

Binding Interiority

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ABSTRACT

Architectural space is usually documented in the form of orthographic projections, that is, plan, section and elevation drawings, with perspective and three-dimensional models. These render the space in a particular way and hence have limitations and specificity. The artist's book – that is, a book made as an original work of art, with an artist or architect as author – offers a different mode of presenting documentation and reading representation. 'Binding Interiority' argues that the qualities and characteristics of the artist's book, coupled with the content of architectural documentation, coalesce to form a mode of three-dimensional representation conducive to particular and different readings of drawings, representation and the interior. Through Charles Rice's writing on interiority, and 'interior's doubleness', this paper explores the book's interiority. Works by the author, and others employing volumetric devices, such as pop-up and 'peepshow' books, demonstrate aspects of this interiority. In particular, the cut and fold 'origami architecture' of Masahiro Chatani and the spatiality of the Japanese technique of okoshi-ezu, or 'folded drawings', are examined. These drawings which have a three-dimensionality to them, and employ a book-like folding structure, relate to the notion of the book as a folded model. This paper examines the way in which interiority can be present within the representation of interior architecture, that is, representation itself that has interiority, in the form of the book. As will be demonstrated, this interiority shifts the perception of space and the objecthood of the representation, and introduces a temporal reading of representation.

BINDING INTERIORITY

Architectural drawings, that is, orthographic projections such as plan, section and elevation, have interiority embedded within them due to their subject matter. The plan locates planes that form an interior. Our eyes travel over the surface of the drawing, conjuring up the interior that it represents. We infer our inhabitation of the space through two-dimensional means. The artist's book – that is, a book made as an original work of art, with an artist or architect as author – offers a different mode of presenting interior space due to its objecthood, structure and component pages. The page itself has a dimensionality to it beyond that of a two-dimensional surface for an image, and the form of the book creates an interior. By binding the artist's book with the content of architectural documentation, an alternative representation of interiority is offered. Through an examination of the relationship between the drawing, the building and the book, the potential of the book as an alternative representation of interiority is examined. Interior architecture requires a range of representations; the book as a site for interiority is offered as a complementary three-dimensional representation. The outcomes of this are a different temporal reading of representation, which shifts our understanding of the archive.

DEFINITION AND SCOPE OF INTERIORITY

In his book *The Emergence of the Interior: Architecture, Modernity, Domesticity* (2007), Charles Rice writes of the formulation of the sense of the interior. According to Rice, it was only from the beginning of the nineteenth century that the interior came to mean the inside of a building or room, especially in reference to the artistic effect, and also, a picture or representation of the inside of a building or room.¹ The interior thus emerged with significance as a physical three-dimensional space as well as an image – either a two-dimensional print or painting, or a flat backdrop in a theatrical setting.² Rice defines this as 'interior's doubleness', that is, 'a sense which involves the reality of the interior's spatiality as well as its condition as an image, one that can be imagined and dreamed, and inhabited as such.'³ This doubleness is manifest in a semantic development that marks the emergence of the interior.⁴

There is a sense of inhabitation present within architectural representation due to its depiction of the interior. Rice writes that the architect and client are future inhabitants of the drawings and model⁵; the drawings necessitate an 'imaginative inhabitation,' according to Paul Emmons.⁶ The reading of these drawings allows the viewer to travel within the imagined space. Susan Hedges writes that, as the imagined miniature self inhabits a drawing, 'the miniscule body of the architect is the measure, walking across the surface of the drawing.'⁷ As documentation of an existing space, we may use the plan as a mnemonic device, revisiting our steps through the space in order to conjure it up: the space of the plan may be seen as a surface over which we travel. Hence, the perception of space is produced by its representations⁸ and therefore interiority is assumed.

Within the representation of architecture, there is another way that interiority can be present; that is, representation itself that has interiority. As will be outlined, the artist's book possesses this quality due to its objecthood and capacity to incorporate volume and spatiality. This then combines the documentation of an interior's spatiality *and* a mode of presentation that possesses its own interiority. The binding together of these may be referred to as *representation's doubleness*. In this way, an alternative representation is offered to interior architecture.

Rice describes interiority as a 'space of immersion' in which architecture is enfolded and interiorised.⁹ This implies depth and volume and breadth as components of the interior. Depth – as a measurement from surface inwards, or from top down, or from front to back – when coupled with breadth relates to 'extent' and 'distance' and 'room'. These words have an affinity with cumulation, something increasing in force or formed by successive additions. These qualities of depth and cumulation, and hence the notion of interiority as augmented due to their presence, will be examined in relation to the book. Volume and spatiality within the book will also be examined. The doubled sense of the representation is shown then to be a combination of the strong presence of the objecthood of the representation at a 1:1 scale and the content of the work.

THE OBJECTHOOD OF THE BOOK: DEPTH, CUMULATION AND STRUCTURE

In her essay on scale within architectural drawings, Hedges refers to Susan Stewart's description of the book as offering metaphors of containment, of exteriority and interiority, of surface and depth, and of covering and exposure¹⁰: 'The book sits below me closed and unread; it is an object, a set of surfaces. But opened, it seems revealed; its physical aspects give way to abstraction and a nexus of new temporalities.'¹¹

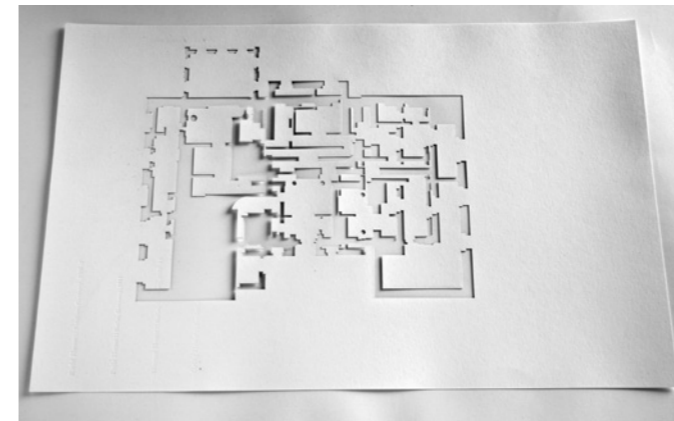
The book as object is both a volume in space and possesses the ability to be opened. The book's interiority may be accessed by merely paging through a work: lifting the cover of a book 'opens' it. The book as object may be made up of discrete elements, that is, pages. The 'inside' of the book refers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

The artist's book *Mies van der Rohe: Built Houses* (2009) 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 laser cutter. 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).

