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Veil of Isis: Sustainable Cultures of Place and Architecture

Abstract

Architectural academic Robin Evans, reviewing Daniel Libeskind's Micromega drawings in 1984, described the role of the critic: 'it is the critics job to delve into, uncover, disclose, reveal, divulge, discover, unfold and show to the reader what lies hidden or unseen ... The critic is in search of origins, essences, intentions motives, causes, for these are the things that lie behind appearances...'

This paper will draw on the practice of Richard Black and Anna Johnson and asks what happens when that generative space of architectural criticism co-joins with the act of design itself. We speculate that design knowledge is made and held within both expressions of the architectural discipline and that our practice – which operates reciprocally and interchangeably between these modes – creates a unique platform from which to make significant engagement and impact with the architectural profession, academy and general public. Our research project - spanning over a decade - explores architectures engagement with context in projects that work from rural and city landscapes and in the cultural and environmental context of climate change and the need for continued and deeper engagement with Australia's indigenous people. These projects - including several books, built works, design studios, a grant, international exhibitions, journals and an editorship role - aim to make transparent and disseminate design knowledge to the general public, academics and architects and thus generate - at a national scale - architectural advocacy and increase the public knowledge base of what architecture can be and do. In doing so we have explored what cultures of place can be for architecture and what the specific design strategies are. We seek to explore what for example, 'landscape' might be for the contemporary practitioner and how much it exceeds the pragmatic and can also be driven by issues, non-metric qualitative concerns.

Robin Evans describing the critic. AA Files no 6

Introduction.

In *Becoming Human by Design*, Tony Fry puts forth a challenge: 'Design practice itself has to be remade to become an agency of sustain-ability.'¹ For the human species at least to survive, we need to rethink relationships between what is made – if anything - and importantly for us, what constitutes design and its relationship to nature. For this practice, the conjoining of two existing practices- that of Richard Black and Anna Johnson-both full

time academics at RMIT, the evolution and refinement of this practice occurs within this context of what some call the End of the Anthropocene. A world that needs to radically alter behaviour and relationship to itself. This paper outlines their design research practice, its concerns and key projects, and its relevance to the academy and profession. In doing so, they will outline the means by which their research is disseminated and across what platforms. They see their practice as a critical one with modes of critical reflection built into its framework. Across teaching, writing and built projects, their work has been informed by an open criticality, a generative reflexive design process that seeks to understand the limits of architecture and place-landscape- and now ultimately what might define architectural design knowledge particularly in the era of 'environmental collapse.'²

Their practice formation has occurred at a time when they have been hit by the reality of global warming, its dire consequences and the requirement for radical change. This 'jolt' has caused a rethink of the very nature of practice. For them, future designs may not necessarily be about the production of objects, or material outputs but more significantly about how relationships are designed with nature. They ask how the act of design – or architecture (and its design knowledges) can aid the regeneration of nature and our ways of living in it. As part of this they wish to learn from Indigenous relationships to place and culture – and assert that this needs a far greater -essential role in not only the workings of Australia culture and politics but as a way forward to address climate change. They see that the inherent criticality of their process - multimodal, generative and the questions explored give the practice a relevance- a productive vantagepoint from within which to work on these issues.

They see their research to date as addressing a national deficit of architectural knowledge in this field of architectures relationship to landscape. For them the origins are within the design process itself, its fundamental components that begin to construct **design knowledge**. As primarily educators, this has translated into teaching pedagogy and now, how they can critically begin a process of addressing where that is relevant to questions of climate change and reconciliation. Within their most recent projects, two books and an editorship of the local institute journal allowed them to advocate for and disseminate complex design ideas around this discourse into a wider public audience. Importantly, they see this work as valuing cultural and qualitative readings of landscape as well as metrics³. Critical to this will be strategies to foreground the value of nature as well as relationships to future and existing ecologies.

Procedures and process: background.

