

Introduction

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 is a different format from the usual way of presenting architectural space. Due to its qualities and characteristics, it is conducive to a particular reading of drawings and of representation. This thesis examines the results of housing architectural drawings within the format of the artist's book – that is, a book made as an original work of art, with an artist or architect as author – and the possibilities for documenting space within the book.

Architectural representation is predominantly concerned with architectural space yet to be materialised. 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. These sets of drawings 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.¹ This leads to a predominance of one form of drawing, producing and, therefore, thinking within design education.

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

1 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* exhibition catalogue, Canadian Centre for Architecture, Montreal, ed. Eve Blau and Edward Kaufman (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* (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.

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.² However, prioritising 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’.³ The main emphasis and reading of these drawings is in *getting to* something. For the purposes of this study, the notion of the documentation of the internal mind of the designer will not be explicitly referred to as an example of *post factum* documentation.

According to Stan Allen, architectural drawings may be thought of as ‘scaled-down pictures of buildings’.⁴ However, this view does not account for the instrumentality of architectural representation or for its capacity to render abstract ideas concrete.⁵ Architectural drawings also work notationally, similar to musical scores, codes, or scripts, and operate as an assemblage of ‘spatial and material notations that can be decoded according to a series of shared conventions in order to effect a transformation of reality at a distance from the author.’⁶ 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 of interest to this study, that is, drawing seen as a disciplinary architectural discourse itself, rather than a characteristic of the discipline of architecture.⁷

The book form inherently has within it the notion of the archive. Books have the capacity to serve as documents – ‘either reproducing a record of experience and information or serving as the document themselves.’⁸ This ability of the book to act as document has been used by conceptual

2 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.

3 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*, July, 1997, 43.

4 Stan Allen, *Practice: Architecture, Technique and Representation* (London: Routledge, 2009), 41.

5 Allen, *Practice*, 41.

6 Allen, *Practice*, 41.

7 Peter Wood discusses this difference: ‘The distinction lies in the area where one form of drawing is legitimised as architectural, and another is discarded as pictorial.’ Peter Wood, “Drawing the Line: A Working Epistemology for the Study of Architectural Drawing” (PhD thesis, University of Auckland, 2002).

8 Johanna Drucker, *The Century of Artists’ Books* (New York City: Granary Books, 2nd edn, 2004), 335.

and performance art fields and more recently, as the holder of experience, account and testimonial for diaristic and personal statements. The book, due to its repository quality, is a natural vehicle for the *post factum* documentation of architecture. This thesis investigates the book as a site for *post factum* documentation of architecture and examines the relationship between the book and the architectural drawing, the model, and the building.

Post factum architectural representation forms a connection with the drawings made to 'get to' a building. They 'bookend' the representational lineage and elongate it. The book's *post factum* documentation pulls representation out from the shadow of the materialising scheme. Hence, representation as process is foregrounded; that is, investigating the means of representation takes precedence over realised space.⁹ The lineage of representation, rather than the architectural proposal as being an endpoint, is then made explicit.

An examination of the artist's book as a site for the *post factum* documentation of architecture aims to reposition books within the lineage of architectural representation. The consequences of this repositioning are: to displace the 1:1 scale built object as the finality of the design process; to acknowledge and interpret the altered reading of architectural drawings housed within artists' books; and to explore the critical facility of artists' books within the realm of architectural representation. This thesis proposes the artist's book as another three-dimensional, complementary architectural representation with a generational and propositional role within the design process.

Definition and scope of 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 this continues.¹⁰ It 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

9 Yve-Alain Bois writes of this technique of approaching representation in reference to the use of axonometric drawings by Daniel Libeskind and Peter Eisenman. Allen, *Practice*, 24.

10 See for example: Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook* (Rochester, New York: Visual Studies Workshop Press, 1985); Clive Phillpot, "Books Bookworks Book Objects Artists' Books," *Artforum* 20, no. 9, May (1982): 77–9; also 25 differing definitions of an artist's book are given in an appendix to Simon Ford, "Artists' Books in UK and Eire Libraries," *Art Libraries Journal* 18, no. 1, (1993): 23–5, as noted in Stephen Bury, *Artists' Books: The Book as a Work of Art 1963-95* (Aldershot: Scolar Press, 1995): 5, note 1; and Sarah Bodman and Tom Sowden, "A Manifesto for the Book," (Bristol: Impact Press, Centre for Fine Print Research, University of the West of England, 2011), accessed 16 October 2011, <http://www.bookarts.uwe.ac.uk/canon.htm>.

and malleable nature of the genre because of the variety of artists' books and their propensity to cross various boundaries and to intersect different disciplines.¹¹ Karen Junod, writing in the recently published *The Oxford Companion to the Book*, introduces her entry for artists' books with the succinct sentence: 'A medium of expression that creatively engages with the book, as both object and concept.'¹² Nearly thirty years ago however, Clive Phillpot, former Chief Librarian at the Museum of Modern Art and founder of the Art Libraries Society, exhaustively outlined the artist's book and its various connected terms as he saw them: an artist's book is a book of which an artist is the author; an art book is a book of which art or an artist is the subject; book art is art which employs the book form; a bookwork is artwork that is dependent upon the structure of a book; and the book object is an art object which alludes to the form of a book.¹³ Phillpot also created a diagram indicating the overlapping territories of books, artists' books and art¹⁴ [Fig. 1]. Since then, the term artist's book has become the dominant term for the subspecies and hybrids of Phillpot's descriptions.

In *The Century of Artists' Books*, Johanna Drucker writes that the artist's book has been defined as a book created 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.¹⁵ However, according to Drucker this then raises more questions than it answers, in terms of further definitions of such aspects of originality, production and execution of the work, and the codex structure of the work, that is, the conventional format of the modern book. Rather than offering a category, 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.¹⁶ Phillpot, in a more recent essay, suggests that artists' books sit 'provocatively at the juncture where art, documentation, and literature all come together.'¹⁷ Similarly, Dick Higgins, the founder of Something Else Press, suggests that they are a form of 'intermedia.'¹⁸ Writer Kate Linker agrees that the artist's book is 'less a form, with its connotations of material strictures, than a framework

11 Karen Junod, in Michael Suarez SJ and HR Woudhuysen, eds, *The Oxford Companion to the Book* (USA: Oxford University Press, 2010), 484.

12 Junod, in Suarez and Woudhuysen, *The Oxford Companion to the Book*, 484.

13 *Art Documentation: Bulletin of the Art Libraries Society of North America* 1, no. 6, December (1982): cover.

14 Phillpot, "Books Bookworks Book Objects Artists' Books," 77.

15 Drucker, *The Century of Artists' Books*, 2. Also: 'Bookworks are books that are conceived as an expressive unity, that is to say, where the message is the sum of all materials and formal elements.' Ulises Carrión, *Second Thoughts* (Amsterdam: Void Distributors, 1980), 25.

16 Drucker, *The Century of Artists' Books*, 2.

17 Cornelia Lauf and Clive Phillpot, *Artist/author: Contemporary Artists' Books* (New York: Distributed Art Publishers: American Federation of Arts, 1998), 33.

18 Dick Higgins, "Intermedia," in *Foew and Ombwhnw: 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*, Higgins (New York: Something Else Press, 1969), in Drucker, *The Century of Artists' Books*, 9.

or matrix. It functions as a loose, minimally-defined receptacle admitting material on a non-exclusive basis.¹⁹

Drucker concludes that the final criteria 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 ... to examine a book's book-ness, its identity as a set of aesthetic functions, cultural operations, formal conceptions, and metaphysical spaces.'²⁰ This is similar to Annabel Fraser's conclusion, in her dissertation 'Exploring Books: What is a Book and What it is Not', that within the many contradictory arguments as to the factors that define artists' books, there does seem to be 'agreement that they must, in some way, acknowledge the medium through which they are communicated. In other words, in an artists' book, the content is inextricably linked to its form.'²¹ The Museum of Modern Art, which has now purchased the collection of Franklin Furnace, set the selection criteria as being that a certain conceptual unity within the book would not be broken by any dialogue from the outside in the form of secondary literature or self-historicisation on the part of an artist.²² According to Betty Bright, the coherence of these works, from content to materials to format, are set in motion with a reader's touch, which is an essential element to the book.²³

In 2011 Sarah Bodman and Tom Sowden published 'A Manifesto for the Book', the outcome of a two year Arts and Humanities Research Council funded study at Centre for Fine Print Research, University of the West of England, Bristol.²⁴ 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 what constitutes an artist's book 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. A series of pages can exist on paper or on a screen. On screens we scroll through the pages reflecting an original, historical book format.'²⁵

At the start of the project, they drew up a classification diagram of the discipline. This was based on process and working practice, rather than content. Others were then invited to respond by altering the diagram²⁶ [Fig. 2, 3 & 4]. During this process, they aimed to think of a title for the

19 Kate Linker, "The Artist's Book as an Alternative Space," *Studio International* 195, no. 990 (1980): 78.

20 Drucker, *The Century of Artists' Books*, 9.

21 Annabel Fraser, "Exploring Books: What is a Book and What it is Not," (Communication Art and Design thesis, Royal College of Art, UK, 2007), 6.

