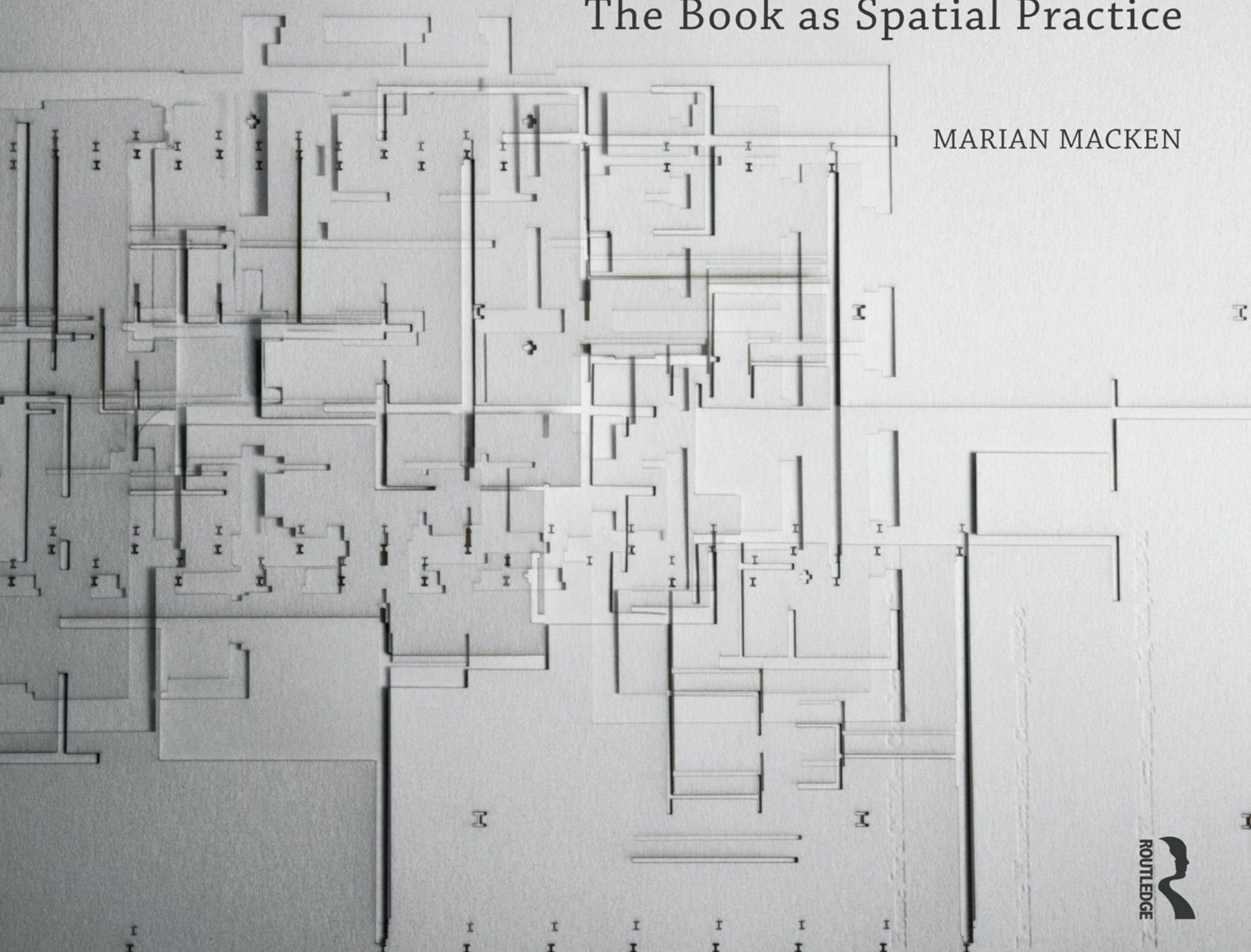


Binding Space

The Book as Spatial Practice

MARIAN MACKEN



Binding Space:
The Book as Spatial
Practice

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

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

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

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

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Binding Space: The Book as Spatial Practice

Marian Macken

First published 2018
by Routledge
2 Park Square, Milton Park, Abingdon, Oxon, OX14 4RN

and by Routledge
711 Third Avenue, New York, NY 10017

Routledge is an imprint of the Taylor & Francis Group, an informa business

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Library of Congress Cataloging-in-Publication Data
A catalog record for this book has been requested

ISBN: 978-1-138-69433-0 (hbk)
ISBN: 978-1-4724-8323-2 (pbk)
ISBN: 978-1-351-26644-4 (ebk)

Typeset in Avenir and Baskerville MT by
Servis Filmsetting Ltd, Stockport, Cheshire

For Silas



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Acknowledgements

The origins of this book lie in my doctoral thesis. Embedded within that process are many people who contributed to the development and production of both the written thesis and the studio work. I would like to acknowledge and thank: my doctoral supervisors, Emeritus Professor Richard Dunn and Professor Sandra Kaji-O'Grady; Julian Raxworthy and Katrina Simon for their support and thoughtful contributions; Professor Andrew Barrie and Professor Tom Heneghan for helping me undertake research while in Japan; and for assistance with the production, exhibition and photography of studio work: Dr Sydney Shep, Wai-te-ata Press, Victoria University of Wellington; Janet Parker-Smith, Sydney College of the Arts, University of Sydney; Jill Elias; Stephen Ralph; Joshua Morris; Lily Szumer; and Darren Glass, University of Auckland. I am grateful for financial assistance from Sydney College of the Arts and the Research Centre, University of Sydney, during my doctorate, and from the Faculty of Creative Arts and Industries, University of Auckland, for aspects of the production of this book. And deep gratitude also to Fiona Harrisson, whose ability to listen and respond with wonderfully tangential yet always relevant things, binds these pages.

Versions of parts of this work have been published and presented at conferences, and its development is due to the close readings and suggestions of convenors and editors. These include: *La Trobe Journal* (no. 95, 2015); *Journal of Artists' Books* (no. 39, 2016); *Idea Journal* (2012); *Architecture & Culture* (vol. 2, issue 1, 2014; vol. 4, issue 1, 2016); *International Journal of the Book* (vol. 12, issue 1, 2014); *The Routledge Companion to Design Research* (edited by Paul Rodgers and Joyce Yee, 2015); *The Routledge Companion to Criticality in Art, Architecture, and Design* (edited by Chris Brisbin and Myra Thiessen, 2018); 'PARSE Biennial Research Conference on Time', Gothenburg; 'Emerging Practices: Design Research and Education Conference', Tongji University, Shanghai; 'Perception in Architecture: Here and Now Symposium', ANCB The Metropolitan Laboratory, Berlin; 'Critique2013', University of South Australia, Adelaide; 'Impact7 Conference', Monash University, Melbourne; 'Unsettled Containers: Aspects of Interiority Interstices Symposium', University of Auckland; ABBE, Griffith Centre for Creative Arts Research, Griffith University, Brisbane; and 'International Conference on Books, Publishing, and Libraries', Simmons College, Boston.



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Preface

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

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

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

These questions became the catalyst for this book.

Marian Macken
February 2017



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