Robin Evan’s reminds us that ‘words effect vision’⁴ – and it’s this point that leads them to reflect upon here through a series of projects and a building that have at the core years of drawing, writing, building and teaching – and it’s from this background that frames their way of engaging with environmental collapse. While Black has detailed and drawn up over 40 architectural projects, Johnson has reviewed at least that many as well completing a series of more generative and speculative drawings. In the concluding chapters of her PhD Johnson writes:

writing’s relationship to architecture is more intimate...twins again bound by proximity, another threshold is formed. Words stack up. Lines collide. Drawings with phrases, words with buildings. Both generative and spatial, writing sits equal to, rather than separate from, the drawing.....⁵

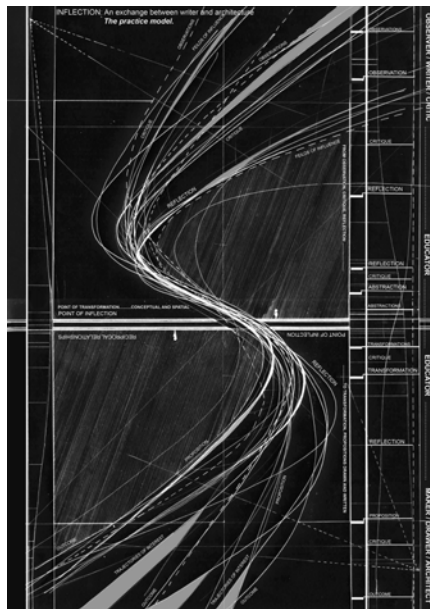


Figure 1. Inflection Diagram, Anna Johnson practice model of the relationship between drawing, writing and production. 2012

In his seminal essay from 1986, *Translations from Drawing to Building*, Evans makes a case for the ‘enormous generative part played by architectural drawing.’⁶ He also makes it clear that translation – of an idea from language to language is not smooth – ‘things can get bent, broken or lost on the way.’⁷ His essay however, assumes that those translations are between two mediums and that architecture is a relationship between drawings and buildings. And while this can be true –for this practice, the question of architectural production, idea translation and even architectural meaning is multiple.⁸ Adrian Forty opens his book *Words and Buildings A Vocabulary of Modern Architecture* with the provocation ‘What can language

do that drawing, the architect's other principal medium, does not?⁹ And for them, that generative territory is found between words, drawing and narratives. But also between architectural criticism and the act of design itself. Now, they use these operative modes to refocus on the critical question of landscape and the critical issues effecting architecture presently.

On Site: Black's origins.

Spanning thirty years, the practice of Richard Black's has consistently explored overlaps and adjacencies between architecture and landscape. His practice has challenged the conventions of architectural site analysis which to him, is integrated with the act of design itself. Here the mandatory task of the site visit, the drawing of the site, and accompanying research were expanded to become formative stages of the design process. Referred to as *site knowledge: in dynamic contexts* – also the title of his PhD completed in 2009 – is a way of working across different scales - from the intimate bodily experience of place to the immensity of a river system. But the origins of this work stem from more distant projects in the sparsely populated regions of Western Australia.



Figure 2. Flood and drought events, Murray River, images courtesy of the pictorial collections, State Library of Victoria and South Australia. Line drawing flood and normal river channel, Murray River, South Australia 2005-2007, Richard Black.

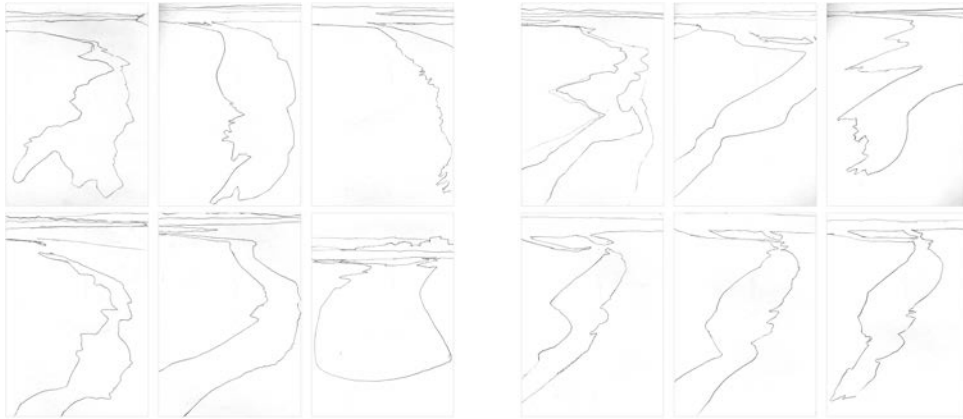


Figure 3. On-site shoreline drawings incoming tide, each of 3-minute duration, 26th March 2005, Richard Black.