22 Lauf and Phillpot, *Artist/author: Contemporary Artists' Books*, 75, note 10.

23 Betty Bright, *No Longer Innocent: Book Art in America 1960–1980* (New York City: Granary Books, 2005), 3.

24 Bodman and Sowden, "A Manifesto for the Book."

25 Bodman and Sowden, "A Manifesto for the Book," 5.

26 For examples, see altered diagrams by Radoslaw Nowakowski, Imi Maufe and Kyoko Tachibana.

discipline that was loose enough to encompass the artists producing multiples, screen-based work and audio books, as well as fine press, *livres d'artistes* and books. The authors proposed the term 'artists' publications' as a substitute for 'artists' books'. However at the end of the study, Bodman and Sowden adopt the term 'book arts' as the most appropriate term to use as the most inclusive umbrella heading under which all those working with the book format, in its many guises, can be classified.²⁷ 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/reconfigured books, sculptural works, unique books, downloads, e-books, mobile-phone based books, blogs, Bluetooth, video, podcasts, performance, and any ephemera such as badges, stickers and postcards – and allows the genre to extend its previous limits.²⁸ In conclusion, they write that 'anything can be considered a book if that is the artist's intention.'²⁹

The scope of interest of this thesis is in artists' books that provide an experience associated with physical books themselves³⁰ as opposed to works that function more as sculpture or installation [Fig. 5, 6 & 7], which refer to book-ness more than to the physical elements of contained pages, or the digital book, with its emphasis on content. Artist Buzz Spector's reference to artists' books as 'vanguard paginated work'³¹ highlights an important component of works that are of interest to this study, 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 – therefore, works that incorporate the set, that are of interest to this study. It is works in which the book form 'determines conditions of reading that are intrinsic to the work'³² that will be examined in this study. Electronic media, that is, the digital book or e-book, a small book-like hardware device with text displayed on screen, functions as an extension of the artist's book. Due to its particular format, it is less useful, at this stage of its development, to consider the electronic book in terms of the book as object than to view it as cultural practice.³³ The digital book, due to its different physical form, reinforces the physicality and materiality of the book that is of interest to this study. For this reason, digital books are outside the scope of interest of this thesis. Hence, the more specific term 'artists' books' is used

Bodman and Sowden, "A Manifesto for the Book," 10, 24, 68.

27 Bodman and Sowden, "A Manifesto for the Book," 6.

28 Bodman and Sowden, "A Manifesto for the Book," 6.

29 Bodman and Sowden, "A Manifesto for the Book," 9.

30 Drucker, *The Century of Artists' Books*, 14.

31 Buzz Spector, *The Book Maker's Desire: Writings on the Art of the Book* (Pasadena, California: Umbrella Associates, 1995), 13, in *Artists Books: A Critical Survey of the Literature*, Stefan Klima (New York City: Granary Books, 1998), 20.

32 Ulises Carrión, "Bookworks Revisited," *The Print Collector's Newsletter* 11, no. 1, March–April, 1980, 8, in Phillipot, "Books Bookworks Book Objects Artists' Books," 77.

33 Euielen Gardener and Ronald G. Musto, in Suarez and Woudhuysen, *The Oxford Companion to the Book*, 164.

throughout the thesis, rather than the broader ‘book arts’.

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 gallery³⁴ – as documentation of performances, as a vehicle for incorporating text and image, and as a means of exploring narrative sequence within the possibilities of the codex format and notions of seriality. The book offered a different distribution outlet and an economical way of distributing multiples to reach a larger audience: ‘In this urge to reach a broader public the book approximates the Utopian aims of video, which presumes a mass audience freed from the space-time restrictions of public enclosures.’³⁵ 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 archives and the library, ‘that is between visual art and writing, and it is precisely this condition as a hybrid object that places it outside the frameworks of both practices.’³⁶

This thesis, while referring to many important examples in the historical canon of artists’ books, is not an exhaustive survey of the field. Instead, it explores the potentiality of books within the realm of architectural representation. Since the mid-1970s, publications on artists’ books have been focussed within and around three main areas: the historical context of books, especially during the 1960 to late-1980s period; 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.

The historical context is demonstrated by photographic or chronological surveys, that is, books as adjunct to exhibitions or collections with accompanying essays, such as *The Book as Art: Artists’ Books from the National Museum of Women in the Arts*³⁷; *Artists’ Books: The Book as a Work of Art 1963–95*³⁸; and *Books by Artists*, by Alex Selenitsch.³⁹

A major critical reference book of the field was written by Johanna Drucker in 1995, revised in 2004, called *The Century of Artists’ Books*.⁴⁰ Although its examples are predominantly from North America, this excellent overview laid the groundwork for a theoretical and critical foundation

34 ‘The primacy of the book as an alternate space was established in 1968, when dealer Seth Siegelau began to publish his artists instead of holding exhibitions.’ Linker, “The Artist’s Book as an Alternative Space,” 77.

35 Linker, “The Artist’s Book as an Alternative Space,” 77.

36 Issa María Benítez Dueñas, “Other Books, Other works,” in *Libros de Artista*, ed. Martha Hellion (New York: Turner, 2003), 302.

37 Krystyna Wasserman (New York: Princeton Architectural Press, 2006).

38 Stephen Bury (Aldershot: Scolar Press, 1995).

39 (Canberra: National Gallery of Australia, 2007).

40 (New York City: Granary Books).

debate on the topic and it has become a definitive text. Betty Bright's *No Longer Innocent: Book Art in America 1960–1980*⁴¹, also geographically exclusive, is a valuable survey of the field. Other writings on the notion of the book include Drucker's *Figuring the Word: Essays on Books, Writing, and Visual Poetics*⁴²; *Artists' Books: A Critical Anthology and Sourcebook* edited by Joan Lyons⁴³; and *The Cutting Edge of Reading: Artists' Books* by Renée Riese and Judd D Hubert⁴⁴, a useful international twentieth century overview of the genre. Stefan Klima's *Artists Books: A Critical Survey of the Literature*⁴⁵ is a guide to the writings on artists' books and comprehensively maps out the genre's origins. *Artist/author: Contemporary Artists' Books* continues Clive Philpot's extensive writing output on artists' books, co-authored with Cornelia Lauf.⁴⁶ Many of these books have been published by Granary Books in New York, important in its devotion to the study and documentation of artists' books, writing and independent publishing.⁴⁷ Bodman and Sowden's 'A Manifesto of the Book' gives a good contemporary overview of international practitioners, educators and centres of activity, such as galleries, bookshops and institutions.⁴⁸

Books that have concentrated on more practical aspects include Keith Smith's publications, such as *Non-adhesive Binding: Volumes I–V*⁴⁹, *Woven and Interlocking Book Structures* by Claire Van Vliet and Elizabeth Steiner⁵⁰ and Sarah Bodman's *Creating Artists' Books*.⁵¹

Johanna Drucker, in the preface to her revised edition of *The Century of Artists' Books*, asks where are the serious historians and zones of discourse in which the field can reflect upon its own conceptional values? She argues that such activity has still not emerged.⁵² In acknowledging the protean nature of artists' books, this thesis aims to endow artists' books with a critical role, complementing architectural representation.

Definition and scope of *post factum* architectural documentation

All the works examined in this thesis display qualities and techniques that are relevant to the exploration of the book as *post factum* documentation of architecture. Some artists' books may be classified as *post factum* documentation due to their *intention* as after-the-fact documentation, for

41 (New York City: Granary Books, 2005).

42 (New York City: Granary Books, 1998).

43 (Rochester, New York: Visual Studies Workshop Press, 1985).

44 (New York City: Granary Books, 1999).

45 (New York City: Granary Books, 1998).

46 (New York: Distributed Art Publishers: American Federation of Arts, 1998).

47 In 2001, Granary Books brought out an overview of their publications: Steven Clay, *When Will the Book be Done?* (New York City: Granary Books, 2001).

48 Bodman and Sowden, "A Manifesto for the Book".

49 Keith Smith (New York: Keith Smith Books, 1993–5).

50 (Vermont: Janus, Steiner and Gefn Presses, 2002).

51 (New York: Watson-Guption Publications, 2005).

52 Drucker *The Century of Artists' Books*, viii.

example being made after the project was finished, or representing the built context of a project; their *reading* as after-the-fact documentation, for example, a book interpreted as documentation of a drawing; or their *status* within the chronology of the design process changing due to time passing, for example, they may house process sketches and ideas, but have become artifacts of a process due to the project having been completed. The books examined in this thesis may not all have these roles as an intention in their making, but instead may display techniques of drawing or a craft of structure which makes their examination relevant and act as a category for inclusion.

Post factum architectural representation has most commonly been presented in the form of exhibitions and monographs of the work of an individual or office. The exhibition of architecture has traditionally aimed to be either a substitute for the experience of visiting the building or city displayed, or display the architect's methodology of thought and design process. Within the exhibition, there is a conventional display hierarchy of architecture of sketch, plan and model, produced during the design process, shown with the project's post-construction photograph. The monograph and exhibition form of presentation offers drawings as an artifact of a process. Integral to these forms is the notion of the documentation of architecture: they are presumed to present architecture.⁵³

Alternatively, the artists' book does not present drawings as elemental objects within an exhibition, or laid out as graphic design images. The production of an artists' 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.

The contemporaneity of this study

This thesis, while using some case studies and examples of artists' books from the mid-to late-twentieth century, is interested in the contemporaneity of the book, within the twenty-first century. With the timing of the undertaking of this thesis within the post-digital realm of architectural drawing, the importance of this study, at this time of orthographic architectural drawings disappearing in favour of three-dimensional virtual models, such as Building Information Modeling (BIM) and Rhinoceros software, needs to be stated.

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. The advent of the computer initially maintained the orthographic drawing within the digital realm;

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

early software programs, due to their reliance on vector-based construction, were predicated on orthographic systems such as plan, section and elevation. The development of digital drawing technologies did not immediately delineate a representational paradigm shift since the ideological framework that organised our relationship to the screen was the same one that had existed with the page, and perpetuated the same ideological problems.⁵⁴ Stan Allen writes that from metaphorical engagement and then an experimental phase in the 1990s when current protocols were established, we are now entering a third phase in the development of technologies and drawing, which he describes as consolidation and extension of the possibilities of the digital. This phase, according to Allen, is made up of designers who find ‘new potentials in unexpected mixtures of the digital and the analog, the real and the virtual, or the everyday and the fantastic.’⁵⁵ In outlining the current situation of architectural drawing, Mike Davis, in his essay ‘Maintaining the Abstract: Critical Facility in Post-Digital Drawing Practice’ writes that these various technologies have been subsumed into the suite of tools at the disposal of designers and that ‘the polemic of traditional versus new media, of pencil versus mouse, is redundant.’⁵⁶

Davis’s essay, and this text, proceeds on the understanding that what is required to address the broader concerns with architectural drawing is to accept the significant and irrevocable augmentation that has occurred through the advent of digital technologies.⁵⁷ With this in mind, this thesis aims to critically renegotiate the role that established manual techniques have within drawing practice. So rather than contrasting digital and analogue techniques, this thesis – and Davis’s essay – accepts the gift to drawing practice that its digital augmentation is, and concentrates on the contingent relationships *between* the tools, or modes of producing.⁵⁸ This thesis shares with Davis, Allen and others, a ‘concern for maintaining the abstract critical facility of drawings, and, through this, pursuing explorative design processes.’⁵⁹

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,

54 Wood, “Drawing the Line”. Wood writes that it would be naive to suggest that the computer has altogether removed the architect’s hand from representational work – metaphorically, symbolically, or figuratively. It has, however, fundamentally changed the epistemological relationship between the architect and the architectural projection. Wood “Drawing the Line”.