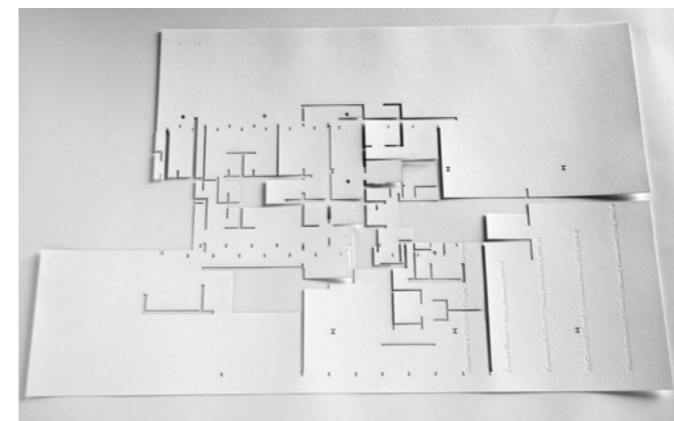
Through the technique of cutting out the plans, the drawings in *Mies van der Rohe: Built Houses* interact with the page edge. By page seven, the wall, as it extends into the landscape, runs to the edge of the page, disrupting the page as frame. The edges of the pages are finite limits: anything beyond them falls away into a void of unrepresentable space.¹² 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 page form of the book highlights this quality. 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.



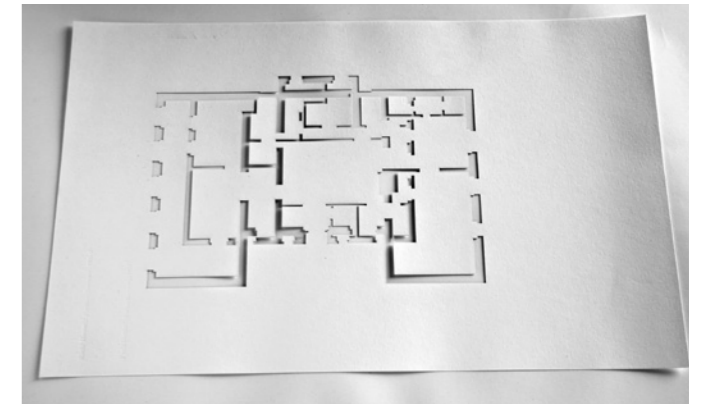
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Figure 1: Marian Macken, *Mies van der Rohe: Built Houses*, 2009.
©Photo: Joshua Morris



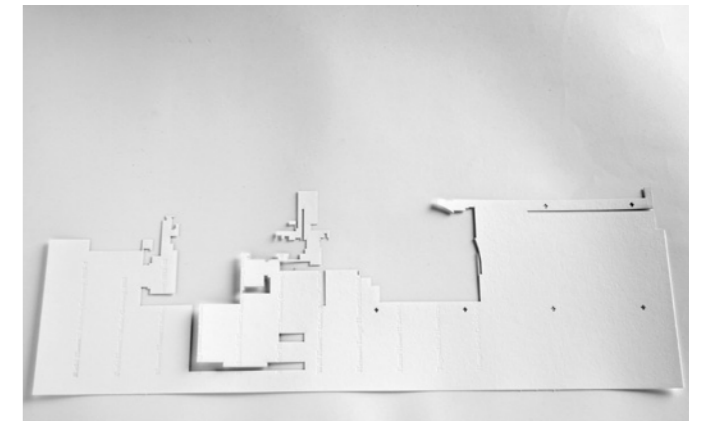
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Figure 2: Marian Macken, *Mies van der Rohe: Built Houses*, 2009; page 2.
©Photo: Joshua Morris



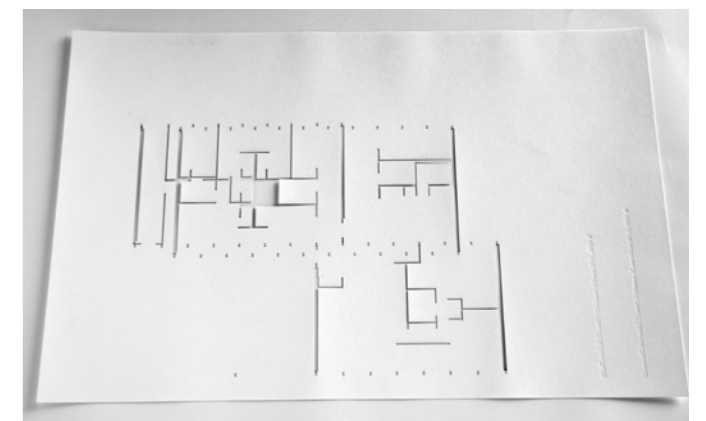
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Figure 3: Marian Macken, *Mies van der Rohe: Built Houses*, 2009; page 4.
©Photo: Joshua Morris



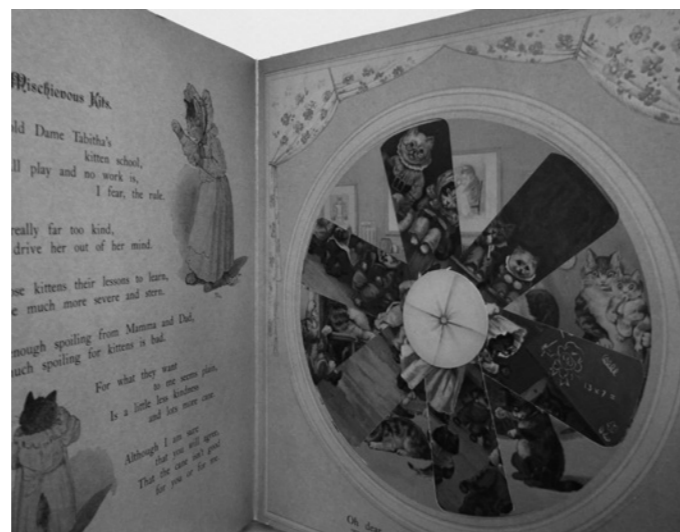
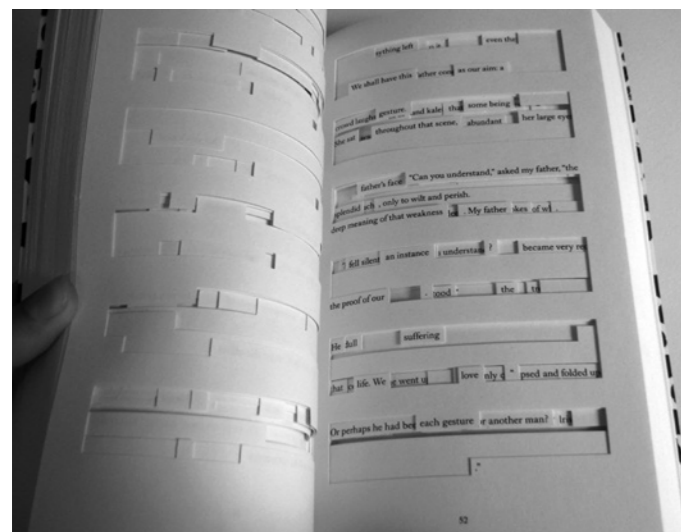
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Figure 4: Marian Macken, *Mies van der Rohe: Built Houses*, 2009; page 13.
©Photo: Joshua Morris



Above Bottom Left
Figure 5: Marian Macken, *Mies van der Rohe: Built Houses*, 2009; page 25.
©Photo: Joshua Morris



Above Bottom Right
Figure 6: Marian Macken, *Mies van der Rohe: Built Houses*, 2009; page 28.
©Photo: Joshua Morris



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.