Speculative in nature, these earliest projects explored remote sites in Western Australia and were brought together in a major exhibition titled *Groundcode* at the Door Gallery, Fremantle in 1995¹⁰. Emerging from this period however, was an interest in the role of drawing as a medium to engage and understand landscape which often resulted in days spent on-site making drawings, photos and other things that registered an *on-site* experience. Many of those places had little in the way of buildings. And conventionally architecture and a contextual engagement is often assumed to refer to the ways in which a new building fits into its surroundings as defined by the built fabric - where compositional, material and visual relationships between the new and existing are privileged. But what happens when the surroundings are defined by the absence of building? What then are the clues for making a work fit-in... of belonging in its place? It's this question that began Black's post *Groundcode* investigations focusing on the role of site analysis as an integral part of the design process. Here bringing to the surface hidden, unseen stories and narratives of places over time: duration, dynamic ecological processes, memory and direct personal experience became subject matter for the many drawings and images produced. Over this next 10-year period, working across speculative projects and design studios at RMIT, he was able to shift these concerns into infrastructural and regional scale thinking by taking on the entire Murray River as a site. Complex issues around water politics, ecological systems, and water management opened a new context for consideration. It was the environmental historian Donald Worster ideas of 'thinking like a river'¹¹ that was significant in shaping a way of acting in this contested space setting a benchmark for all future work where architecture facilitates 'ways of living with (rather than against) ecological systems and process'.



Figure 5. Tidal Garden, Murray mouth, plan 2009, Richard Black

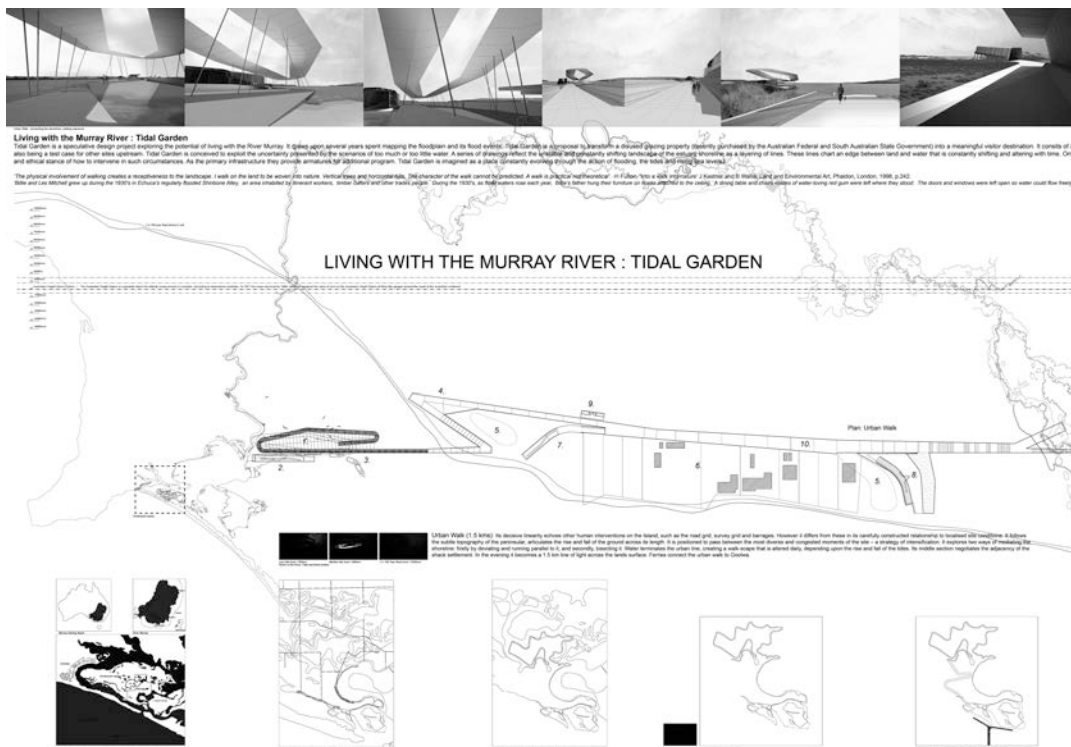


Figure 6. Living with the Murray River, Tidal Garden, composite drawing 2010, Richard Black.

