Pick up a book, hold it. Feel it. Look at it, then examine it.¹

Sometimes a building is not the best way to explore an architectural idea.²

The design process is an uncovering of tacit understanding, which is not something fixed, crystalline or frozen. It is processual, fluid, in incessant flux … Understanding is always in process, and this process is unending. It can never reach finality or completion. We never reach a point where it can be said, “Disclosure is complete”, because there is always the possibility of new understandings. Understanding plays back to elicit new responses from the past; and plays forward to elicit new responses from the future. The design event is an inexhaustibly prolific and productive matrix, because it is a matrix that is ever reforming itself in conformity with its product.³

In these three quotes lies the summation of this thesis: that the qualities and characteristics of the artist’s book, coupled with the content of post factum architectural documentation, coalesce to form a mode of three-dimensional architectural representation conducive to particular and different readings of drawings, representation and the building.

The book format allows the author to experiment with notions of seriality, sequence, narrative, and the relationship between text and image, to a potentially wide audience. The book as a paginated object, which is handled and read intimately, offers a mode of communication with different limits and specificity from conventional documentation of architecture. Dick Higgins writes: ‘There exists the book itself; there exists the experience of the book; there exists the

experience of the viewer of the book. Higgins understands the inextricably linked relationship between the content of the book – the represented space – and the literal space of the openings of the book that are held in one’s hands. The experiential quality of the act and performance of reading places the book both in space and in time. The book can be read and re-read, time and again, and remains a one to one experience. The codex is understood in slivers, never all at once; the book does not aim for immediate comprehension, but rather the accumulation of pages and, hence, openings, leads to accretion of understanding. Although most reading is undertaken in a linear pattern – the eye tracing one long line of words or phrases from beginning to end – the book offers the opportunity for random and multi-directional reading.

Architectural projections have a complex and changeable relationship to the buildings they figure. Rather than seeing drawing as a neutral lens through which to view the as yet unbuilt project, it is important to understand, as Jean Baudrillard writes, that representation starts from the principle that the sign and the real are equivalent. Stan Allen surveys differing views of representation, one being that there are those who claim that the sense of a work of architecture resides in the design rather than in the realised building:

The architect’s intentions, they argue, are expressed in their most direct form through notation, set down once and for all in the abstract geometries of the drawing. In this view, architecture can only be diminished by the exigencies of construction, compromised by the complexity of realization and the unpredictability of reality. Others have argued that only the realized work has meaning, and that the drawings are irrelevant once the work is constructed. But these attempts to pin down representation always artificially fix the fluidity of drawing practice.

An alternative view to these, to shift the perception of representation as a repository of a complete idea of a building, is to instead focus on the act of translation and transformation inherent within representation. This act of translation is not the transference, reproduction, or image of an original, but rather, is the transition between forms. Once this is understood, the act of interpretation and translation that design undertakes is of importance: ‘interpretation has a role even more crucial

---

5 Johanna Drucker writes that the joy of the book is that ‘you can find it again, years later, on a shelf, and it still works – without batteries, lights, or electricity, it makes itself available again, as a new experience, a new encounter.’ Johanna Drucker, *Figuring the Word: Essays on Books, Writing, and Visual Poetics* (New York City: Granary Books, 1998), 174.
than that of asserting architecture’s authority. Interpretation and design coalesce.\(^9\)

Michael Tawa writes that ‘architecture is interstitial; the boundary is porous and functions to dissect and connect’.\(^{10}\) In identifying the importance of translation that occurs in the mutable zones of architecture, it is the book that can occupy this space between drawing and building. The book (as hyphen) opens new territories for practice. Now that the computer’s logic has been fully absorbed into contemporary practices and habits of thought, what is significant is ‘not the new forms that digital design soft wares promote but the new forms of practice that digital technology enables.’\(^{11}\) Architecture requires a range of representations; books are able to place themselves as one of these, and between these.