55 Allen, *Practice*, 85.

56 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): 82.

57 Davis, “Maintaining the Abstract,” 82.

58 Davis, “Maintaining the Abstract,” 83.

59 Davis, “Maintaining the Abstract,” 83.

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.⁶⁰

In this way, the book may be seen as a tool within the realm of architectural representation. Architecture has taken some of its tools from outside the field, such as drawing software that was developed within the car, aviation, gaming and film animation industries. Similarly artists' books are from slightly outside the domain of the field. The book as a tool exists separately from the media in which the content, the repository of drawings, was originally produced. Just as architectural drawings are understood within the serial context of a group, the book's role then is less concerned with each drawing, but with what the drawings do collectively. The potential of the book as abstract critical facility exists in the making of the drawing and then in the processing of the drawing into the book, that is, *in between* the original drawings and the book. The drawings can then be reviewed in the context of the book and in relation to one another. In this light, the book is a potent vehicle for critique and contributes to an understanding of architectural *drawing*, rather than being solely concerned with the *drawings* of architecture.⁶¹

Parallel to the development of digital drawing, another shift to reading and publishing has occurred in the last thirty years. The stable reader/author relationship is altering due to the advent of electronic communication networks such as Twitter, Flickr and Facebook. Within these prevailing conditions, the physical book offers an immediate connection with the reader. Artists have been using technology to create and distribute text-based pieces, such as Maria Fusco's *1982 Doom Knots* (2006), which Bluetoothed a daily series of short texts to office workers in London and the American artist Angie Waller's *clip-fm*, which allows users to send messages, converting their text into short, story-based icon images.⁶² Allen writes of an interesting current situation in publishing, in that large media companies have developed e-books while independent engineers and small entrepreneurs have developed 'on demand' printing. These lightweight portable machines are

60 Davis, "Maintaining the Abstract," 89.

61 As Peter Wood writes: 'It is not enough to presume that an architectural drawing is simply the final result of an architectural intention made graphic. The act of drawing (quite apart from the result of drawing) has its own systems, conventions, histories, and concepts.' Wood, "Drawing the Line."

62 www.clip-fm.com, accessed 15 November 2011, cited in Artist Books 3.0, "Phone Books," accessed 14 November, 2011, <http://artistbooks.ning.com/group/21stcenturybook/forum/topics/phone-books>.

capable of downloading content from the Internet, printing and binding a paperback book in about twelve minutes.⁶³ This development shows the importance of the actual object of the book for the reader. The book has endurance outside the digital realm by maintaining materiality and, in doing so, reinstates the reader. As Drucker writes, the book could be rethought to serve new ends as it is a 'fresh and vital form for immediate, direct expression.'⁶⁴

The book as object offers a stable format, as opposed to the alterability of the digital format. The digital book is not bound to some particular physical substrate, 'but can migrate freely from medium to medium.'⁶⁵ The physical organization of the information is unimportant and the layout and typography can be changed if a copy is loaded into an editing program. William J Mitchell, in his essay 'Antitectonics: The Poetics of Virtuality', argues that this illustrates a massive, fundamental shift that is taking place in the conditions under which artifacts – including works of architecture – are conceived, constructed, and consumed.⁶⁶ It may be argued that, through the digital interfaces we manufacture, perception is now perpetually in a state of flux.⁶⁷ The artist's book is able to negotiate this by the very nature of its physical format; its presentation of work through fixed scale and binding make it a necessary form.

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.'⁶⁸ The crafting of artists' books sits well with this desire for an altered production time-frame.

Overview

This thesis uses research methods that primarily access historical archives, artists' book collections and exhibitions, and theoretical writing by architects, academics, artists and critics to develop its arguments. These are sourced from Australian, international and online collections of archives and artists' books and are used to offer historical comparative analysis and interdisciplinary

63 Allen, *Practice*, 86.

64 Drucker, *The Century of Artists' Books*, 49.

65 William J. Mitchell, "Antitectonics: The Poetics of Virtuality," in *The Virtual Dimension: Architecture, Representation, and Crash Culture*, ed. John Beckmann (New York: Princeton Architectural Press, 1998), 206.

66 Mitchell, in Beckmann, *The Virtual Dimension*, 206.

67 Asymptote, in Beckmann, *The Virtual Dimension*, 288.

68 Brett Steele, in Peter Eisenman, *Supercritical: Peter Eisenman/Rem Koolhaas* (London: Architectural Association, 2010), 118.

examinations of different methods, techniques and outcomes.

This doctorate operates as a combination of written text and creative work which combine to constitute a single thesis. These sets of activities are not separate from one another: the dissertation is a repository of research that informs the art practice, and the scholarship of the text is positioned so that it supports and guides the reading of the artwork. While not referred to explicitly⁶⁹, the artworks operate as case studies within one or more of the chapters as their outcomes are within the field of textual inquiry. The aim is that the scholarly and creative portions are fused in their intentions to explore the book as a complementary medium for architectural representation. Due to the particular subject of the thesis, the objecthood of the text as a book is important. While not intended as a work with congruent aims as those produced within the creative portion of the thesis, consideration has been given to its design and reading within this context, within the parameters of doctoral submission guidelines.

This study begins by surveying the artist's book and *post factum* documentation of architecture in the first two chapters. Chapter 1 begins with an overview of the historical context of artists' books and examines the specific qualities and characteristics of artists' books. The relationship between architecture and printed media, that is, the book as alternate architectural practice, is then profiled. Chapter 2 outlines the way in which the book has been used as documentation, with specific examples of the documentation of place, journey and interior space. This demonstrates the inclusion of time that is possible with the book format, yet often omitted from conventional documentation. The potential of artists' books as documentation of architectural representation is then outlined as falling within three main areas.

In later chapters, this thesis presents examples that analyse and interpret books and examines their use as architectural representation, expanding on the three main areas of consideration from the previous chapter. Chapter 3 examines the line within architectural representation and drawing within the book, in reference to the writing of Catherine Ingraham and Marco Frascari, and the work of Olafur Eliasson and others. 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 terms.

Chapter 4 examines the interiority of architectural representation and the book. The artist's book offers a different interiority, a physical one formed through both its objecthood and component pages. This chapter examines the way in which interiority can be present within the

⁶⁹ 'Catalogue of Work Presented for Exhibition,' included in this thesis, goes into some detail about these works.

representation of architecture, that is, representation itself that has interiority, in the form of the book. This notion is explored through the writing of Charles Rice, the work of Michael Snow, Jonathan Safran Foer and the technique of *okoshi-ezu*, or 'folded drawings', and demonstrates that this format introduces a temporal reading of representation.

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. Chapter 5 examines the book as a vehicle for the representation of reproduction, documenting translation. The quality and nature of the original and the copy and of the process of reproduction, for the drawing, the building, and the book is explored in reference to the writing of Hillel Schwartz, the case studies of Ise Shrine and the exhibition of full scale houses in the Museum of Modern Art's sculpture garden, the book projects of Ian Burn, and the work of Thomas Demand. The book as a mode of architectural exhibition is then explored.

As *post factum* documentation is seen as occurring once a project is finished, it is excluded from the design process. However, by examining the place of *post factum* documentation in more depth, it is seen not as neutral representation, but rather as interpretive and, therefore, exploratory and generative. In this way, it is integral to the design process, as it acknowledges the reflective and recursive nature of this process.

By examining other modes of presenting architectural drawings, relevant to the investigation of three-dimensional *post factum* documentation, new distinctions and roles of artists' books may be examined. The possible outcomes of such a reappraisal of books are: to better understand the limitations and specificity of the book as representation; to revise the definition and role of *post factum* representation; to investigate the book as architectural critique and commentary; to examine opportunities for the exhibition and curation of architecture in the form of the book; and to further examine the relationship between architectural representation and the image of architecture.

Artists books have a long lineage, and their intentions and manifestations have shifted over time and hence, too, their relevance. Although it is the conceptual rather than the historical ramification of artists' books that is of interest to this study, an outline of their origins is important. The context of this thesis's examination needs some historical placement. While using examples and case studies of books from the 1960s onwards, this thesis is grounded in a contemporary reading: it is the contemporaneity of the artist's book that is important.

This chapter begins by outlining the role artists' books have played, post-1960, in order to compare the more recent situation of their making. The study then examines the qualities and characteristics of the book form, which contribute to the specificity and limitations of this mode. It then outlines the relationship between architecture and printed media, that is, the book as alternate architectural practice, since the nineteenth century. This chapter enables the points of intersection between books and architectural representation to be explored in more depth in later chapters.

Historical overview of artists' books

Artists' books have undergone different phases during the twentieth century. The most significant period is from the 1960s to the 1980s; it is during this time that an understanding of the artist's book is formulated, leading to a pre- and post-1960s categorisation. *Livre d'artiste* and fine print editions, beginning in the late nineteenth century, contain original graphic material by artists.¹ *Livres d'artistes* were usually conceived and produced by editors or entrepreneurs and, hence, were not free from the pressures of the art market.² These deluxe editions were concerned with craft production, but did not have the intention of exploring the conceptual or material form of the book.

Similarly, early twentieth century independent publishing produced works that are examples

1 In French, confusingly, a '*livre d'artiste*' corresponds to the English 'artist's book'. Karen Junod, in *The Oxford Companion to the Book*, ed. Michael Suarez SJ and HR Woudhuysen (USA: Oxford University Press, 2010), 484.