For both Johnson and Black, conceiving of a design studio requires a careful thinking through of fundamental architectural relationships – in effect designing a design process for others to pursue. The act of visiting, being on the ground, and engaging with a place through modes of drawing, photography, writing, and installations have opened up this space as a particular area of inquiry. Working more as curators rather than designers they have explored the design process as a way of engaging with context. This is a space located in the in pre-design - where architectural knowledge, memory, time and narrative of place often forms the generative trajectory into architecture territory.



Figure 7. Site studies by Leonardo Meister. Marking the Earth Design Studio, RMIT 2017, led by Richard Black and Todd de Hoog.

Since moving to Castlemaine in 2005 Black began a practice Times Two Architects. Working on largely residential scale works, this scholarship of site informed ways of *preparing the ground* to allow living patterns to unfold over time. While these projects did offer many opportunities to work through ideas already outlined it was a public artwork that summarise this lineage of built work. *Open Monument*, completed in 2015, was a collaboration with the artist John Young and commissioned by the City of Ballarat and Sovereign Hill. A public artwork to recognise the contribution of the Chinese population of Ballarat and the surrounding regions since 1850. Challenging the traditional typology of a monument in the park, *Open Monument* structures a more ambiguous and shifting set of relationships with its setting. Defining the edge of a run-down recreation reserve and providing a space for memory, the project demonstrates Black's scholarship of site knowledge as well as being a studied response to the Chinese diaspora and their history in the Australasian region. As an artwork in the public domain, the work is of national historical and cultural significance, providing a place for local pride and identity, through history and storytelling of Ballarat's Cultural Heritage.

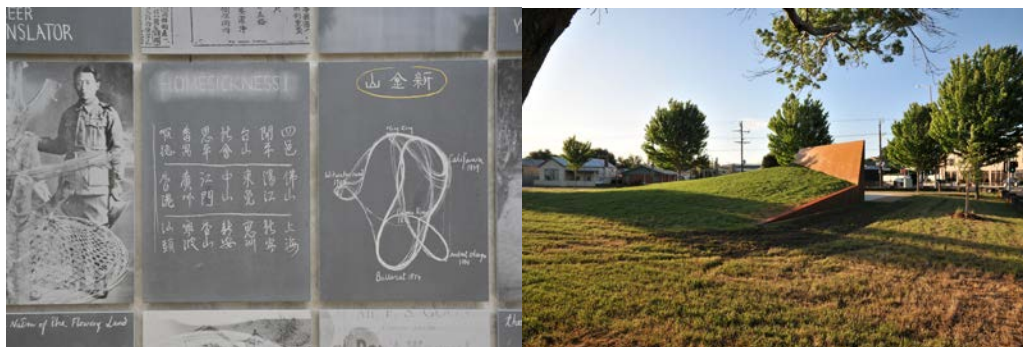


Figure 8. Open Monument, Ballarat, 2015. Walls, ground surface and sculpted earth form mark the transition between a recreational reserve and an urban intersection. Times Two Architects and John Young Studio.

