California: Hennessey + Ingalls, 1997), 82.

Figure 3: Gregory Ain, 'Exhibition House', MoMA, New York, plan.

David Gebhard, Harriette Von Breton and Lauren Weiss, *The Architecture of Gregory Ain: The Play Between the Rational and High Art* (Santa Monica, California: Hennessey + Ingalls, 1997), 82.

Figure 4: Marcel Breuer house, relocated exhibition house, at estate of John D Rockefeller 3rd, Pocantico Hills, New York.

Marcel Breuer and Antonio Armesto, guest ed., *Marcel Breuer: American Houses (2G International Architecture Review 17)* (Barcelona: Editorial Gustavo Gili, 2001), 76.

Figure 5: Marcel Breuer, 'House in the Museum Garden', MoMA, New York, 1949, exterior, north side

viewed from above.  
Esto, accessed 2 December 2011, <http://www.estostock.com>.

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Esto, accessed 2 December 2011, <http://www.estostock.com>.

Figure 7: Junzō Yoshimura, 'Japanese Exhibition House', MoMA, New York, 1954–5, pool and veranda.  
Arthur Drexler, *The Architecture of Japan* (New York: Museum of Modern Art, 1966), 271.

Figure 8: MoMA Director Rene d'Harnoncourt, Japanese Prime Minister Shigeru Yoshida, and John D. Rockefeller 3rd view the 'Japanese Exhibition House', MoMA, New York, 1953.  
*A Passion for Asia: The Rockefeller Legacy* (New York: Asia Society, 2006), 29.

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Arthur Drexler, *The Architecture of Japan* (New York: Museum of Modern Art, 1966), 282.

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Shofuso Japanese House and Garden, accessed 5 April 2011, <http://www.shofuso.com/>.

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Russell Ferguson, *At the End of the Century: One Hundred Years of Architecture* (Los Angeles: Museum of Contemporary Art, 1998), 132.

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Russell Ferguson, *At the End of the Century: One Hundred Years of Architecture* (Los Angeles: Museum of Contemporary Art, 1998), 140. Photographer: Pedro R Guerrero.

Figure 13: R. Buckminster Fuller, *Dymaxion Dwelling Machine*, 1945–6.  
Art History Survey Collection, ARTstor Digital Library, accessed 4 December 2011, <http://www.artstor.org/index.shtml>.

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*A Passion for Asia: The Rockefeller Legacy* (New York: Asia Society, 2006), 81.

Figure 16: *Naiku*, Inner Shrine, Sacred Precinct, Ise Shrine: the Four Fences and *Shoden*, reconstruction drawing.  
Art History Survey Collection, ARTstor Digital Library, accessed 4 December 2011, <http://www.artstor.org/index.shtml>.

Figure 17: Posts of buildings among stones.  
Yasuhiro Ishimoto, Arata Isozaki and Eizō Inagaki, *Ise Jingū* (Tokyo: Iwanami Shoten, 1995), n.p.

Figure 18: *Naiku*, Inner Shrine, Sacred Precinct, Ise Shrine: the Four Fences and *Shoden*, aerial view.  
Art History Survey Collection, ARTstor Digital Library, accessed 4 December 2011, <http://www.artstor.org/index.shtml>.

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Art History Survey Collection, ARTstor Digital Library, accessed 4 December 2011, <http://www.artstor.org/index.shtml>.

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*The Grand Shrine of Ise* (Ise, Japan: Grand Shrine Office, c.1988), n.p.

Figure 21: Kusakeabe Kimbei, *Inner Shrine, Ise*, c. 1880s.

Jonathan Reynolds, "Ise Shrine and a Modernist Construction of Japanese Tradition," *Art Bulletin* 83, June (2001): 322.

Figure 22: Yoshio Watanabe, *Sanctuary Seen from under the Eaves of the West Treasury House*, 1953.

Kenzō Tange and Noboru Kawazoe, *Ise: Prototype of Japanese Architecture* (Cambridge, Massachusetts: MIT Press, 1965), 115.

Figure 23: Yoshio Watanabe, *Ise Shrine, Main Hall (Sanctuary), Northwest View*, 1953.

Kenzō Tange and Noboru Kawazoe, *Ise: Prototype of Japanese Architecture* (Cambridge, Massachusetts: MIT Press, 1965), 117.

Figure 24: Ian Burn, *Xerox Book #1*, 1968.

Alex Selenitsch, *Books by Artists* (Canberra: National Gallery of Australia, 2007), 16.

Figure 25: Thomas Demand, *Corridor*, 1995.

Michael Fried, *Why Photography Matters As Art As Never Before* (New Haven: Yale University Press, 2008), 265.

Figure 26: Thomas Demand, *Poll*, 2001.

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## **Conclusion**

Figure 1, 2: Stop-frame animation by Andersen M Studio, for NZ Book Council, 1992.

Paul Sloman, *Book Art: Iconic Sculptures and Installations Made from Books* (Berlin: Gestalten, 2011), 181, 179.

Figure 3: Book in perspective.

Robert W Gill, *Basic Perspective* (London: Thames and Hudson, 1974), 59.

## **Images of Work Presented for Exhibition**

Photographs: Joshua Morris

## Abstract

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Architectural space is usually documented in the form of orthographic projections, that is, plan, section and elevation drawings, with perspective and three-dimensional models. These render the space in a particular way and hence, have limitations and specificity. The artist's book – that is, a book made as an original work of art, with an artist or architect as author – offers a different mode of presenting documentation and reading representation. This thesis examines the potential for the documentation of space by coupling the artist's book with the content of *post factum* architectural documentation. Through an examination of the relationship between the drawing, the building and the book, and various case studies, the potentiality of the book as a site for architecture is examined.

This thesis proposes the artist's book as a complementary, three-dimensional architectural representation with a generational and propositional role within the design process. This examination repositions books within an expanded notion of the design process, which displaces the built object as the endpoint of this process, and investigates the critical facility of artists' books.

The creative work presented for examination comprises three artists' books – *Mies van der Rohe: Built Houses*; *Ise Jingū: Beginning Repeated*; and *\$1.45¢: Houses in the Museum Garden: Biography of an Exhibition* – which operate as case studies, within the text. These works are informed by the research of the dissertation and frame the reading of this text. Three other works, undertaken through the course of the study, are also presented, and further explore the ideas presented in the textual enquiry of the thesis.