2 Junod, in Suarez and Woudhuysen, *The Oxford Companion to the Book*, 484.

of a form of production, rather than interrogations of the possibilities of the book. Important precursors to the late twentieth century artist's book are William Morris and William Blake, in their use of the book as artistic production. Blake's belief in the role of the independent artist in charge of one's vision from conception to completion, as writer, artist, printer and publisher is particularly relevant to the development of artists' books.³ The speculations of the French poet Stéphane Mallarmé on the idea of the book, recognised in a book's pages and form, created the characteristics of a spatial and temporal field.⁴ His final poem, *Un Coup de Des Jamais N'Abolira le Hasard*⁵, an example of visual poetry, signaled a revolution in the perception of the printed page.⁶ From examples from the Russian avant-garde and Futurism, through to post-WWII art movements, and up until the 1960s, there became points of activity by artists exploring books – such as works by Max Ernst, CoBrA artists, Isidore Isou, Fluxus artists, and the early work of Dieter Roth – however these were without strong connection to each other.

For most scholars, it is in the early 1960s that the artist's book was born as a distinct genre and medium, and developed in the following two decades in the USA and Europe. The production of books fitted with the aspirations of independent productions by artists and galleries, as extensions to exhibitions and to the dematerialisation of the art object.⁷ 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 Ed Ruscha's *Twentysix 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 1964⁸ – and had a first print run of four hundred copies. The intention was not to create a highly crafted, precious object⁹, but rather a mass-produced book available to a different audience using a different distribution system.¹⁰ This artwork existed as an open edition: the subsequent printings of *Twentysix Gasoline*

3 Betty Bright, *No Longer Innocent: Book Art in America 1960–1980* (New York City: Granary Books, 2005), 33.

4 Bright, *No Longer Innocent*, 35.

5 Published in periodical form in 1897, and in book form in 1914. *Books as Art* (Boca Raton, Florida: Boca Raton Museum of Art, 1993), 12.

6 Alexandra Anderson-Spivy, in *Books as Art*, 12. According to Renée Riese Hubert and Judd D Hubert, 'everything starts with Mallarmé'. Renée Riese Hubert and Judd D. Hubert, *The Cutting Edge of Reading: Artists' Books* (New York City: Granary Books, 1999), 12.

7 Lucy Lippard, cited by Tim Guest and Germano Celant, *Books by Artists* (Toronto: Art Metropole, 1981), 7.

8 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.

9 However, each of the four hundred copies was numbered, so that each copy a person might buy would have an individual place in the edition. Ruscha later regretted this act. Phillpot, "Books by Artists and Books as Art," in *Artist/author: 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.

10 Phillpot, in Lauf and Phillpot, *Artist/author*, 32.

Stations amounted to 3,900 copies.¹¹ As Clive Phillpot notes, the aura of the artwork has in this instance been dissolved.¹² 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.'¹³

During the 1960s and 1970s, the process of production became important within the making of artists' books. Relationships were formed between artists' books and performance art, minimalist sculpture and experimental film and video. The book during this phase was used to document performances, such as *Assemblage, Environments, and Happenings* (1965), a collection of documents on Allan Kaprow's happenings from 1959–65¹⁴; 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.¹⁵ According to Stephen Bury, in the minimalist and conceptual assault on the uniqueness of the art object, the large editioned book with a factory-fabricated look was 'an inevitable weapon' as the notions of reproducibility and repetition coalesced.¹⁶

Ulises Carrión, according to Stefan Klima, was one of very few to ask what were the true rewards of an alternate system. He saw the changes as simply a substitution of one set of players for another, without the rewards.¹⁷ 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.'¹⁸ According to Klima, by 1981, the issues of alternatives to the establishment 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.¹⁹

In her review of American work from 1960 to 1980, Betty Bright outlines three distinct

11 Phillpot outlines the subtle differences in the various editions, see Phillpot, "Twentysix Gasoline Stations that Shook the World," 12, note 16.

12 Phillpot, "Twentysix Gasoline Stations that Shook the World," 7.

13 Alloway, cited by Kate Linker, "The Artist's Book as an Alternative Space," *Studio International* 195, no. 990 (1980): 78. The iconic nature of this book is evidenced in a recent exhibition, 'Followed (after hokusai)' (2011) organised by Tom Sowden and Michalis Pilcher, which features 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, such as Sowden's books *Fiftytwo Shopping Trolleys in Parking Lots* (2004) and *Fortynine Coach Seats Travelling Along the M4* (2003). Tom Sowden, "Books," accessed 10 October 2011, <http://www.tomsowden.com/#books>.

14 Guest and Celant, *Books by Artists*, 89.

15 Linker, "The Artist's Book as an Alternative Space," 77.

16 Bury, *Artists' Books*, 20.

17 Stefan Klima, *Artists Books: A Critical Survey of the Literature* (New York City: Granary Books, 1998), 59.

18 Phillpot, cited in Klima, *Artists Books*, 60.

19 Klima, *Artists Books*, 60.

categories of the artists' book that arose during this time: the letterpress-printed fine press book, where text is ascendant; the deluxe book, often dominated by imagery, printed through a printmaking medium, and bound with costly materials; and, increasing from 1970 onwards, the bookwork, or book object, which can be further divided into two distinct types – works of multiple copies and the unique sculptural work – whose content interacts with or comments upon the book as an object or as a symbol of culture.²⁰ During this decade, many presses specialised in their publication, including Granary Books in New York, Coracle Press in London, and In-Out Productions in Amsterdam. Major centres of artists' books were established in institutions, such as Pacific Center for the Book Arts, San Francisco, and within teaching programs, such as Visual Studies Workshop, Rochester, New York. Specialised distribution agencies were established, for example Franklin Furnace in the USA and Other Books & So in the Netherlands (which later became a collection).

The term 'artists books' appears in 1973, 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, organised by gallery director Diane Perry Vanderlip.²¹ Artists' books began to be indexed in various publications in the early 1970s, such as *Art Index*²², the *Répertoire de la Littérature de l'Art*²³ and *ARTbibliographies Modern*²⁴, although it was not until 1980 that the Library of Congress accepted the term in its list of established subjects.²⁵ *Umbrella* journal, devoted to artists' books, began in 1978, with other publications including works on artists' books beginning during this time also, such as *Print Collectors' Newsletter*.²⁶

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.'²⁷ The Douglas Huebler exhibition, organised by dealer Seth Siegelaub 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 Phillipot, 'the nature of Huebler's work was such that it functioned equally well on the page or on the wall,

20 Bright, *No Longer Innocent*, 3.

21 Klima, *Artists Books*, 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. The writer Alex Selenitsch still uses the apostrophe-free term in his book *Books by Artists* (Canberra: National Gallery of Australia, 2007).

22 (New York: H.W. Wilson Company). Klima, *Artists Books*, 83.

23 (Santa Monica: J. Paul Getty Trust, Getty Art Information Program). Klima, *Artists Books*, 83.

24 (Santa Barbara: ABC-Clio). Klima, *Artists Books*, 83.

25 Klima, *Artists Books*, 10, 83–5.

26 Klima, *Artists Books*, 84.

27 Linker, "The Artist's Book as an Alternative Space," 78.

so viewing (or owning) the “original” became, in effect, beside the point.²⁸ At the same time, Siegelau, with John W Wendler, published *Carl Andre, Robert Barry, Douglas Heubler, 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.²⁹

From the 1980s, libraries and archives began amassing printed artworks that were of less interest to mainstream art collecting. These included Art Metropole in Toronto, the Sohm Archive in Stuttgart and Zona Archives, Florence.³⁰ According to Cornelia Lauf, in her essay ‘Cracked Spines and Slipped Discs’, books were quietly dropped from inclusion in many exhibitions, with a slow renewal towards the end of the decade.³¹ Prominence was given to the strictly limited, numbered, and signed editions of hand-crafted books and to unique book objects.³² It was the interaction between editors and artists that facilitated the union between theoretical writing and art, resulting in books such as *Blasted Allegories: An Anthology of Writings by Contemporary Artists*³³, which Lauf credits as important in continuing the dialogue of politically-based art and issues outside the gallery.³⁴

More recently, bookworks and catalogues, conceived and designed by artists as compendia to their exhibitions, have created a hard to distinguish difference between an artwork in book form and an artist’s catalogue, according to Lauf.³⁵ While many artists’ books now resemble avant-garde fashion catalogues, there is equally strong production of highly crafted, unique books of the more conventional type. In 1992, the category ‘artists’ books’ entered the listing of the *Design and Applied Arts Index*³⁶, extending its presence, highlighting the graphic design craft within contemporary work. In the twenty-first century, there are many centres of artist’s book activity, such as Booklyn Arts Alliance, Brooklyn, New York. Institutional research centres include the Centre for Fine Print Research at the University of the West of England, Bristol; the MA Book Arts (Visual Arts) postgraduate program at Camberwell College of Art, University of the Arts, London; Book Studio,

28 Phillipot, in Lauf and Phillipot, *Artist/author*, 34. *Statements* sold for \$1.95, and was the same size as pocket books which could be carried easily. *Books as Art*, 56. Lucy Lippard refers to these exhibitions as ‘no-space’ shows. Lucy Lippard, “The Artist’s book Goes Public,” *Art in America*, January–February, 1977, 40.

29 This use of the catalogue continued: for three group shows in 1969 Siegelau published *January 5–31, 1969; [One Month] 1969 March 1969*, and *July, August, September 1969*, catalogues which largely constituted the exhibition. Phillipot, in Lauf and Phillipot, *Artist/author*, 35.

30 Lauf, “Cracked Spines and Slipped Discs,” in Lauf and Phillipot, *Artist/author*, 72.

31 Lauf, in Lauf and Phillipot, *Artist/author*, 73.

32 Phillipot, “Twentysix Gasoline Stations that Shook the World,” 10.

33 Brian Wallis, ed. (New York: New Museum of Contemporary Art; Cambridge, Massachusetts: MIT Press, 1987).

34 Lauf, in Lauf and Phillipot, *Artist/author*, 74.

35 Lauf, in Lauf and Phillipot, *Artist/author*, 75.

36 (East Sussex, England: Design and Documentation, 1992).

at Australian National University; Center for Book and Paper Arts, Columbia College, Chicago; and Iowa Center for the Book, University of Iowa. There are internet resources such as online artist book communities, for example Artist Books 3.0 forum, Bartkowiaks forum on book art, and e-journal *The Bonefolder*; sellers of artists' books such as bookartbookshop, London and Boekie Woekie, Amsterdam; annual international and experimental artist's book exhibitions, such as those organised by weloveyourbooks, UK; acquisitive prizes, such as Southern Cross University Artist's Book Award, NSW; and conferences, such as Focus on Artists' Books at Artspace Mackay, Queensland; and specialist book fairs, in various cities annually.