This is a book built of sequence: while relying on the strength of individual plans, they are always 'part of a sequence which in itself is part of a larger 'narrative' which is itself about the book.'¹³ The book's structural features – the cumulation of

pages – is then emphatically called to attention. It is the page's ability to be one of many that makes this work have cumulative depth. Within this cumulation of pages, each page is granted a dimensionality. The page is not a flat plane but rather a three-dimensional dual surface, rather than merely serving as a visual support for illusion.¹⁴

Cumulation leading to depth may be seen through a different means, in Jonathan Safran Foer's *Tree of Codes* (2010). This book takes an English language edition of Bruno Schulz's collection of short stories, *The Street of Crocodiles*, and carves out a new story. Using a different die-cut technique on every page, various parts of the text and page are removed. Through this technique of removal, the gaps between words resonate, alerting the reader to the page's physical relationship to each other page. According to Olafur Eliasson, this book 'welds narrative, materiality, and our reading experience into a book that remembers that it actually has a body.'¹⁵ The reading experience of *Tree of Codes* is one of paging through a sculptural work. The removal of parts of individual pages creates an intriguing effect but the strength of this work is the perception of depth of the object of the book, achieved through the cumulation of these pages.



There is another type of interiority possible within the book, one which is made by the inclusion of volume within the structure of the book. Volume may be achieved by various techniques, such as the inclusion of moveable pieces – flaps and revolving or sliding parts – and pop-up structures, made by cutting and folding within the book. These techniques give a three-dimensional quality to the book and are a means of emphasis, interpretation and accent. When used properly, they explain, describe, or entertain, while engaging the reader in action.¹⁶

Some of these devices are concerned with plane, such as dissolving pictures, rotating pictures, split pages, cut-outs and slits. Others devices create a theatrical stage, have elements that stand up at 90 degrees, or pop-up at 180 degrees. Although these types of books employing paper engineering became popular for the entertainment of children, before the eighteenth century their use, as early as the thirteenth century, was primarily scholarly.¹⁷ While the inclusion of moveable parts does not necessarily guarantee a sense of interiority within the book, some techniques are valuable in offering a particular spatiality, relevant to the documentation of interior architecture.



An example of a book employing three-dimensionality is *The Sleeping Beauty: A Peepshow Book*.¹⁸ What is commonly referred to as a 'peepshow' or tunnel book usually takes the form of a single view. Alternatively, *The Sleeping Beauty* may be read in a circular, 'carousel' way, hence its structure is sometimes referred to as a 'merry-go-round' book. This book creates six theatrical scenes in the valley folds, through the use of a book-like proscenium and three tiers of window cut-outs, with text below. When the cover cords are tied, the book stands up to form a pentahedron.

In this book, narrative is achieved through a strong use of 'scene-setting': the dominant locations of the story are used as the sequential structuring device. There is a definite rendering of foreground, middle-ground and background allowing for both architectural framing devices, such as fenestration, and the inclusion of distant landscape. Hence, there is a dominant sense of interiority to each scene: the castle's turrets are able to be glimpsed through the forest's 'impenetrable thicket of brambles.'¹⁹

This book does not present a continuous spatial arrangement that is aligned with a plan, as a model does. Instead, there is a

Opposite Left
Figure 7: Jonathan Safran Foer, *Tree of Codes*, 2010.
Photo: Marian Macken

Opposite Right
Figure 8: Ernest Nister, *Revolving Pictures*, 1979 (reproduction), 1892 (original), n.p.
Photo: Marian Macken

Above Left
Figure 9: Ernest Nister, *Animal Tales*, New York: Collins, 1980 (reproduction), 1894 (original), n.p. Photo: Marian Macken

Above Right
Figure 10: *My Very Own Playhouse*, 1993. Photo: Marian Macken

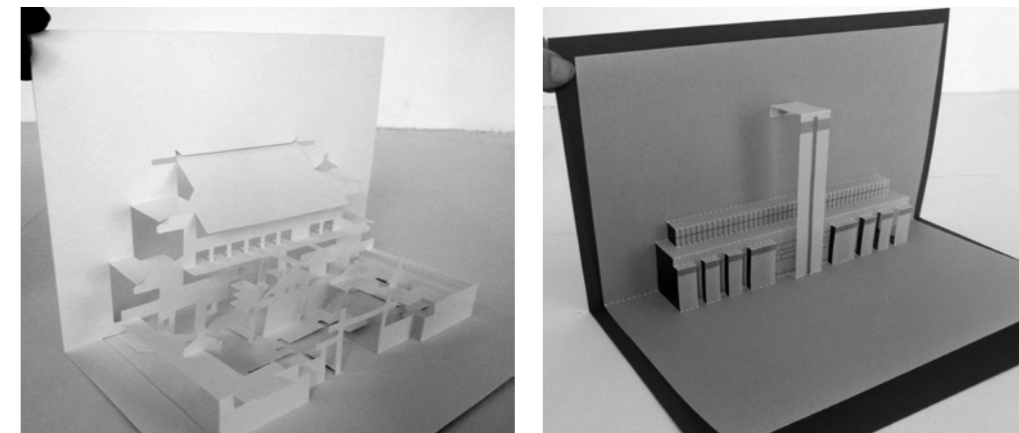


presentation of codex-oriented spatiality which cannot be viewed all at once, but in slivers. This fracturing of space and discontinuity is advantageous as it offers the potential for a different examination of space. Rather than examining each interior in relation to how it is connected to its adjacency, instead its containment is emphasised, allowing a different narrative structure to connect the spaces as they appear as spreads within the book.

These examples demonstrate the potential interiority of the book form. Depth and cumulation are present through the pagination and sequencing of *Mies van der Rohe: Built Houses*; volume and spatiality are present in *The Sleeping Beauty*. The notion of volume and spatiality may be further explored, in relation to the model, in order to understand the importance of the objecthood of the representation at a 1:1 scale, which contributes to representation's doubleness.

THE BOOK AS A FOLDED MODEL

The pop-up technique demonstrated in the work of Masahiro Chatani allows a spatiality to emerge in the documentation of buildings. While not an artists' book, *Origami Architecture: American Houses Pre-colonial to Present* (1988)²⁰ presents elevations of examples of American architecture – from the tepee and pueblo structures through to Peter Eisenman's *House VI* from 1975 – made from a cut and fold technique. Due to this technique, these works shift from two dimensions to three. Chatani calls these works origami architecture, and they were produced through the Japan Institute of Architecture as a way of introducing architectural aesthetics to school children.²¹ Similar examples, making such buildings as Tate Modern Gallery, present the building as a form of modelled elevation, which adopts certain book-like structures and techniques. Toyo Ito also employed this technique in his charrette submission for the first phase of the expansion of the Museum of Modern Art, New York (1997).