The book offers potentiality, not merely as a vehicle for the dissemination of drawings and photographs, but as a different mode, re-presenting architecture, which gives something else in its reading. The book allows for explicitness of time in representation. According to David Leatherbarrow, architects have a gaze that is inclusively temporal, ‘because it is both recollective and prospective … it sees in present circumstances not just what is apparent “now” but also what was seen in the past and will be seen in the future.’\(^{12}\) The post factum book, in presenting itself as object as the dominant reading – the book says this is the most present version – is reflective, and also propositional and generative. Time is acknowledged in the book as the gap between an event and its documentation in book form; through the cumulation of pages that rely on the passage of time for their making or their reading; and through content, that is, documenting space as the location of, and recipient of, the effects of time passing. The book format, in its seriality and sequence, admits narrative to the documentation of architecture: “The centre of the artist’s relationship with the reader is almost ineluctably based on narrative … the mind and eye seem to register some persistence of vision throughout a sequence.”\(^{13}\) This narrative logic may relate to the journey or the spatial experience of the architecture, or the process of transformation that the architect transmits to the user, the critic, or the reader.\(^{14}\)

The book provides a material presence of architectural representation. There is an altered relationship between the page and the drawing or image. Within artists’ books, the page as a site for drawing is presented as explicitly as the drawing itself. The book allows the presentation of a
drawing that exists strongly in its 1:1 scale form, due to its method of having been drawn. The actual page is not merely a surface upon which the ink is applied, but rather, the materiality of the page may be manipulated to form the drawing, thus highlighting the three-dimensional quality of paper. These techniques of making shift the surface dimension of paper, and connect the drawing to its paper. Books bring the hand, not just the eye, to the reading of representation, through the page's tactility. This consideration of the book and the drawing in terms of their making, as interfacing records of their-having-been-made, aligns the book with the notion of architectural facture as outlined by Marco Frascari. This places the book within the lineage of representation, examining the graphical procedures of post factum documentation as the site of architectural conceiving, elongating the design process beyond the built artefact.

The artist's book offers a representation itself that has interiority: a physical one formed through both its objecthood and component pages. This brings into coincidence the interiority of the representation of the book and the imagined interiority of architectural drawings, resulting in what may be referred to as representation's doubleness. Representation possessing its own interiority is achieved by a twinning of scale, of that which is represented, and the 1:1 scale, or presence of the representation itself. This offers a different three-dimensional spatiality from the model, one that is immediate, intimate and beyond a plan-based, scaled referent: we enter the space of the book.15

The book, like the building and the drawing, may be reproduced, and more easily makes that reproduction evident. While reproduction is a structural possibility of all three situations, it is the representation of reproduction that is of most interest. Rather than aiming to capture a building at a moment in time or hold the detritus and by-products of the design process, the book exists within the mutable zone between drawing and building, and documents process. It may be a vehicle for the representation of reproduction, documenting translation. This then places the book within the realm of critique and comment, and hence, exhibition. The difficulty of exhibiting architecture is demonstrated by the common situation of the display of work aiming to substitute the experience of visiting a building or city, or show the architect's methodology of thought and design process. These are presumed to present architecture.16 Rather than displaying the artefacts of a design process, the exhibition of architecture is instead able to become the display of technique, since matter is not just material presence, it is the site of techniques. In this way,

the book, as a vehicle for the re-making of representation, coupled with both its objecthood and referential qualities, is able to exhibit architecture.

The result of the book, with post factum content, operating as a complementary, architectural representation, is to shift the building as the endpoint of the design process. The representational lineage does not end with the built project, but rather is elongated. Representation as process is foregrounded and the book revises the territory of post factum documentation.

The book as architectural representation explores the critical facility of artists’ books within architecture. Johanna Drucker writes in 2004 that the serious debates, reflections and discourses as to the field of artists’ books conceptional values have not yet emerged. This thesis repositions books within the field of architectural representation and discourse. The seeming conventionality of the book has the capacity to be reinvented anew, through creative practice, to take on a role of critical enquiry. Books orient, intrigue, provoke, and direct the reader while editing, interpreting, encapsulating, constructing and revealing architectural representation. Incorporating a praxis of bookmaking within architecture relates to architecture’s history of appropriating techniques outside its field. At the same time, architectural representation in the book format reinvigorates the gallery, library and special collection as the residences of architectural representation.

A future area of research exploration that this thesis uncovers is the role artists’ books potentially play in teaching within the design studio. Parallel to this thesis and arising from its research is my own practice as a sessional academic. In this role, I have introduced books to design students in various teaching scenarios. The most comprehensive of these has been through the collaborative teaching practice in the landscape architecture program at Royal Melbourne Institute of Technology University (RMIT) over the last seven years with Fiona Harrisson. The electives taught at RMIT have employed the concertina format book as a means through which to explore, imagine and represent the urban landscape.