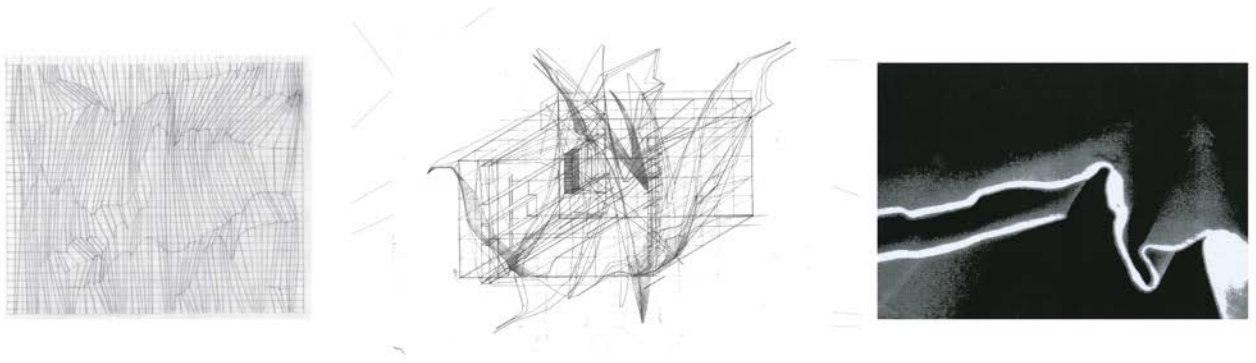


Figure 10: Early generative drawing and image studies, Anna Johnson 1997-2001

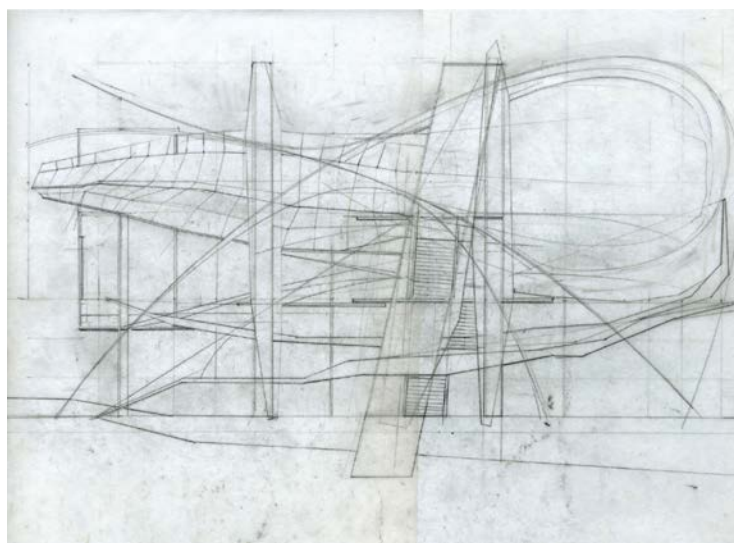


Figure 11: Generative section for House of Dreams project Anna Johnson 1997

However, there remained a disjoint between the writings of Johnson at the time and the aspirations of the drawn work – and a momentary push further into abstractions and the theoretical readings of Deleuze and Guattari among others, and a looking into the act of drawing itself, lead nowhere except to a self-critique that for this work to evolve it needed the real world – perhaps the complexities of site context –to find resolution. Additionally, deconstruction as a mode of understanding – inquiring –also formed a generative part of her intellectual practice. It was also significant driver for thinking about *site* and what might constitute site in terms of its physicality, the contextual surrounds; culturally, historically and now environmentally. It is in these considerations of site along with concerning for mark making that Johnson’s practice began to align with and be informed by that of Blacks.

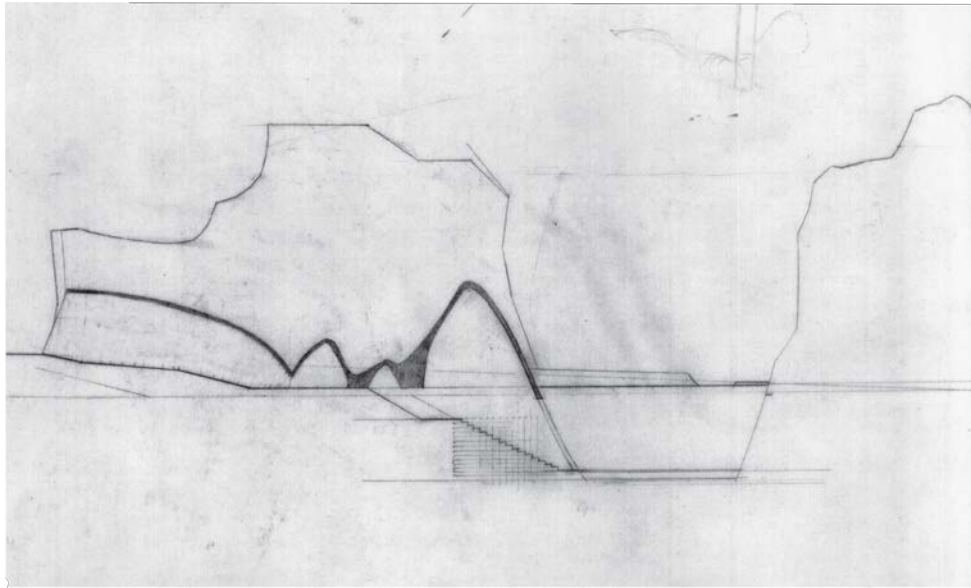


Figure 12: Generative section for Gestures and Desire project Anna Johnson 2002



Figure 13: Image 6 of Seven Lamps project Abbotsford Convent Anna Johnson 2011

Nevertheless, Johnsons' love of the expressive form -the baroque, expressionism, the fluid, free and sometimes fantastical - as was explored in early drawings remained - but increasingly gave rise to questions of how that could be informed by or capture, qualities and characteristics of site including embedded narratives and histories. These led to pursuits in design teaching addressing site specific studies and procedural operations.