Chatani's works have an affinity with the axonometric in that there seems to be one ideal viewing position, from a 45 degree angle off-centre and slightly above the façade. Although the building protrudes, no information of the side elevations is able to be given due to the structure of cutting and folding. One is outside the building and there is no sense of the range of spatialities that the spectrum of documented buildings offers. It is up to the viewer to infer this from information that is modelled, such as wall openings and windows. Within these limitations, Chatani's work does offer a useful method of comparison by adopting a particular technique that creates a synthesis among seemingly dissimilar buildings. By using the cut and fold technique of origami architecture, connections and similarities are able to be speculated upon that would not exist at a built scale or across pages of drawings. However, by remaining as individual valley folds, Chatani's works offer another view. When rotated and viewed from 'behind', Chatani's pop-up elevations create more possibilities. This under-the-bleachers quality begins to have a spatiality quite different from a model. This technique interacts with the positive and negative space that the concertina format offers. When read from behind, it is the mountain folds that are interrupted as opposed to the reverse side's valley folds. These start to imply modelled sections rather than volumetric elevations.

Another technique which creates an interiority within representation is the ancient Japanese drawing process called *okoshi-ezu* or 'folded drawing', which emerged in the Edo period (1603–1868). Andrew Barrie outlines the historical use of these and their influence on the reading of contemporary work, particularly that of Toyo Ito.²² At the start of the Edo period, the ruling elite set aside the predetermined patterns of building and encouraged innovation in the form of the *sukiya* style, influenced by the teahouse. These small spaces required intense consideration and attention to detail. In order to consider and communicate these design intentions, a new type of drawing emerged - the *okoshi-ezu*.²³

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Figure. 1.1: Roland Pym, *The Sleeping Beauty: A Peepshow Book*.
©Photo: Joshua Morris.

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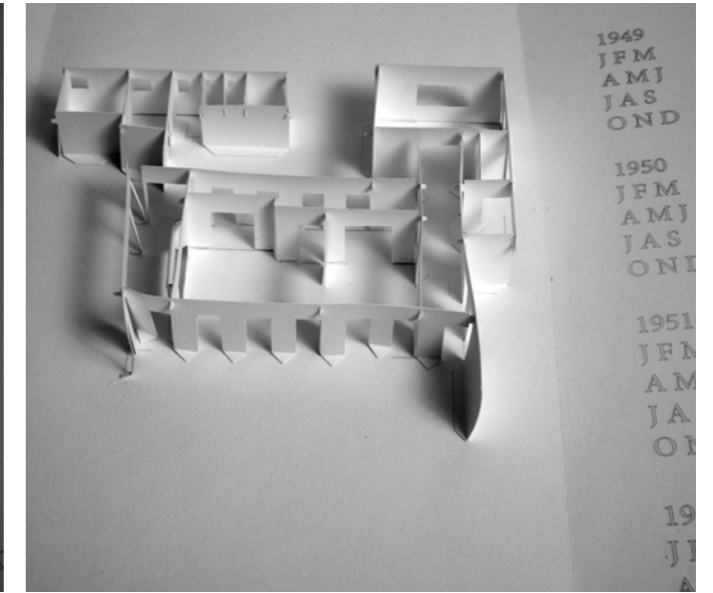
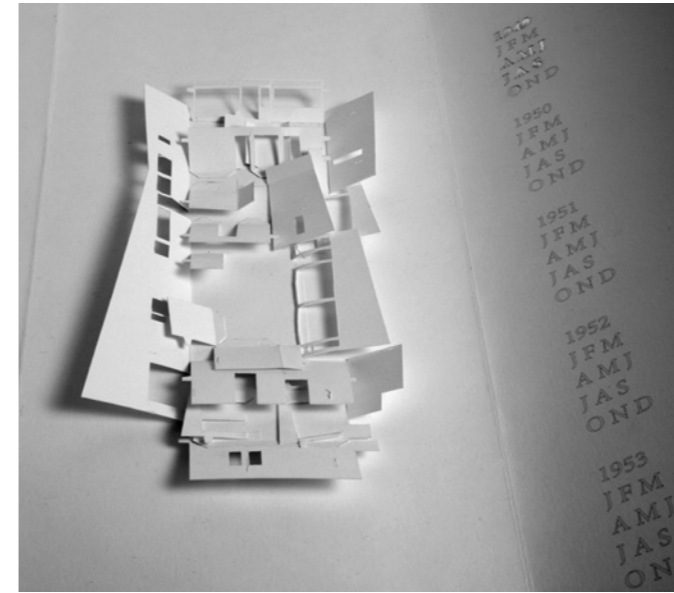
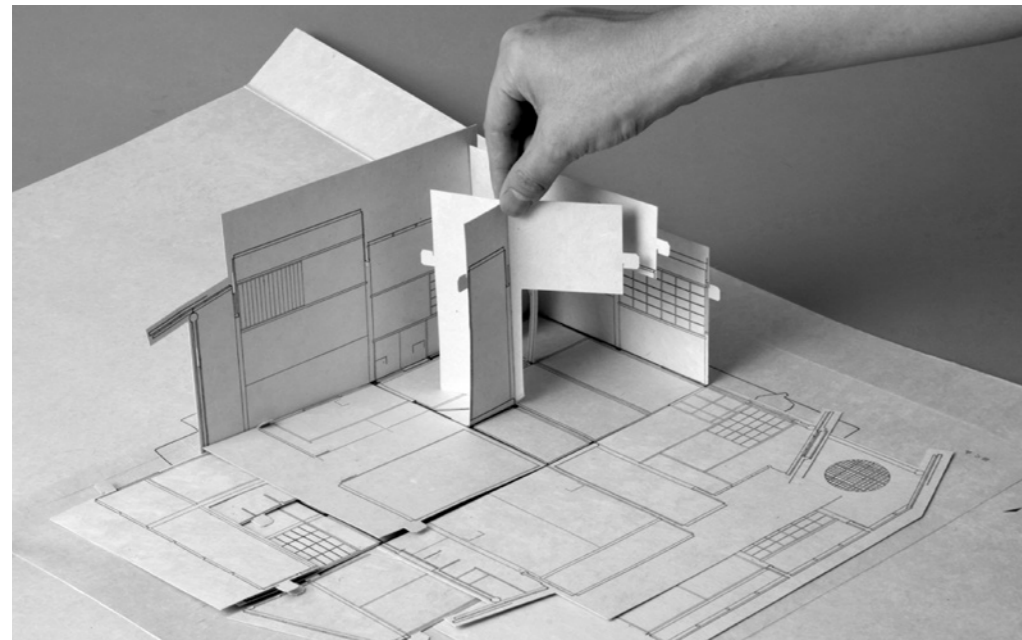
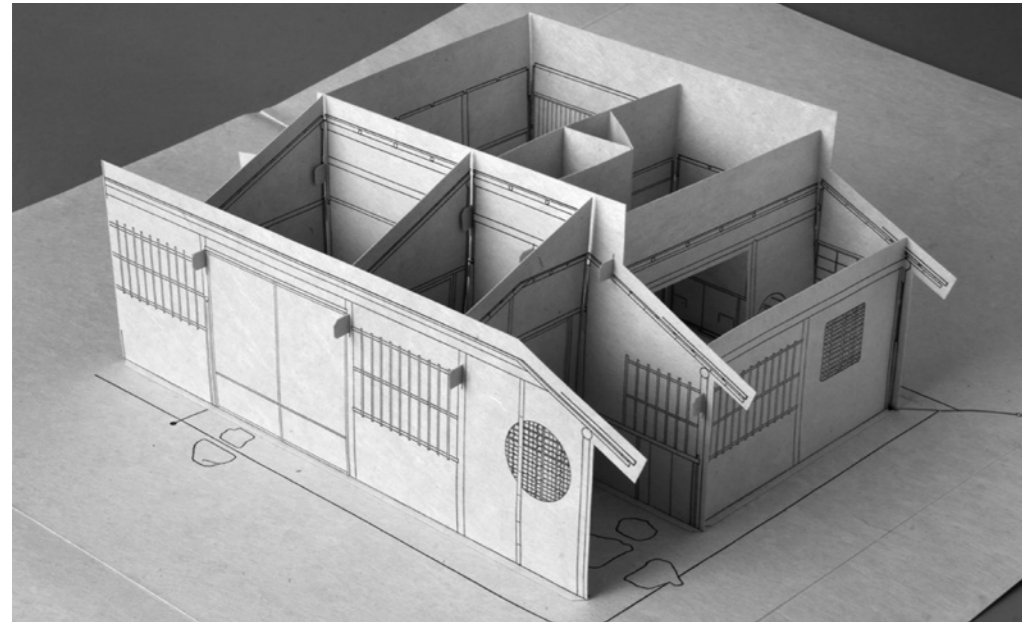
Figure. 1.3: Ishitani's Residence, an example of Masahiro Chatani's origami architecture technique. Photo: Marian Macken