In these electives, the students did not propose a landscape design intervention on a site, as they would in a conventional design studio course, but rather, they designed a way of seeing which necessarily informs thinking about, and thus designing within, landscape. These electives had a clear task and output, governed by the explicitly stated aim of ‘learning through doing’: making framed the semester’s structure. Predominantly class time was an experience: the students were

making, rather than talking about a completed work. The work was made, and then remade: from mock-up prototypes to final books, the students learnt from each iteration they produced. The students gained new skills of making, which were shared as the students were working within the same room.

The outcomes of these electives were that each student took ownership of their projects and sought input through a different approach to feedback. Work was left on desks, to be peer-reviewed. The students explained how they read each other’s work, with the teachers participating in these discussions. This method privileges the reader and their interpretations, separate from the maker’s intention. Final assessment was not through a juried presentation, but rather the book was submitted for assessment at the end of the course and then exhibited. In exhibiting the books, the students were able to watch others reading, handling and interacting with their work.

Due to issues of scale, architecture and landscape architecture students do not spend the bulk of their time working on the object of their thoughts. In contrast to art students, they labour through some intervening medium, never with the final form of the thing that they are proposing.19 The objecthood of the book asks the student to make and handle their final work, rather than draw a smaller representation of it. Therefore, the student is working with both referent and the 1:1 scale, which is different from their usual graphical testing. In this way, the objecthood of the book allows the students to address a new material nature within their study: a conceptual exploration of ideas has a material 1:1 outcome.

It would be valuable to further explore the potential for books within design studio teaching, to establish paradigmatic norms of spatial representation. Using the format of the book to design within, rather than as *post factum* documentation, further explores the book's spatial communication and generative capacities.

Another future area of research inquiry from the thesis is the combination of bookmaking with computer animation. While this thesis has not explored the digital book, there are ways of incorporating the physical book format with digital documentation as a mode of delivery. An example is this is the notion of the animated page. In 2009, the New Zealand Book Council commissioned Andersen M Studio to create a digital promotion for the council. ‘Going West’ is a beautifully made, intriguing journey through landscapes made of books.20 The stop-frame

---


animation begins with the cover of New Zealand novelist Maurice Gee’s *Going West* (1992) opening. Behind the marbled endpapers, the initial pages of text begin to form a railway line, as the narrator reads a passage describing the train journey towards Auckland [Fig. 1, 2]. The railway line, and the viewer’s eye, passes through a ‘scraggly town on one side and vineyards and farms on the other.’ It continues through the landscape, with the page itself forming a cemetery, a bridge, a prison, an oval’s long grass, and passing through a tunnel formed from the book, towards an increasing urbanity. Eventually the empty page forms the horizon; out of the flat plane rise the words ‘where books come to life’.

The combination of characteristics of the book, that is, pagination, sequence and the structure of the book, are able to be used in a new cinemagraphic way, through digital manipulation, to augment and complement the tactility of the physical book. Just as the digital transformation of print and architecture culture has seen the rise of small presses and publishers thriving as a niche species within larger mass media production, so, too, the artists’ book will interact with digital conceiving and delivery to maintain an important presence. The book forges a relationship between architectural ideas and projects and the vehicles of their dissemination, beyond mere documentation, reportage or observation, to continue to be the site of architectural innovation.

### Bibliography

#### Book


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


Isozaki, Arata. *Japan-ness in Architecture.* Translated by Sabu Kohso. Cambridge, Massachusetts:


Saka. *Diary of a Pilgrim to Ise*. Translated by A.L. Sadler. 1940.


1998.


Journal article; article in newspaper, magazine


Dissertation


Online journal


Website


The exhibited studio works operate as case studies, which explore the ideas presented in the textual enquiry of the thesis. This is undertaken through both content and technique. The works examine post factually the projects of one designer, and of individual buildings and projects. Associated with these is the notion of time within architectural representation, often omitted in conventional documentation, and the idea of architecture as process, rather than a static object made manifest. Through the technique of drawing that uses the materiality and physicality of the paper itself, rather than the use of the black ink line, the drawings of architecture are reassessed. The exhibition of design as a book is proposed.