Figure 14: Bobby Gordon, Heide Design Studio tutor Anna Johnson 2002

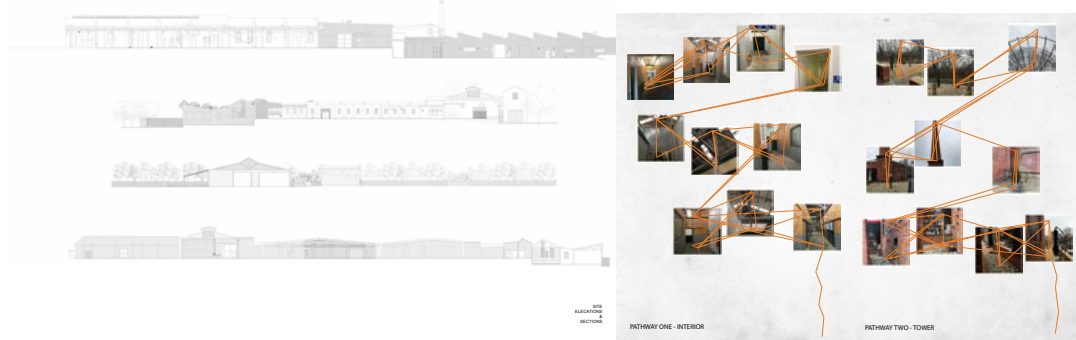


Figure 15 Generative site studies from Isolator Switch Design Anna Johnson and David Brodziak.
Leonardo Meister 2015

Writing has remained dominant however, and across the last two decades Johnson has worked on 14 books of which 5 she is the sole author.¹² A particular project, that had defining and ongoing significance, was accepting a commission to write a book on Sidney Nolan and his life between 1938 – 1945: the period in which he was intimately involved with art patrons John and Sunday Reed and in which he began and completed his Ned Kelly series. Formative for evolving methods for writing, this work also expanded her fields of reference to include questions of landscape depiction, modernism, narratives and myths as explored in Australia in the first half of the 20th century. Notably the commission had at its core a requirement for a mode of writing that would expand her practice as well as having a consequential effect on her way of seeing relationships between history, narratives, the landscape and ultimately architecture. The story had to be told as a narrative, with the aim that the reader would be brought closer to the material, to the events and even to the creation of the works itself. This required a dramatic shift of how the material was viewed and then retold –

but one that would be consequential for ongoing writing projects and the way architecture was reviewed and even understood. As stated in her PhD ‘The fact of having to read Nolan’s paintings through the lens of his intimate life details, through what he was seeing and thinking - demanded that content be brought to the fore. The material and events needed to somehow resonate on the writing’s surface.’ The shift was important – instead of being located above and outside the work – the ambition was to be within it and within the creative process. An intimacy that potentially resulted in a more proximate experiential relationship with the work. The projects, its content and mode of writing significantly affected the review process of future architectural works, the content and mode of investigation for design studios and the book commissions completed with Black.



Figure 16 Generative moment narrative studies from Isolator Switch Design Anna Johnson and David Brodziak. Leonardo Meister 2015

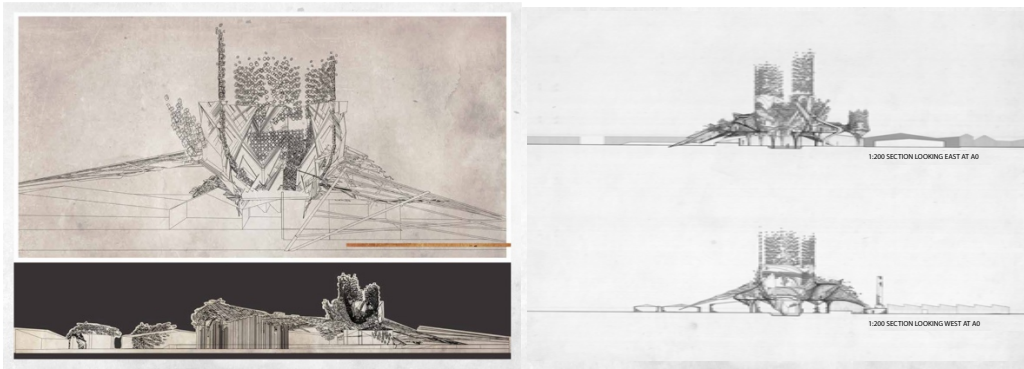


Figure 17 Sections from Isolator Switch Design Anna Johnson and David Brodziak. Leonardo Meister 2015

Johnson and Black.