Opposite Right

Figure. 1.2: Roland Pym, *The Sleeping Beauty: A Peepshow Book*.
©Photo: Joshua Morris

Above Right

Figure. 1.4: Gift Card (author unknown) using cut and fold technique showing Herzog and De Meuron's Tate Modern. Photo: Marian Macken



Okoshi-ezu are pop-up drawings which fold up to create a fully three-dimensional miniature. Barrie describes these as being made of pieces of *washi* paper cut to the shape of walls fixed onto a plan drawing. Holes were cut into the walls for windows and openings and other elements, such as raised floors and shutters, were sometimes fixed into place on the walls.²⁴ Drawn onto both sides of the paper were notations relating to dimensions, materials and textures. These were stored flat, easily transportable and were erected by folding the walls up and fixing them into place with tabs and slots.²⁵ As Barrie writes, the resulting representation 'is at once a three-dimensional drawing and a collapsible model'²⁶: in the Edo-Tokyo Museum in Tokyo, an example is titled a 'three-dimensional plan.' While not strictly categorised as artists' books, this is a technique of making books with a model-like quality.

The technique of *okoshi-ezu* is particularly appropriate in the work \$1.45¢: *Houses in the Museum Garden: Biography of an Exhibition* (2011). 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' designed by Marcel Breuer; exhibited in 1949; the next was

'Exhibition House', designed by Gregory Ain, with Joseph Johnson and Alfred Day, exhibited in 1950; followed by 'Japanese Exhibition House', a full-scale reproduction of the *Kyaku-den* guest house of the *Kōjō-in* at Onjōji Temple by Junzō Yoshimura, 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 III 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

Opposite Top
Figure. 15: Example of *okoshi-ezu* models. ©Photo: Yo Nagata (Pen Books: *Cha-no-yu Design*. Hankyu Communications, Tokyo, 2009)

Opposite Bottom
Figure. 16: Example of *okoshi-ezu* models. ©Photo: Yo Nagata (Pen Books: *Cha-no-yu Design*. Hankyu Communications, Tokyo, 2009).

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Figure. 17: Marian Macken, \$1.45¢: *Houses in the Museum Garden: Biography of an Exhibition*, 2011; detail of *okoshi-ezu* of Marcel Breuer's 'House in the Museum Garden'. ©Photo: Joshua Morris.