This thesis uses examples from 1960 to 1980, but is primarily interested in the production of books, and the potential role the artist's book can take as a contemporary field. Phillpot, in his essay 'Books by Artists and Books as Art' written in 1998, outlines various genres of contemporary artists' books. Some of these include: magazine issues, assemblings and anthologies, visual poetry, documentation, reproductions and sketchbooks, comic books, and mail art.³⁷ His essay highlights the proliferation of the field of artists' books: Phillpot no longer attempts one overarching definition, but rather the area is examined through its multitudes of productions. In the same book, Lauf writes, in reference to the contemporary situation, that books have become part of the rhetoric of self-representation developed by the artist and that 'where they are shelved determines what they say.'³⁸ Richard Ovenden, keeper of special collections at the Bodleian Library, Oxford, in his 2011 Foxcroft lecture at the State Library of Victoria on book arts in the twenty-first century, outlines the importance of book arts in allowing research to flourish within research libraries: the enduring power of the physical book provides an alternative to the increasingly digital realm.³⁹ As Drucker writes, 'books remain viable, expressive and transformable', rather than output from an outmoded artisanal tradition.⁴⁰ At a time of increased speculation as to the future of print culture, the potential of the artist's book as a creative form remains available for exploration.⁴¹

In order to develop the points of intersection between the book and architectural representation, the particularities of books need to be explored. In this way, the scope and discussion of the book and architectural representation has a terminology within which to occur. Books then are not examined as a vehicle for architectural drawing, but rather this exploration

37 Phillpot, in Lauf and Phillpot, *Artist/author*, 38–50.

38 Lauf, in Lauf and Phillpot, *Artist/author*, 79.

39 Richard Ovenden, "On Book Arts in the Twenty-first Century," 2011 Foxcroft lecture, State Library of Victoria, accessed 17 September 2011, <http://www.slv.vic.gov.au/node/3620>.

40 Johanna Drucker, *The Century of Artists' Books* (New York City: Granary Books, 2nd edn, 2004), 363.

41 Drucker, *The Century of Artists' Books*, 364.

allows the integrity, limitations and possibilities of books to be seen.

Examining the qualities and characteristics of the book in more detail sets up the framework within which the specificity of the book as *post factum* documentation may be discussed.

The artist's book: qualities and characteristics

Artists' books have certain qualities and characteristics, 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.

Pagination and the frame of the page

For the purposes of this study, artists' books that are paginated works are of interest. 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.⁴² This definition extends to books which are loose leaves.

The page can be analyzed in terms of its use as a flat field, a window, or a printed sheet taken literally, treated abstractedly, or conceptually.⁴³ Ulises Carrión writes in his essay 'The New Art of Making Books' that the page may be seen as a site⁴⁴ and Keith Smith refers to pages as 'planes in space.'⁴⁵ This idea of the page as field highlights its physicality, rather than it being seen as a neutral surface upon which ink is applied.

If the printless page is considered to be a static, neutral surface, the act of applying a rectangle of type to cover that surface does not alter its neutrality, write Steve McCaffery and bpNichol. This placement does not work with the possible tension existing between the page and print: 'Moreover, in such a placement we invest the page with a secondary quality not inherent to it: *viz*, a top left to bottom right orientation (radically different languages such as Chinese and Hebrew impose, of course, a similar directional limitation).'⁴⁶ McCaffery and Nichol write that the designer Pierre Garnier employs the term *spatialisme* to describe his own particular type of letteristic composition. Garnier developed a theory of the letter as self-sufficing entity existing and operating within an

42 Drucker, *The Century of Artists' Books*, 121. See also Richard Ovenden's entry for 'codex', in Suarez and Woudhuysen, *The Oxford Companion to the Book*, 618.

43 Drucker, *The Century of Artists' Books*, 163.

44 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, 1985), 27.

45 Keith A. Smith, *Structure of the Visual Book* (New York: Keith Smith Books, 2003), 50.

46 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.

open space or field, which is the page.⁴⁷ The physics of his page are altered by the application of this spatial metaphor. Rather than the page being seen as a neutral support, it 'becomes not only container but definer of the letteristic configuration and becomes additionally a profoundly active space.'⁴⁸

The edges of the page provide a frame. In the transcript of their conversation, Avis Newman and Catherine de Zegher discuss the notion of the frame in painting and in drawing:

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.⁴⁹

In this description, the page of the artist's book is more closely aligned with the notion of the frame within painting. The addition of a frame isolates the enclosed area from its unresolved relationship with indeterminate space and scale and determines the logic of future pictorial orientation and proportion.⁵⁰ Therefore, writes Deanna Petherbridge, the frame participates in a temporal nexus.⁵¹

Artists' books offer the opportunity for the page not to merely hold a reproduced image on its surface, but rather the page may be seen *as* an image.⁵² Various techniques such as lasercutting, 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 is 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.

47 McCaffery and Nichol, in Rothenberg and Clay, *A Book of the Book*, 22.

48 McCaffery and Nichol, in Rothenberg and Clay, *A Book of the Book*, 22.

49 *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.

50 Deanna Petherbridge, *The Primacy of Drawing: Histories and Theories of Practice* (New Haven: Yale University Press, 2010), 165.

51 Petherbridge, *The Primacy of Drawing*, 165.

52 Drucker, *The Century of Artists' Books*, 200.

Multiple pages and sequence

Paper pages, when bound, become dense. The cumulation of pages becomes a collective form, when housed within a book. Carrión writes of the collection of these pages as ‘a sequence of spaces.’⁵³ With every book, a decision has to be made about how either to emphasize, ignore, or overcome the fact that the openings are discrete units, separate spaces, yet are part of a continuous whole.⁵⁴ Different relationships may be developed within the book: it is one thing to relate two images that are on facing pages, it is another to relate a recto to its verso, and another to relate one page to another specific image several pages hence.⁵⁵

The cumulation of pages offers narration through a codex-based sequence, which is a compound experience revealed in slivers. 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.’⁵⁶ The book has the capacity to use its form to establish some system of relationships. Each page then makes a contribution to the framework of structure. Each individual page does not stand on its own, but is integrated as part of the whole book. This occurs through the text and drawings becoming integral with their ‘placement, movement, symphonic orchestration through the space of the book.’⁵⁷ The page, bound or placed in order, has relation with each other page. The codex offers arbitrary access to the interior of its content, as opposed to the limited sequential access of a scroll.

These bound pages create another surface: the foredge offers another element to the book through an outside surface. The gutter, the internal side-effect of binding, creates a space related to the spine. These elements result from the individual page becoming multiple, and offering something more in this plurality. Therefore the book’s two major structural features are its sequential regularity and its stable finitude.⁵⁸

Structure

The book may be seen as form, due to its structure or binding. With artists’ books, there is self-consciousness of this book form. The totality of the book is reflective of its contents; therefore, its construction adds to the book as an entity, which Olafur Eliasson refers to as the ‘body’ of the

53 Carrión, in Lyons, *Artists’ Books*, 27.

54 Drucker, *The Century of Artists’ Books*, 176.

55 Keith Smith, “The Book as Physical Object,” in Rothenberg and Clay, *A Book of the Book*, 69.

56 Renée Riese Hubert, ed., *The Artist’s Book: The Text and its Rivals* (Providence, Rhode Island: Visible Language, 1991), 223.

57 Drucker, *The Century of Artists’ Books*, 36.

58 Drucker, *The Century of Artists’ Books*, 218.

book.⁵⁹ The structural considerations of the book become an area of critical inquiry. The book then becomes the ‘concrete realization of an idea in a form which is inseparable from that realization.’⁶⁰

Some different structural options are: accordion, or concertina, format [Fig. 1]; single sheet glued, with soft cover; single or multiple sewn sections, case bound with hard cover; non-adhesive sewn, with Japanese-style stitching [Fig. 3]; Coptic, or exposed sewing, binding; stub binding; crossed-structure; *dos-à-dos* (codex bound back to back) [Fig. 4]; foldbook or *bostrophedon* (‘as the ox ploughs’, also known as snake format); fan or slat book [Fig. 2]; or loose leaves, boxed. Detail such as cover materials – leather, bookcloth, exposed cardboard – and page stock further influences the overall structure of the book. Michael Suarez, director of the Rare Book School at University of Virginia and co-editor of *The Oxford Companion to the Book*, has spoken of how books, often reduced to their linguistic text, are a kind of totalising sign system: the materiality helps make its meaning.⁶¹ When books are reduced to just their texts, ignoring other components of the book – such as the paper, the type or script, the binding, the size of the book, the cover, the illustrations – the reader is impoverished, promoting ‘a kind of illiteracy, because we forget about how to read.’⁶²

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. Hubert writes that ‘the book, which, after displaying its graphic qualities, closes itself discreetly and then unobtrusively rests on a shelf’, referring to this containment.⁶³

Books which include engineered construction bring volume and spatiality to the interior of the book. Sjoerd Hofstra’s *They Pair off Hurriedly...* (1992) includes geometric solids which materialise as each spread is opened [Fig. 5]. 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, ‘so that the viewer feels as if he or she is reading a blueprint.’⁶⁴ In *Shadow of Descent* (2003), Maddy Rosenberg creates a series of drawn elevations which unfold to become model-like in form [Fig. 6]. Books are also able to create a spatiality between the pages.

59 Olafur Eliasson, in Jonathan Safran Foer, *Tree of Codes* (London: Visual Editions, 2010), back cover.

60 Drucker, *The Century of Artists’ Books*, 181.

61 Michael Suarez SJ, “Oxford Companion to the Book: Michael Suarez SJ in Conversation with Romona Koval,” *The Book Show*, ABC Radio National, 16 July 2010, accessed 25 May 2011, <http://www.abc.net.au/rn/bookshow/stories/2010/2955487.htm>.