The exhibition comprises three main works – *Mies van der Rohe: Built Houses; Ise Jingū: Beginning Repeated*; and *$1.45¢: Houses in the Museum Garden: Biography of an Exhibition*. Other works that were made during the course of study, have been included, which pursue the aims and objectives of the thesis. These are: *Mies van der Rohe: Brick Country House 1924; Plan*; and seven artists’ books commissioned for ‘Sunburnt: Australian Practices of Landscape Architecture’ exhibition.

**Mies van der Rohe: Built Houses**

2009
265 x 425 x 30mm
Magnani Velata Avorio 200gsm paper, Baskerville and Gill Sans type; etched perspex covers; white bookcloth covered box. Designed, hand-set and hand-printed on an Asbern cylinder proofing press at Wai-te-ata Press, Victoria University of Wellington, New Zealand; lasercutting at FBE Design Lab, University of NSW.
Winner: 2010 Libris Awards The Australian Artists’ Book Prize, Artspace Mackay Gallery.
Acquired by: Artspace Mackay; Australian Library of Art, State Library of Queensland.

The artist’s book *Mies van der Rohe: Built Houses* uses the technique of removal to draw Ludwig Mies van der Rohe’s fifteen built houses, over the fifty year span from 1906 to 1956. The
plans at 1:100 are cut out of the page, using a lasercutter. The first page begins with the Riehl House (1906–7) cut out; on the second page, the Riehl House and the Perls House (1911) are both cut out. Each subsequent page has the cumulative cut out of the next chronological plan. At page fifteen, all the house plans are cut out of the page. From page sixteen onwards, each chronological plan is removed from the cutting process, starting with the first house, until the last page, which shows only the Morris Greenwald House (1951–6).

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

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

In Mies van der Rohe: Built Houses, as each plan is laid down upon the last, it is centred on the front door, or main entrance. This shifts the usual layout of plans within books from a graphic design issue, to focus on their inherent interiority. Hence, the plans are positioned off-centre, and long blade walls eventually spill off the page. The layering of these same scale plans is similar to the method of drawing trace overlays. However, this cumulative cut out technique squashes the layers, merging projects. Mies van der Rohe’s domestic work is often seen as being in two phases, the early European and then the American phase. Mies van der Rohe: Built Houses does away with such divisions and instead traces connections between the two. The recently published 2G: Mies van der
Rohe: Houses 48/49 (Moisés Puente, ed., Barcelona: Editorial Gustavo Gili, 2009) commissioned a single photographer to document all Mies van der Rohe’s built houses. This approach of documentation, the editor notes, was crucial; the photos are taken at one time, rather than the book using archival photographs, to present the houses as standing adjacent to each other, not in a timeline. Mies van der Rohe: Built Houses takes a similar approach.

For many years, Mies van der Rohe had a desire to consciously conceal his early works. For example, in 1947 he would not allow Philip Johnson to publish his early work in the monograph as catalogue for the first exhibition of his work at MoMA (Puente, 2009: 5). Mies van der Rohe: Built Houses is both a reference to all of the houses’ existence, and offers the post factum documentation of one designer. The process of removing house plans in the second half of the book, beginning with the early work, alludes to Mies’s desire to self-edit.

Ise Jingū: Beginning Repeated
2011
245 x 330 x 80 mm

This book is a series of loose pages with a watermarked perspective image within the page. The image is of one of the subsidiary buildings of Ise Jingū. This Shintō shrine complex, located in Mie Prefecture, Japan, consists of the Kōtai Kaijijingū, or Naikū (Inner Shrine) and the Toyouke Kaijingū, or Gekū (Outer Shrine). Ise Shrine is rebuilt every twenty years, a practice, known as shikinen-zōkan, dating back to the seventh century. The most recent of these transpositions took place in 1993, which is the sixty-first on record. Every fence and building is completely rebuilt on an identical adjoining site, and new ritual utensils are made. This ritualistic rebuilding event views architecture as performative, rather than as inert object: shikinen-zōkan manifests the replication of a beginning, of a process.