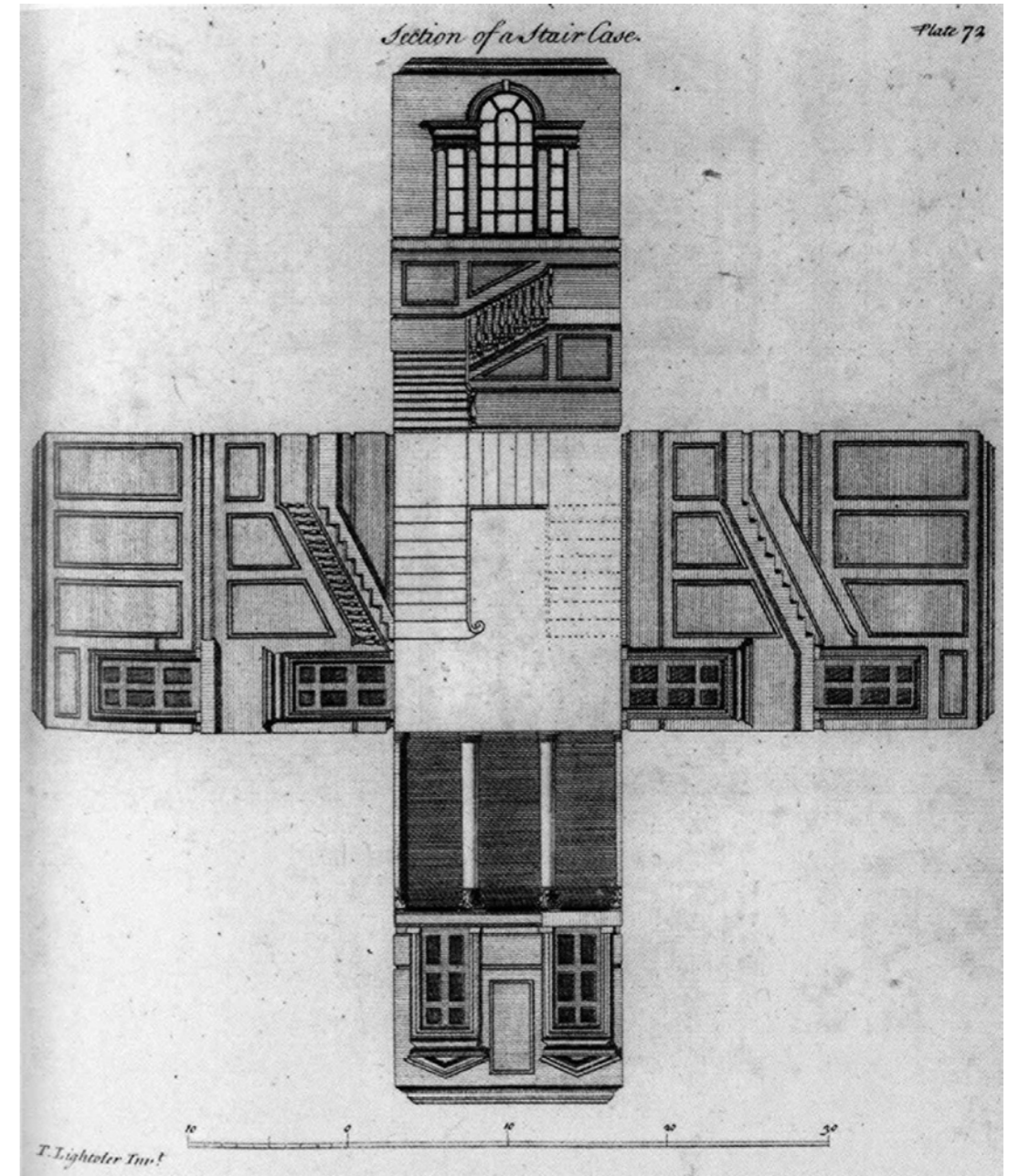
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Figure. 18: Marian Macken, \$1.45¢: *Houses in the Museum Garden: Biography of an Exhibition*, 2011; detail of *okoshi-ezu* of Junzō Yoshimura's 'Japanese Exhibition House'. ©Photo: Joshua Morris



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 debossed. When the buildings are erected at MoMA, a paper model may be created from the page, using the technique of *okoshi-ezu*. 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 its various stages: as panels living in the designer's office, dismantled, or relocated to a new site. The reader's participation in making the interior and the emphasis on the building's elevations, presented as exterior and interior panels, is appropriate for the documentation of buildings made by pre-fabrication methods, buildings that shift location during their lifespan, and temporary buildings.

When erected, these paper models differ from a conventional model with a removable roof. The process of actually 'making' the building in order to read these portfolios, and flattening the building – the architecture is 'undone' – in order to close the portfolio, creates this difference. Shifting the model from two dimensions to three is a participatory act for the reader. Also, the model offers a comprehensible view by existing as a contained object. It aims for a totality of grasp, for a synthesis of comprehension. *Okoshi-ezu* operate differently, due to their inclusion of interiority.

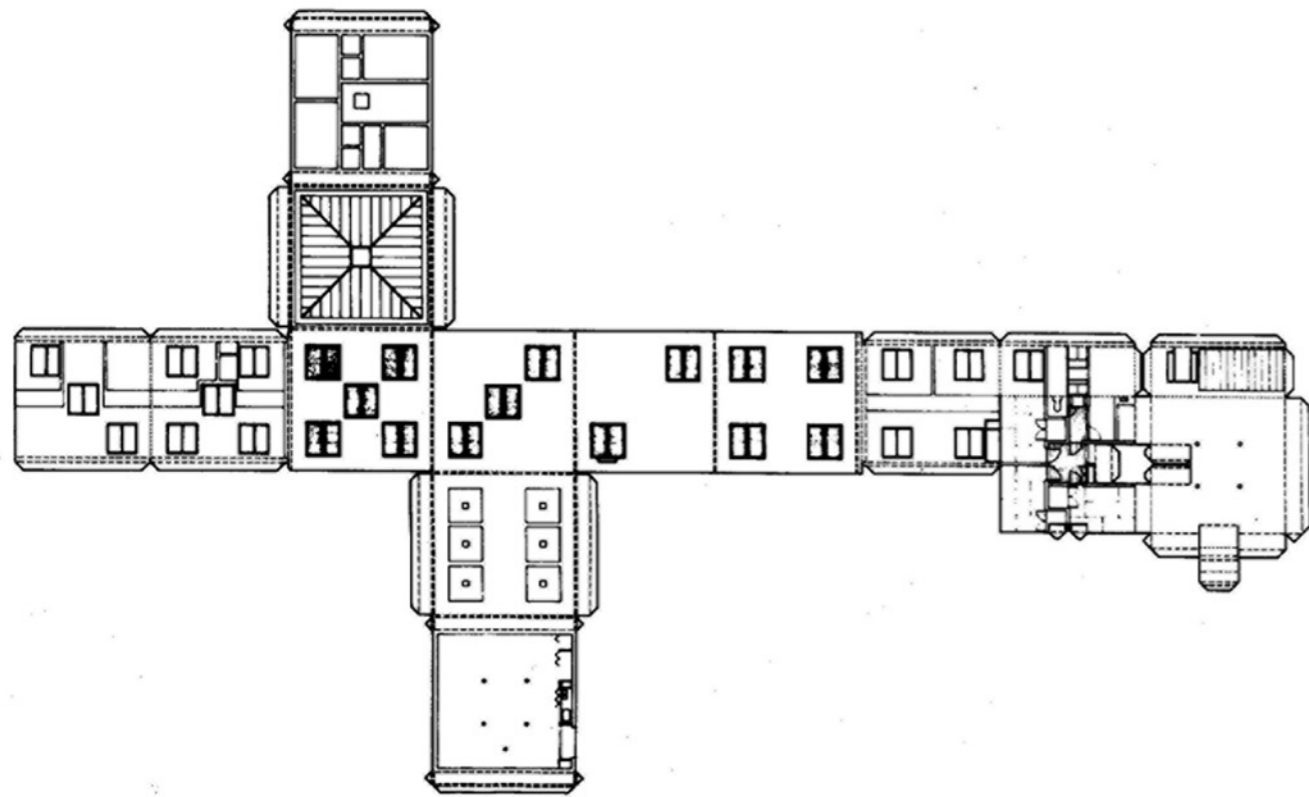
This technique is related to a type of interior drawing developed in the middle of the eighteenth century. An example of this is Thomas Lightoler's drawing of a stair hall, published in *The Modern Builder's Assistant*.²⁷ This plan is shown in the middle of a group of four elevations which look as if they had been folded out from their upright position and flattened onto the



Opposite Left
Figure. 19: Marian Macken, \$1.45¢: *Houses in the Museum Garden: Biography of an Exhibition*, 2011; detail.
©Photo: Joshua Morris