62 Suarez, “Oxford Companion to the Book.”

63 Hubert, *The Artist’s Book*, 201.

64 Smithsonian Institution Libraries. “Voyages: A Smithsonian Exhibition.” Accessed 14 November 2011. <http://www.sil.si.edu/Exhibitions/Voyages/book-arts.htm>.

Keith Smith's *Book 91*, often referred to as *The String Book* (1982, Space Heater Multiples) is constructed of string of a set length within the pages [Fig. 7, 8]. The string expands and contracts as the pages are turned. *Vessels* (2004), by Adele Outteridge, is made of transparent perspex and heavy-duty cotton [Fig. 9, 10]. When opened, the connected cotton twine reveals a series of 'vessels' within the pages. Outteridge describes these pages as small sequential units of space and also units of time and movement when the work is read and turned.⁶⁵

These types of examples demonstrate the content of the book being inextricably connected to the form of the book. The structure and techniques of making affect the reader's engagement with the work.

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.⁶⁶ Although made up of discrete pages, the book needs to be thought of holistically, as an entity, yet also referring to content outside itself.

Although the book is a volume in space, within the book, there is both the represented space and the literal space of the openings of the book.⁶⁷ 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 is connected to the expanse of referral.

Hence, books both refer to something else through their content and speak for themselves: they are both subject and object. Therefore the reader is working with both the book as both referent and the 1:1 scale object.

The act of reading

The objecthood of the book is dependent on the act of reading and of handling. The book is a visual experience which relies heavily on the turning of each page to highlight the value of each image.⁶⁸ This turning of pages creates a tactile reading experience. Buzz 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

65 State Library of Queensland, Queensland Government. "Vessels: Adele Outteridge." Accessed 15 July 2010. http://bishop.slq.qld.gov.au/webclient/MetadataManager?pid=387536&descriptive_only=true.

66 Christian Hubert employs this term in relation to models, in his essay "The Ruins of Representation," in *Idea as Model*, ed. Kenneth Frampton and Silvia Kolbowski (New York: Rizzoli, 1981), 17.

67 Drucker, *The Century of Artists' Books*, 283, in reference to Michael Snow's work.

68 Drucker, *The Century of Artists' Books*, 217–8.

allows itself and that is the turning of pages.⁶⁹ The distance of viewing is set between about 35 centimetres and perhaps 60 centimetres, because the physical length of the viewer's arm controls the distance. The weight and feel of the paper, of the endpapers, the texture of the covers and the imprint of the text creates a physicality to the book; as Yusuke Minami writes, 'a book only comes into being when it is read.'⁷⁰ Turning pages interact with light: highlighting certain parts of the page and casting shadows. Artists' books allow the reader 'to explore something far beyond the logical conventions of language and the rational two-dimensionality of the printed page.'⁷¹

There is movement and change inherent within the book, that is, opening the book and the turning of pages, as a performance – 'the book is something that one participates in'⁷² – 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 'lively hybrid of exhibition, narrative, and object' of the book.⁷³ The reader is always aware of the physical paper bulk on either side of their current page, which allows for a back-and-forth navigation through the pages of a book.⁷⁴ Paul Sloman argues that this provides a sense of narrative time that is absent from a text viewed on a flat screen.⁷⁵

Reading may be private and suggests an intimacy of engagement: it is a relationship between object and individual. Collector Marvin Sackner writes that the artist communicates in a private way with the observer.⁷⁶ This method of interacting with the work, paging through it, is crucial to the experience of the book [Fig. 11]. A mass produced book with its far reaching capabilities still remains a one to one experience.⁷⁷ The relationships within the book do not exist in stasis but within an object that moves in response to a reader's touch.⁷⁸ Carrión understands the power of the book lies in it creating conditions of reading. He observes that the conditions of touching a book and turning its pages alters with 'every reader, every book, every reading.'⁷⁹

In examining the qualities and characteristics of artists' books – the elements of the page, the

69 *Books as Art*, viii.

70 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.

71 Guest and Celant, *Books by Artists*, 16.

72 Alexandra Anderson-Spivy, in *Books as Art*, viii.

73 Lucy Lippard, in Lyons, *Artists' Books*, 49–50.

74 Paul Sloman, *Book Art: Iconic Sculptures and Installations Made from Books* (Berlin: Gestalten, 2011), 10.

75 Sloman, *Book Art*, 10.

76 *Books as Art*, ix.

77 Keith Smith in Rothenberg and Clay, *A Book of the Book*, 62.

78 Bright, *No Longer Innocent*, 11.

79 Bright, *No Longer Innocent*, 188.

frame, multiple pages and sequence, structure, the objecthood of the book, and the act of reading – allows clarification of this form and the terminology with which it will be discussed in relation to architectural documentation. To explain further the need for a redressing of attention on the potential of the *post factum* artist's book within architecture, it is necessary to examine the role of printed media as an alternate architectural practice, in a broad historical overview.

Architecture and printed media: the book as alternate architectural practice

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.'⁸⁰ The dissemination of architecture has relied heavily on various media. H  l  ne Lipstadt, in her essay 'The Building and the Book in C  sar Daly's *Revue G  n  rale 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.'⁸¹ 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.⁸² According to Lipstadt, C  sar 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.⁸³

An interesting connection between the book and spatial design came about through the work of Pierre-  mile Legrain, in whose hands the modern book was born.⁸⁴ The designer-bookbinder movement of the early twentieth century was given its impetus from the contributions 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 WWI, he wished to protect his manuscripts and rare books, to be bound in a modern way.⁸⁵ Doucet approached the designer Pierre-  mile Legrain, an artist and graphic designer, to create maquettes that an artisan could execute. Yves Peyr   writes that it was due to Legrain's inexperience in bookbinding that his work shows such extraordinary inventiveness: a new kind of space was

80 K. Michael Hays, "Reproduction and Negation: The Cognitive Project of the Avant-Garde," in *Architectureproduction, Revisions 2*, guest ed. Beatriz Colomina, ed. Joan Ockman (New York: Princeton University Press, 1988), 170.

81 Lipstadt, in Colomina, *Architectureproduction*, 25.

82 Lipstadt, in Colomina, *Architectureproduction*, 30.

83 Lipstadt, in Colomina, *Architectureproduction*, 55.

84 Yves Peyr   and H. George Fletcher, *Art Deco Bookbindings: The Work of Pierre Legrain and Rose Adler* (New York: Princeton Architectural Press, 2004), 11.

85 Peyr   and Fletcher, *Art Deco Bookbindings*, 15.

articulated around the title and letters themselves, and the often spare, minimal bindings display geometric innovation.⁸⁶ Legrain rethought the use of sumptuous as well as mundane materials⁸⁷ and with Legrain, ‘Doucet gave impetus to the modern binding.’⁸⁸ Legrain produced 1,236 bindings, 378 of them for Doucet [Fig. 13]. 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) [Fig. 12]. Dorothee Imbert writes that seen in plan or from the air, the refurbished landscape resembled one of Legrain’s bookbinding designs⁸⁹:

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.⁹⁰

The American landscape architect Garrett Eckbo, cited by Imbert, credits Legrain as one of the initiators of the modernist movement in landscape design.⁹¹ 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 landscape⁹² [Fig. 14]. The 1925 exposition signalled the debut of a garden whose renewed formalism reflected the exchanges among the fields of architecture, landscape design and the decorative arts, primarily in the form of book design.⁹³

In the twentieth century, artistic and architectural avant-gardes, centred in Europe and New York, exchanged ideas, images and rhetoric through newly launched periodicals.⁹⁴ The format of these were broadsheets, newsletters and magazines, small in size and often in number, yet circulated widely. It was the nature of these magazines to be short-lived, yet timely: editorial continuity and financing were often fleeting.⁹⁵ The 1920s in particular – a time of an ‘international

86 Peyré and Fletcher, *Art Deco Bookbindings*, 16.

87 Dorothee Imbert, “A Model for Modernism: The Work and Influence of Peirre-Émile Legrain,” in *Modern Landscape Architecture: A Critical Review*, ed. Mark Treib (Cambridge, Massachusetts: MIT Press, 1993), 96.

88 Peyré and Fletcher, *Art Deco Bookbindings*, 24.

89 Imbert, in Treib, *Modern Landscape Architecture*, 96.

90 Imbert, in Treib, *Modern Landscape Architecture*, 96–8.

91 Imbert, in Treib, *Modern Landscape Architecture*, 101.

92 Imbert, in Treib, *Modern Landscape Architecture*, 101.

93 Imbert, in Treib, *Modern Landscape Architecture*, 101.

94 Barry Bergdoll in *G: An Avant-Garde Journal of Art, Architecture, Design and Film, 1923–1926*, ed. Detlef Mertins and Michael W. Jennings, trans. Steven Lindberg with Margareta Ingrid Christian (Los Angeles: Getty Research Institute, 2010), vii.

95 Bergdoll, in Mertins and Jennings, *G*, viii.

collective spirit⁹⁶ – saw the birth of new journals whose ‘orientation was technical, experimental and collaborative.’⁹⁷ This decade witnessed the birth of *Devětsil* (1922) in Prague; *Mécano* (1922–30) in Weimar; *Veshch’ Objet Gegenstand* (1922) in Soviet Russia and Hungary; and *Zenit* (1922–26) in Belgrade and Zagreb. In Paris, Le Corbusier and the painter Amedée Ozenfant published *L’Esprit Nouveau* between 1920 and 1925 [Fig. 15], 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 five issues [Fig. 16, 17].