In 1953, at the time of the fifty-ninth rebuilding, Yoshio Watanabe was invited to photograph Ise Shrine by the Society for International Cultural Relations. This was the first time Ise Shrine authorities had granted permission to photograph from within the inner compounds of the Inner and Outer Shrines. These photographs became the authoritative representations of Ise with an international audience, published in Ise: Prototype of Japanese Architecture, by Kenzō Tange and Noboru Kawazoe (Cambridge, Massachusetts: MIT Press, 1965).
The watermark within *Ise Jingū: Beginning Repeated* is a perspective based on one of Watanabe's photographs: that of the East Treasure House of the Inner Shrine (Tange and Kawazoe, *Ise*, 123). The pages contain this image, with every second page containing a mirror reflection of it. Taking the image from Watanabe's photograph refers to the power of representation and its importance in our understanding of architecture. The number of pages represents the number of iterations of the shrine up until now, that is, sixty-one. The shifting perspective within the page refers to the relocation from one site to the adjacent one, as viewed from the imagined separating line between the sites. As the reader turns the pages, the process of *shikinen-zōkan* is referenced. The pages, made from *kozo* fibres, reflect the idiosyncrasies of the papermaking process. Each page is same but is remade each time, resulting in similarity with variation.

**$1.45¢: Houses in the Museum Garden: Biography of an Exhibition**

2011
700 x 220 x 150 mm
Set of 20 portfolios, 300gsm Magnani Litho 1570, embossed, lasercut and laserscored, with paper models of 245gsm Stonehenge White paper; lasercutting at FBE Design Lab, University of NSW. Unique book.

Between the late-1940s and the mid-1950s, the Museum of Modern Art, New York built three full scale buildings in its sculpture garden. The first was 'House in the Museum Garden' design by Marcel Breuer, exhibited in 1949; the next was 'Exhibition House', designed by Gregory Ain, with Joseph Johnson and Alfred Day, exhibited in 1950; followed by 'Japanese Exhibition House', a full scale reproduction of the Kyaku-den guest house of the Kōjō-in at Onjōji Temple by Junzō Yoshimura, open for four months in both 1954 and 1955.

The Breuer house, when dismantled at the end of the exhibition, was relocated by barge to the estate of John D Rockefeller 3rd, at Pocantico Hills, New York, to serve as guest accommodation. The Ain house was destroyed. The blueprints of the houses by Breuer and Ain were made available, and replicas of the houses were actually built. The Yoshimura house was originally erected in Nagoya, dismantled and shipped to New York for re-erection. At the close of the exhibition it was dismantled again and trucked to West Fairmount Park, Philadelphia, where it still stands as a Japanese cultural resource, open to the public, renamed Shofuso Japanese House and Garden.

**$1.45¢: Houses in the Museum Garden: Biography of an Exhibition** – its title a reference to the combined admission fees for the public to enter the exhibited houses – aims to document the phenomena of moving buildings, and one site holding multiple buildings over time. Each of the twenty portfolios show the building and/or site at different moments; the inner page is
the scaled proportions of the sculpture garden. Displayed as a matrix, the vertical arm relates to the site of the sculpture garden at MoMA. The portfolios in the vertical arm contain the as yet unbuilt house plan embossed within the page, and the completed building’s footprint de-bossed. When the buildings are erected at MoMA, a paper model may be created from the page, using the technique of okoshi-ezu, or ‘folded drawings’, developed during the Edo period in Japan. A timeline is included to document the period of the exhibition. The last portfolio of the vertical arm shows all the buildings present, as okoshi-ezu, sited correctly within the page as though built at the same time. The horizontal arms of the matrix relate to each house project and their various stages: as panels living in the designer’s office, dismantled, or relocated to a new site.

**Mies van der Rohe: Brick Country House 1924**
2011
30 x 21.5 x 1cm

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

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


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

The reproduced plans of this project, as found in published books, are variously rescaled, cropped and reoriented, depending on the graphic design layout that best suits the page: for example, the full extent of the walls radiating out into the landscape is curtailed in some. The reproduced documentation of this project serves as demonstration of the ambiguity of the author and the assumed accuracy, authority and reliability of architectural documentation, as detailed in
Chapter 1.

The plans for *Mies van der Rohe: Brick Country House 1924* were sourced from fifteen different books, published between 1960 and 2009. The page or spread that they appear on was scanned and placed within an A4 page. It is the page size, then, which determines a common scale. These plans were lasercut and the associated text and graphics from the original page, which influenced the placement of the plan on the page, are lost.