Opposite Right
Figure. 20: Marian Macken, \$1.45¢: *Houses in the Museum Garden: Biography of an Exhibition*, 2011, exhibited matrix of portfolios.
©Photo: Joshua Morris

Above
Figure. 21: 'Section' of a stair hall by Thomas Lightoler, from *The Modern Builder's Assistant*, 1757



same place as the plan.²⁸ Robin Evans names this a *developed surface interior*; in descriptive geometry, folding out the adjacent surfaces of a three-dimensional body, so that all its faces can be shown on a sheet of paper, is called developing a surface.²⁹

The Japanese architect Takefumi Aida uses a similar technique in his drawings for projects, including 'House Like a Die' (1974), 'Nirvana House' (1972) and 'Annihilation House' (1972), included in the exhibition catalogue *A New Wave of Japanese Architecture*.³⁰ In these examples, the planes of the house are drawn flat, turned to the exterior space and operate as composite plan and elevation.³¹ The thickness of the walls is included in Aida's drawings, in contrast to the exclusion of this in the example by Lightoler. In reference to Lightoler's drawing, Evans writes, 'all four walls are shown connected to the side of the plan they originate in. Five discontinuous planes are therefore represented in one plane and the illustration becomes completely hermetic; nothing outside can be shown ... not even the thickness of the walls.'³² Like the conventional section, the developed surface interior is a three-dimensional organisation reduced to two-dimensional drawing, but it is much less easy to restore apparent depth. While the section 'merely compresses

space, the developed surface interior also fractures space and destroys its continuity.'³³ There are other limitations to this type of drawing: in showing the appendages of the room, the room itself is presented as a void, with the emphasis on the walls that face it.

In *okoshi-ezu*, the cut out elevations and the base to which they are glued are of the same paper. The walls of the building are made of the same material as the base upon which they sit: the materiality of the page makes the interior and hence, the walls have the same thickness as the pages of the book or portfolio. This is similar to the synthesis of approach achieved in Chatani's work.

The *okoshi-ezu* technique, while showing similarities to developed surface interior drawings, allows an interiority that is different due to the physical shift from two dimensions to three. Rice writes that 'the interior is produced through an infolding [of an] impressionable surface. This surface does not produce a hermetic seal against the world, but rather is activated through the inhabitant's relation to the city.'³⁴ The interior of the *okoshi-ezu*, in contrast to the developed surface drawing, is open to the world, activated by the reader's relation to it as an object which is made.

REPRESENTATION'S DOUBLENES

The objecthood of the book offers metaphors of containment and exteriority: it exists as a closed object. The closed book is a set of pages that, through their accumulation, offer a full-scale reading of their internal references. In the examples of *The Sleeping Beauty* and the *okoshi-ezu* technique, no element of their structure remains neutral, since the whole functions only because its parts have been brought into sharp focus in relation to the way they perform. In engaging with these works, the reader's act of turning the pages or making the volume becomes, as Johanna Drucker writes in *The Century of Artists' Books* (2004), a physical, sculptural element, rather than an incidental activity: 'a convention of bookness becomes subject matter ... The fact that the work is bound goes beyond mere convenience of constraint and fastening and becomes a means to articulate these relations.'³⁵ The content of these books becomes spatialised through the structure of the book and meaning is read through the manipulation of pages. This is a demonstration of binding together the 1:1 scale object book with its to-scale referent.³⁶

The objecthood of the model seemingly offers a vehicle for a similar combination of the strong presence of the representation at a 1:1 scale and the content of the work, when related to interiority. Models, merely by existing in a three-dimensional state, may be seen as objects in their own right which display the interior. It is this objecthood which sets them apart from drawings. However, the model also encompasses the miniature, the diminutive, and hence a fascination with this concentrated self-enclosed world. Susan Stewart writes that 'we can only stand outside, looking in, experiencing a type of tragic distance.'³⁷ The miniature as model begins with imitation; hence, a 'second-handedness and distance' exists within the model.³⁸ Christian Hubert refers to the extent of the model's objecthood: 'The space of the model lies on the border between

Opposite
Figure. 22: Takefumi Aida, 'House Like a Die,' 1974. ©Takefumi Aida

representation and actuality... neither pure representation nor transcendent object. It claims a certain autonomous objecthood, yet this condition is always incomplete. The model is always a model of.³⁹ According to Hubert, although the model achieves some objecthood, its desire is to act as a simulacrum, and therefore the model as representation is always present. The model struggles to truly separate itself from the miniature in the way the book exists at a 1:1 scale. The model as an object rarely overrides its reading as a miniature depiction.

Alternatively, Drucker writes in her comprehensive commentary of artists' books: 'We enter the space of the book in the openings which position us in relation to a double spread of pages. Here the manipulated scale of page elements becomes spatialized: we are in a physical relation to the book. The scale of the opening stretches to embrace us, sometimes expanding beyond the comfortable parameters of our field of vision, or at the other extreme narrows our focus to a minute point of intimate inquiry.'⁴⁰ This supports the notion that the presence of the book exists more strongly as an object rather than as a scaled referent. The interiority offered by books is due to both their component parts and their overall structure. Through the cumulation of discrete pages, combined with their conceptual terrain of reference, depth through accretion is achieved. The structure of the book and its inherent possibilities for containing unfolding volumes and spatialities allow another form of interiority to be explored. Representation's doubleness is present within books due to these characteristics.

THE TEMPORALITY OF INTERIORITY

In order to examine the outcomes of representation's doubleness, the varying intensities of past, present and future tenses within representation need to be acknowledged. Within architectural drawing, the past is the time of drawer; the drawing has been drawn. The present is the time of the viewer, when it is being viewed – according to Michael Newman, the drawing's particular mode of being 'lies between the withdrawal of the trace in the mark and the presence of the idea that it prefigures.'⁴¹ The future is the time of the inhabitant, it is to exist in the future – the drawing as proposition. However, there is not necessarily an equality to these three. Orthographic projections are not drawn with vigour or with spontaneity, and due to their precision they are less connected to the present. Their generative qualities refer strongly to a future tense. Within these tenses, it is Rice's description of the plan's 'necessity to be imagined'⁴² that is dominant; David Leatherbarrow writes: 'Architects work not in the nominative but in the subjective case; each drawing or model is an 'as if.'⁴³ Therefore, the architectural drawing seems to proclaim *this will be*.

Books offer a different temporal condition because it is the book as object that is the dominant reading. This is achieved both through the presence of the representation and the encounter one has with it in the act of reading. This 'present version' of the drawings is experienced through the act of reading and turning pages, both of which place the book strongly in the present tense. Reading may be private and suggests an intimacy of engagement: it is an active relationship between a

representation or object and the individual. This shifts the book then from existing strongly as a 1:1 object reified in framed space, to existing in real time as a series of experiences bound together.⁴⁴ Our involvement in the book is entirely physical and due to this, the book is a performance.⁴⁵ This relates to Mike Linzey's view that drawings take priority in *time*. Rather than saying *what has been*, or *what will be*, the book instead says this is the most *present version* of it.