According to Barry Bergdoll, in his foreword to a recent book outlining the influence of *G* magazine, little magazines can be traced back to periodicals of political movements and parties, to literary magazines and handbills that circulated among coffeehouses of the eighteenth century.⁹⁸ 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.⁹⁹ Denise Scott-Brown used the term to identify independent architectural periodicals which proliferated in the 1960s and 1970s.¹⁰⁰ According to Scott-Brown, these magazines responded to the political, social and artistic context of their manifestation. Some examples of these are *Oppositions: A Journal for Ideas and Criticism in Architecture* (New York), founding editors Peter Eisenman, Kenneth Frampton and Mario Gandelsonas, first appeared in September 1973, and lasted just a little more than a decade, to spring 1984; *Op. Cit.* (Naples); *Polygon* (London); *Internationale Situationniste* (Paris); and *Room East 128 Chronicle* (Palo Alto/Milan) [Fig. 18]. In Australia, *Cross-section* was published by the University of Melbourne’s Department of Architecture, from 1952 to 1971, as a pamphlet-style publication.

The collaborative research and design project ‘Clip/Stamp/Fold’, led by Beatriz Colomina, documents, exhibits and analyses the new forms of publications of this time, which have largely been neglected. The associated travelling exhibition and ever-growing archive of over one hundred different magazines from twenty different countries survey the variety of unique formats of these publications, such as stapled sheets, unbound collections of pages, one-metre-long accordion

96 Mertins and Jennings, *G*, 3.

97 Mertins and Jennings, *G*, 3.

98 Bergdoll, in Mertins and Jennings, *G*, vii.

99 Colomina et al, ‘Models of Dissemination: *Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X–197X*’, 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), 192. *The Little Review* is known for its serialized publication of James Joyce’s *Ulysses* from 1918 to 1920 and its inclusion of Dada poetry and art. Bergdoll, in Mertins and Jennings, *G*, vii.

100 Denise Scott-Brown, “Little Magazines in Architecture and Urbanism,” *Journal of the American Institute of Planners*, July, 1968, 223–232.

folds, plastic clips, hand-cut pop-up books, and fur-wrapped volumes¹⁰¹ [Fig. 19, 20].

According to Beatriz 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.’¹⁰² The avant-garde magazines aimed at an abolition of boundaries between culture and technique, and between different media. They aimed to ‘map a new cultural field’¹⁰³, examining the relationship between the architectural image and the image of architecture.

Colomina has written widely on the notion of architecture as media. In her book *Privacy and Publicity*, Colomina argues that ‘to think about modern architecture must be to pass back and forth between the question of space and the question of representation. Indeed, it will be necessary to think of architecture as a system of representation, or rather a series of overlapping systems of representation.’¹⁰⁴ This requires thinking of the building in a different way, understanding it ‘in the same terms as drawings, photographs, writing, films, and advertisements; not only because these are the media in which more often we encounter it, but because the building is a mechanism of representation in its own right.’¹⁰⁵

Colomina goes on to argue that modern architecture only becomes modern with its engagement with the media.¹⁰⁶ She cites Reyner Banham’s observation that the modern movement was the first movement in the history of art based exclusively on ‘photographic evidence’ rather than on personal experience, drawings or conventional books.¹⁰⁷ This presupposes a transformation of the site of architectural production, from the construction site to the immaterial sites of architectural publications, exhibitions and journals. For example, Brett Steele writes that Gerrit Rietveld’s front page editorials for *De Stijl* can be ‘looked back upon now as having played a much greater role in spreading the missionary, modernist zeal of modern European architecture than any of that architect’s interior decorating efforts.’¹⁰⁸ Stan Allen writes that ‘we tend to think of building as the realm of tangible proof, and of drawing as the realm of ephemeral effects.’¹⁰⁹ But what were once seen as more ephemeral, prove rather to be more permanent.¹¹⁰

101 Beatriz Colomina and Craig Buckley, eds, *Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X–197X* (Barcelona: Actar, 2010), 9.

102 Colomina et al, in Abruzzo et al, 306090, 192.

103 Bergdoll, in Mertins and Jennings, G, vii.

104 Beatriz Colomina, *Privacy and Publicity: Modern Architecture as Mass Media* (Cambridge, Massachusetts: MIT Press, 1994), 13.

105 Colomina, *Privacy and Publicity*, 13–14.

106 Colomina, *Privacy and Publicity*, 14.

107 Reyner Banham, *A Concrete Atlantis: US Industrial Building and European Modern Architecture* (Cambridge, Massachusetts: MIT Press, 1986), 18, cited in Colomina, *Privacy and Publicity*, 14.

108 Kirk Wooller, *20/20: Editorial Takes on Architectural Discourse* (London: Architectural Association Publications, 2011), 28.

109 Stan Allen, *Practice: Architecture, Technique and Representation* (London: Routledge, 2009), 43

110 Colomina, *Privacy and Publicity*, 14–15.

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 (referred to as the Barcelona Pavilion).¹¹¹ After the exposition, in early 1930, 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 seen as a masterpiece, by many who had never seen it.¹¹²

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 [Fig. 21]. According to George Dodds, these are the most historically significant and immutable extant documents of the pavilion.¹¹³ The fame of these sixteen prints, representing fourteen distinct views, pre-date any publication of Mies van der Rohe's drawings of the building.¹¹⁴ According to Dodds, they are more important than any surviving drawings and more illuminating than Mies van der Rohe's comments.¹¹⁵ 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.¹¹⁶

This example of imagery questioning the power of the extant building, lies within a lineage of architectural experiments with books. Alan Powers, in his essay 'The Architectural Book: Image and Accident,' defines what might be referred to as 'architectural books.' This is a genre of book in which a body of design by an individual or a practice is presented while it is still current, partly no doubt for self-promotion, but also for other motives, such as a theory or practice record.¹¹⁷ As examples, he cites Palladio's *I Quattro Libri dell'Architettura* (Venice, 1570) and Frank Lloyd Wright's *Wasmuth Portfolio* (1910) [Fig. 22]. In the latter part of the twentieth century, these architectural books operate as portfolios rather than as books, which crossed the boundary between the mainstream of art and architectural publication and the avant-garde of the early

111 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): 333–343.

112 For example, Colin Rowe, according to Dodds, placed the pavilion, which he knew solely from photographs and drawings, among the International Style exemplars of the 1920s. George Dodds, *Building Desire: On the Barcelona Pavilion* (London: Routledge, 2005), 144.

113 See Dodds, *Building Desire*, 8–9, and 47–8, note 3, for detailed accounts of these photographs.

114 Dodds, *Building Desire*, 53, note 31.

115 Dodds, *Building Desire*, 9. Also: 'Seventy-five years of unabated publication and speculation have transformed its photographic images from that of a temporary building representing the possible into a permanent cultural icon demonstrating the probable.' Dodds, *Building Desire*, 5.

116 Dodds, *Building Desire*, 81.

117 Powers, in *This is Not Architecture: Media Constructions*, ed. Kester Rattenbury (London: Routledge, 2002), 157.

twentieth century, with its primary devotion to the magazine as a form of expression.¹¹⁸

The Architectural Association in London, under the leadership of Alvin Boyarsky from 1971 to 1990, created an ambitious publications program, and according to Powers, the present status of books as appropriate artifacts for architects to be involved in was probably the result of this freewheeling creativity.¹¹⁹ AA Publications include: Themes and Project Review series, which demonstrate the pedagogical techniques and the productions of the unit system of the school; Works, a monograph series; and Exhibition Catalogues, including the Folio series. This form of portfolio exquisitely reproduces work on a generous scale, elegantly boxed, similar to those made for sets of LP records. The drawings are accompanied by explanatory and critical texts. Daniel Libeskind's *Chamber Works: Architectural Meditations on Themes from Heraclitus* (1983) is an example of this Folio series. Bernard Tschumi's *Cin gramme Folie: Le Parc de la Villette* (1987), published by New Designs, MIT Press, operates in a similar way. 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.'¹²⁰ In this way, the publications they make become the document, as opposed to fragments 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, which permits endless readings.¹²¹

The period from 1980 to 1990 was one of intense activity centring on architectural drawing as its own end and, hence, there was an increase in publications devoted to the drawings of architects. These publications emphasised the speculative potential offered by drawing, rather than the technical, descriptive aspects of drawing.¹²² Architects and architectural firms, such as John Hejduk, Aldo Rossi, Morphosis, Diller + Scofidio, Daniel Libeskind, Zaha Hadid, Nigel Coates, Peter Wilson, Massimo Scolari and others, pursued drawing as evidence of thinking.¹²³ The books containing their drawings, such as *Mask of Medusa: Works 1947–1983*¹²⁴ and *Arkalbion: and Six Other Projects*¹²⁵, became an alternate practice. The drawings of Archigram and Superstudio

118 Powers, in Rattenbury, *This is Not Architecture*, 169.

119 Powers, in Rattenbury, *This is Not Architecture*, 172.

120 Boyarsky, cited by Powers, in Rattenbury, *This is Not Architecture*, 172.

121 Robin Middleton, ed., *The Idea of the City* (London: Architectural Association, 1996), 227.

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

123 As Sarah Treadwell writes, in reference to Scolari and Rossi, that their work, in drawn form, cannot be seen as 'pictorial and "about architecture", rather they are clearly architecture.' Sarah Treadwell, "Architectural Drawing: A Statement of a Position," *NZ Architect*, no. 1, 1986, 34.

124 John Hejduk (New York: Rizzoli, 1985).

125 Nigel Coates (London: Architectural Association, 1984).

served as criticism of existing architecture by representing utopian futures.¹²⁶ Tschumi's series of postcards, *Advertisements for Architecture* (1976–7), juxtaposed words and images, so each became a kind of manifesto of modern architecture [Fig. 23]. These works all emphasise the 'drawing as a site of analogous spatiality (not simply metaphorically).'¹²⁷

Brett Steele, in his afterword to *Supercritical: Peter Eisenman/Rem Koolhaas* defines Peter Eisenman and Rem 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.'¹²⁸ Eisenman's first architectural work is his 1963 doctoral thesis titled 'The Formal Basis for Modern Architecture.'¹²⁹ 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).'¹³⁰ The 210mm square manuscript, with all black finish reminiscent of an album cover, required university approval for its unorthodox submission.¹³¹

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*.¹³² This didactic model set up the rest of his practice, and which Steele likens to Le Corbusier's *Maison Domino* in this way. 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.¹³³ The extended period of isolation, writing and research by Eisenman and Koolhaas at the outset of their careers (a three-year period for Eisenman's thesis and five years for *Delirious New York*) 'approximates the time-frame of a building project. These are clearly *architects* writing.'¹³⁴ 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.¹³⁵ Their careers continue this collaboration between text and publication, and built work.