**Plan**

2010—2011

25 x 16 x 2cm

Compilation of drawings, mixed media; case binding, bookcloth cover.

Unique book.

This book compiles thirty-three drawings by twenty-six people in seven countries on the subject of plan. Contributors were posted a page with the address of their house (some had multiple residences) printed on it. They were asked to draw a plan of this house, which did not necessarily need to be to scale; may, or may not, include text and annotation; and might be of the whole house or only a part of the house. The drawing could describe the activities within the space, rather than the location of the walls, but the page needed somehow to relate to the *idea of plan.*

The bound drawings reflect a range of techniques and media, including pencil, paint, collage, sketch, photography, drafting, perspective, sewing and cut outs. The content of the plans range from the contextual landscape siting of the house, circulation patterns, textual descriptions, climatic conditions, lived history and future plans for the house.

**‘Sunburnt: Australian Practices of Landscape Architecture’ exhibition:**

*Craigieburn Bypass, VIC*

2009

10 x 19 x 1.5 cm

Concertina and sewn binding; white bookcloth with embossed floral emblem (front), blind blocking (back). Documents project by Taylor Cullity Lethlean.

*Garden of Australian Dreams, ACT*

2009

22 x 25.5 x 2 cm

Relief card model within hinged hard covers; white bookcloth with embossed floral emblem (front), blind blocking (back). Documents project by Room 4.1.3 and Ashton Raggatt McDougall.

*North Terrace, SA*

2009

19 x 22.5 x 1.5 cm
Embossed pages, drawings on tracing paper, made endpapers; white bookcloth with embossed floral emblem (front), blind blocking (back); Coptic binding. Documents project by Taylor Cullity Lethlean.

**Sam Fiszman Park, NSW**
2009
13 x 9 x 1.5 cm
Concertina format, printed photographs on paper with cutouts; white bookcloth with embossed floral emblem (front), blind blocking (back). Documents project by 360 degrees, in association with McGregor Westlake Architecture.

**Point Fraser Foreshore, WA**
2009
13 x 22 x 1 cm
Concertina format, altered pages, mixed media, with detail paper sewn section insert; white bookcloth with embossed floral emblem (front), blind blocking (back). Documents project by Syxin Environmental.

**Stradbroke Domain Resort, QLD**
2009
15 x 9.5 x 1.5 cm
Concertina format book, printed photographs with cutout axonometric drawings; white bookcloth with embossed floral emblem (front), blind blocking (back). Documents project by Cardno S.P.L.A.T. and Donovan Hill.

**Ulura — Kata Tjuta Cultural Centre, NT**
2009
13 x 26.5 x 1 cm
Portfolio format, with cutout and embossed image; white bookcloth with embossed floral emblem (front), blind blocking (back). Documents project by Taylor Cullity Lethlean and Gregory Burgess.

Set of seven artists’ books commissioned for ‘Sunburnt: Australian Practices of Landscape Architecture’, exhibited at Melbourne Docklands, Victoria; Gallery of Australian Design, ACT; and University of Virginia, VA; jointly curated by Julian Raxworthy (QUT School of Design) and SueAnne Ware (RMIT, Design Research Institute). Computer imagery assistance from Christopher Walsh.
Edition: 2.

This exhibition of contemporary Australian landscape architectural design projects from the last ten years, is postitioned in relation to the canon of landscape architecture. The conceptual framework comprises three axes: iconic projects, emergent projects and provocative projects. The seven artist’s books, which complemented the exhibited project documentation of photographs and redrawn plans and sections, interpreted space and form and material relationships in the projects.
Images of Work Presented for Exhibition

Photographs: Joshua Morris

Page 11; Page 24.
Page 1; Page 2.
Endpapers, front and back.
North Terrace, SA; Sam Fiszman Park, NSW; Point Fraser Foreshore, WA.
Pages by: Nicole Thompson; Cara Phillips.
Pages by: Cath Rush, Catherine Dung.
Pages by: Elizabeth Pulie; Giovanni Pandolfi.
Marian Macken, PhD examination exhibition, Research Gallery, Sydney College of the Arts, University of Sydney, 2012.
Marian Macken, PhD examination exhibition, Research Gallery, Sydney College of the Arts, University of Sydney, 2012.
Marian Macken, PhD examination exhibition, Research Gallery, Sydney College of the Arts, University of Sydney, 2012.