Inherent qualities of the artist's book are the object and the archive. Books embody the notion of *post factum* documentation, that is, the 'accumulation, classification and dissemination of information, or the material record of an act or event.'⁴⁶ The book containing the documentation of architecture is performing an archival role: the 'opening of the book becomes the opening of the archive.'⁴⁷ However, the archive suggests repository, which may or may not form a narrative. It is the act of compiling a set order of pages which reflects a decided narrative.⁴⁸ The book may be seen as both the vehicle for documentation and the artifact itself.⁴⁹ The book, in strongly relating to the present tense, then brings the notion of the archive to the present.

An examination of the interiority of representation, in highlighting representation's doubleness, brings the presence of that representation into focus. The alternative representation of interiority, offered by artists' books, threads together a particular temporal notion to its archival potential. Artists' books bring doubled interiority to the representation of space: the book brings into tension and coincidence its own interiority and the imagined or represented interiority of the drawn architecture. This is done through the book's use of the structure of the codex as an aspect of its conception as well as calling attention to it throughout the execution.⁵⁰ Representation possessing its own interiority is achieved by binding two scales: that which is represented, and the 1:1 scale or objecthood of the representation itself. Interior architecture requires a range of representations; it continually operates in the mutable zone that occurs when shifting representations. Artists' books then are seen as a complementary three-dimensional representation, with a propositional role.

NOTES

1. Also, in reference to the theatre, a 'set' consisting of the inside of a building or room. Charles Rice, *The Emergence of the Interior: Architecture, Modernity, Domesticity* (London: Routledge, 2007), 2.
2. Ibid.
3. Ibid.
4. Ibid.
5. Ibid., 57.
6. Paul Emmons, "Intimate Circulations: Representing Flow in House and City," *AA Files*, no. 51 (2005): 48.
7. Susan Hedges, "Scale as the Representation of an Idea, the Dream of Architecture and the Unravelling of a Surface," *Interstices: Journal of Architecture and Related Arts: The Traction of Drawing*, no. 11 (2010): 73.
8. Beatriz Colomina, cited in Rice, *The Emergence of the Interior*, 99.
9. Rice, *The Emergence of the Interior*, 34, 33.
10. Hedges, "Scale as the Representation of an Idea," 75.
11. Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham: Duke

University Press, 1993), 37, quoted in Hedges, "Scale as the Representation of an Idea," 75.

12. Johanna Drucker, *The Century of Artists' Books* (New York City: Granary Books, 2004), 126.

13. Michael Snow, cited in *Books by Artists*, Tim Guest and Germano Celant (Toronto: Art Metropole, 1981), 14. Snow is referring to his 1975 work *Cover to Cover*.

14. Drucker, *The Century of Artists' Books*, 74.

15. Olafur Eliasson, in Foer, *Tree of Codes*, back cover.

16. Martha L. Carothers, "Novelty Books: Accent of Images and Words," 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), 319.

17. Ann Montanaro, "A Concise History of Pop-up and Moveable Books," Rutgers, State University of New Jersey, accessed 8 January 2011, <http://www.libraries.rutgers.edu/rul/libs/scua/montanar/p-intro.htm>.

18. Roland Pym, *The Sleeping Beauty: A Peepshow Book* (Amsterdam: L. van Leer and Company, n.d.).

19. Ibid., n.p.

20. Masahiro Chatani, *Origami Architecture: American Houses Pre-colonial to Present* (New York: Kodansha International, 1988).

21. Ibid., back cover.

22. Andrew Barrie, "Okoshi-ezu: Speculations on Thinness," *Interstices: Journal of Architecture and Related Arts: The Traction of Drawing*, no. 11 (2010): 62–71; and Andrew Barrie, "Tracing Paper," *Monument* 64, (2004): 38–44.

23. Ibid., 64. These are also referred to as *tateokoshi-ezu* and *tate-ezu*.

24. Ibid..

25. Ibid., 65.

26. Ibid..

27. William Halfpenny, Robert Morris and Thomas Lightoler (London, 1757). This was not the earliest use of the technique. See Robin Evans, *Robin Evans: Translations from Drawing to Building and Other Essays* (London: Architectural Associations Publications, 1997), 228, note 5.

28. Ibid., 202.

29. Ibid.,.

30. Kenneth Frampton, ed. *New Wave of Japanese Architecture* (New York: Institute for Architecture and Urban Studies, 1978).

31. Ibid., 16.

32. Evans, *Translations from Drawing to Building and Other Essays*, 203.

33. Ibid.

34. Rice, *The Emergence of the Interior*, 9.

35. Drucker, *The Century of Artists' Books*, 74.

36. Adrian Snodgrass and Richard Coyne refer to a similar situation within model making, with what is being explained, is the *explanandum*, that is, the modeled; and the explanation, or the *explanans*, is the model. Adrian Snodgrass and Richard Coyne, "Models, Metaphors and the Hermeneutics of Design," *Design Issues* 9, no. 1 (1992): 59.

37. Stewart, *On Longing*, 70.

38. Ibid., 171–2.

39. Christian Hubert, "The Ruins of Representation," in *Idea as Model*, ed. Kenneth Frampton and Silvia Kolbowski (New York: Rizzoli, 1981), 17.

40. Drucker, *The Century of Artists' Books*, 360.

41. *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), 95. Bryson, in referring to the difference between drawing and painting, writes that the drawn line 'in a sense always exists in the present tense, in the time of its own unfolding, the ongoing time of a present that constantly presses forward'. Norman Bryson, "A Walk for Walk's Sake," in *The Stage of Drawing*, 149–50.

42. Rice, *The Emergence of the Interior*, 69.

43. David Leatherbarrow, "Showing What Otherwise Hides Itself: On Architectural Representation," *Harvard*

Design Magazine, Fall, 1998, 53.

44. Henry M. Sayre, in *The Artist's Book: The Text and its Rivals*, ed. Renée Riese Hubert (Providence, Rhode Island: Visible Language, 1991), 305.

45. Ibid., 305.

46. Comelia Lauf and Clive Phillpot, *Artist/author: Contemporary Artists' Books* (New York: Distributed Art Publishers: American Federation of Arts, 1998), 41.

47. Susan Hedges, "Scale as the Representation of an Idea," 75.

48. Hal Foster, "An Archival Impulse," *October* 110, Fall, 2004, 3–22.

49. The exhibition 'The Artist's Book as Document' (2011), curated by Natalie McGrorty, at the Bower Ashton Library, University of the West of England, Bristol, UK, highlights this role of the book.

50. Drucker, *The Century of Artists' Books*, 123.