The 1990s saw an increasing number of collaborations between architectural practices, independent authors and publishing houses, to produce monographs on the history and theory

126 Treadwell, "Architectural Drawing," 34.

127 Wood, "Drawing the Line."

128 Brett Steele, "Afterword(s): 100 Points on Eisenman & Koolhaas," in Peter Eisenman, *Supercritical: Peter Eisenman/Rem Koolhaas* (London: Architectural Association, 2010), 97.

129 Trinity College, University of Cambridge.

130 Steele, in Eisenman, *Supercritical*, 99.

131 Steele, in Eisenman, *Supercritical*, 99.

132 (New York: Oxford University Press, 1978).

133 Steele, in Eisenman, *Supercritical*, 99.

134 Steele, in Eisenman, *Supercritical*, 98.

135 Steele, in Eisenman, *Supercritical*, 101.

of a practice. These were often funded by practices, so the content was strictly controlled.¹³⁶ One example of this is *S, M, L, XL* (1995; rev. 1998), by Office for Metropolitan Architecture, Bruce Mau and Rem Koolhaas. This book of over 1,300 pages, a reflection of the links between practice and ideas through graphically complex mergings of images and typography, relates to Colomina's notion of architecture as image. This book, however, is more than merely an office monograph: it is part of Koolhaas's writing practice, which he began as a student.

Bruce Mau as typographer has equal author credit with OMA on the cover. Mau employs cybergraphic conventions, which establish an equivalence between type and image: 'here information is to be experienced directly and synchronically rather than gathered and processed sequentially and chronologically.'¹³⁷ Cybergraphics are commonly thought of as defying rationalism while presenting text and image as style and surface.¹³⁸ However, according to Haig Beck and Jackie Cooper in their review of the book, *S, M, L, XL* uses cybergraphic conventions to critique the new cybergraphical expressionist inducements to read superficially.¹³⁹ In *S, M, L, XL* each text and project asks the reader to bring a critical and interpretive imagination as the author ensures a theoretical proposition is provided.¹⁴⁰

Beck and Cooper write that *S, M, L, XL* has an architectural structure – its presentation of projects from 1972 to 1993 is organised by scale – and liken it to a form of urban design. Each of the scale-related sections is like a district of a city or suburb, a space which one can enter from numerous points, that is given a character through the typology.¹⁴¹ And similar to a city, it offers the culture of congestion, chance encounters and new relationships through the collision of the running lexicon with the various texts and projects.¹⁴² Since the 'thickness of the book alone defies it being approached as a sequential narrative'¹⁴³, the book introduces time and, therefore, reflectivity to its reading.

The first edition of *Delirious New York* became a collector's item and, as Steele writes, 'its aura was further enhanced when it is photographed two decades later, aged and worn in appearance, for the opening spreads of *S, M, L, XL* (Thanks to its reproduction, a retroactive manifesto is instantly converted into a modern architectural antique)¹⁴⁴ [Fig. 24]. *S, M, L, XL* documents the

136 Powers, in Rattenbury, *This is Not Architecture*, 171.

137 Haig Beck and Jackie Cooper, "Review: S, M, L, XL," *UME*, no. 2 (1996): 48.

138 Beck and Cooper, "Review: S, M, L, XL," 48.

139 Beck and Cooper, "Review: S, M, L, XL," 48.

140 Beck and Cooper, "Review: S, M, L, XL," 48.

141 Beck and Cooper, "Review: S, M, L, XL," 48.

142 Beck and Cooper, "Review: S, M, L, XL," 48.

143 Beck and Cooper, "Review: S, M, L, XL," 48. It is 'almost impossible to undertake as a continuous and sustained project the reading of 1,344 pages'. Beck and Cooper, "Review: S, M, L, XL," 48.

144 Steele, in Eisenman, *Supercritical*, 99.

dominance of twentieth century architecture by ‘the explosive industrialisation of the printed architectural page.’¹⁴⁵ In this example, Koolhaas has written a book not just about architecture and architectural theory, but about the nature of reading.¹⁴⁶ These publications have provided Eisenman and Koolhaas, as just two examples, with longevity and an ongoing presence in contemporary architecture.¹⁴⁷

While *S, M, L, XL* is not strictly defined as an artist’s book, its intentions are important to the study of them. It may be seen as an example of the manifestation of practice where an investigation of the means of representation takes precedence over realised buildings.¹⁴⁸ Since the perception of space is produced by its representations, the result then is that built space has no more authority than do drawings, photographs or descriptions.¹⁴⁹ The conceptual models of Daniel Libeskind¹⁵⁰ [Fig. 25, 26] and Peter Eisenman’s not-to-scale diagrams, such as ‘Study Model Phase 4’ (1986) [Fig. 27, 28], are examples of this notion. These types of investigations relate to Colomina’s questioning, as commentary accompanying the exhibition of over seventy little architectural magazines¹⁵¹, querying 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?’¹⁵² Colomina writes that 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.¹⁵³ It is these aims that artists’ books are able to address, as dissemination of architectural representation, and to revisit the book as a critical practice in architecture today.

The importance of the voice of the editor, of published work, rather than online, unedited postings, is shown by the publication of *20/20: Editorial Takes on Architectural Discourse*¹⁵⁴, a first-ever contemporary compilation of architectural editing, both as a topic and book.¹⁵⁵ This

145 Steele, in Eisenman, *Supercritical*, 101.

146 Beck and Cooper, “Review: S, M, L, XL,” 49.

147 Steele, in Eisenman, *Supercritical*, 109.

148 Yve-Alain Bois, cited in Allen, *Practice*, 24.

149 Colomina, *Privacy and Publicity*, 369, note 3.

150 For example, models made for projects such as Potsdamer Platz, Berlin (1991); the extension of the Berlin Museum with the Jewish Museum Department, Germany (1989–1999); and City Edge Urban Competition, Berlin, Germany (1987).

151 *Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X–197X* was exhibited at Storefront for Art and Architecture, New York; Canadian Centre for Architecture, Montreal; Documenta XII; and the Architectural Association, London between 2006–8. *Clip/Stamp/Fold*, “Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X–197X Exhibition,” accessed 14 november 2011, <http://www.clipstampfold.com/>.

152 Colomina et al, in Abruzzo et al, *306090*, 193.

153 Colomina et al, in Abruzzo et al, *306090*, 193.

154 Kirk Wooller (London: Architectural Association Publications, 2011).

155 Brett Steele, in Wooller, *20/20*, 30.

book elucidates editorial practice through publishing the responses to twenty questions posed to the editors of twenty polemical architectural magazines, including *Log*, *UME*, *Interstices*, *Scapes*, *Footprint*, *Praxis* and *306090*. The chapter by Haig Beck and Jackie Cooper, editors of *UME*, documents the circular path of the journal as object. *UME* publishes working drawings, which require deciphering, and so the reader constructs the building mentally. Photographs of each project 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’.¹⁵⁶ Recently *UME* has become an online journal, yet *UME 22* (2011), an *oeuvre complète* of Brisbane architectural practice Andresen O’Gorman, is also a limited edition, digitally printed, loose-leaf boxed set.¹⁵⁷

Another example of the renewed importance of the book as object is that of the thirty-fourth issue of *Visionaire*, a US art and fashion publication founded in 1991. Each issue is designed uniquely as a limited edition by a guest curator. *Visionaire 34: Paris* (2000) was edited by Hedi Slimane, design director of Dior Homme [Fig. 29–31]. The issue is contained in a lacquered grey box, designed by architect Greg Lynn, which has ‘an interior topography engineered to hold the book as though suspended in space’¹⁵⁸, in an edition of 6,000.

These twenty-first century examples demonstrate the continued appreciation of the physical book format, and its ongoing connection with architecture. As this overview shows, the architectural book presents work that is analytical, abstract, emphatically editorial and self-reflective in nature.¹⁵⁹ The intentions of these books range from the desire to gain peer review through reinforcing the professional identity of the designer; bring perceptual order to a practice’s output; polemical exegeses; and confer intellectual respectability. As Beatriz Colomina writes, until ‘the advent of photography, and earlier lithography, the audience of architecture was the user’.¹⁶⁰ Twentieth century publishing shifted this situation, establishing the reader as a valid audience. However, the book as a site for the exploration of architectural innovation is not the dominant published form of architecture. Yet for the minority, ‘a book is like a small building for us’.¹⁶¹

156 Beck and Cooper, in Wooller, *20/20*, 182; *UME International Architecture Magazine*, accessed 22 April 2011, <http://www.umemagazine.com/aboutus.aspx>.

157 Beck and Cooper, in Wooller, *20/20*, 190. This edition is sold out.

158 *Visionaire*, “34. Paris,” accessed 2 November 2011, <http://www.visionaireworld.com/issues.php?id=34>. It was released as a limited edition of 6000 numbered copies.

159 Pierluigi Serraino, “Framing Icons: Two Girls, Two Audiences, The Photographing of Case Study House #22,” in *This is Not Architecture: Media Constructions*, ed. Kester Rattenbury (London: Routledge, 2002), 127, in reference to architectural photography.

160 Beatriz Colomina, “Architectureproduction,” in *This is Not Architecture*, 209.

161 “Think of it as a Farm!: Exhibitions, Books, Buildings, An interview with Peter Smithson,” in *This is Not Architecture*, 97.

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.¹⁶²

Architectural projects are most commonly disseminated through sets of documentation of plans, sections, elevations and perspectives, published in journals and magazines, with post-construction photographs. The artist's book offers a vehicle for the exploration of the means of representation which can be seen then as a version of the exhibition of architecture. The artist's book, due to its particular characteristics related to the page, the frame, multiple pages and sequence, structure, the objecthood of the book and the act of reading, allows the inclusion of performance through sequenced reading. It is this, as a version of documentation, that places the book in a different and unique position in reference to architectural representation.

¹⁶² Rattenbury, *This is Not Architecture*, xxi.