The co-joining of Black's practice strongly grounded in building and careful site works and Johnson's more speculative and theoretical background along with the writing practice, has resulted in a practice that occupies a conceptual framework shaped by multiple vantage points. They see the intellectual and creative space of critic, writer and architectural practitioner brought into close proximity creating a working adjacency where the parameters of one mode – its mode of seeing, reflecting and critiquing - reciprocally affect the creative design process and vice versa. This is a generative space enabling shifting perspectives on the material at hand, the creative process and the engagement with clients.

Their first major project were two book projects that came out of their mutual histories and thinking that there had been very little published exploring the relationship between architecture and landscape in Australia as a collective of strategies and attitudes. They proposed this idea to Thames and Hudson as a book that would form part of their longer-term project concerning the critical re-assessment of architecture's relationship to landscape and living in Australia and that situates contemporary regional and urban architectural responses environmentally and qualitatively. Additionally, they saw they were forging new territory with indigenous histories and occupation of place. So, the first *Living in the Landscape* published 2016 looked at houses situated in non-urban environments, while the second book published two years later extended this discussion and research into the city and urban realm. *Urban Sanctuary* evolved the discussion to include considerations and re-assessments of emerging living typologies within these contexts against a backdrop of the changing dynamic of our cities as they respond to issues of densification, climate change and consequent cultural and social shifts.



Figure 18: Idea of a house in a single image, Anna Johnson, 2015 and 2017. (View House, Yarra Valley, Victoria, Denton Corker and Marshall. Garden House, Bellevue, Sydney, Durbach Block Jagers)

Practically – most tangibly – their contribution was in the consolidation and dissemination of contemporary architectural projects that respond to these conditions. In both books and across 50 architectural case studies in total, and their scholarship of site knowledge and its impact upon rural and then urban living typologies was disseminated through widely distributed publications and as well then seeded into teaching projects.

The immersive and comprehensive approach to how they *read* and experienced the projects before writing about them was parallel to how they would first experience a site, through their practice and in design studio teaching. All projects were visited with significant period of time spent in the buildings and on site and interviewing the architects. Michael Markham (tUG Workshop) for example, insisted they stay at his Bethanga residence and share a meal and wine with the client. This they did. Across night and day, the complexities of his robust yet poetically beautiful house became apparent. Whilst seemingly hard – and robust – an attuned almost utilitarian piece of equipment suitable for its tough arid unforgiving site, this was a house that yielded to the needs for intimacy, homeliness and enclosure.



Figure 19: Bethanga House, tUG Workshop with Kevin O'brien Architects (photo, Anna Johnson)

For these projects and for their practice, an engagement with the *Expanded Field*¹³ - an expanded discussion or learning from other disciplines and their processes, modes of critique and knowledge is essential. ¹⁴ Pasco's *Dark Emu* was seminal as was Deborah Bird Rose and her insights into Australian indigenous ways of being in, thinking and conceiving of the Australian landscape – *of country*. Importantly, this reading opened up for them insights into a new type of spatiality and design knowledge – a way of holding and disseminating knowledge – cultural, creative, environmental, societal about place.

Rose tells us the system of Aboriginal understanding of country is a 'holistic system - and not a closed one, one capable of accommodating a great deal of input and difference...Through their creative actions they demarcated a world of difference and a whole world of relationships which cross-cut difference.' ¹⁵ This idea resonating with their own creative practice, but also of a model to project forward. For Johnson there were significant connections between some of her readings and work on Deleuze as a way to understand the world and relationships between things broadly and the indigenous way of being in the world and understanding *country*. There is also a significant role the diagram or traditional '*umpan*' has, as author of *Sand Talk* Tyson Yunkaporta writes, that works a mode of translation, or conveyor of knowledge.¹⁶

Alternatively, from writer Nicolas Rothwell and his Eric Rolls memorial lecture, *The Landscape behind the Landscape* delivered in 2014 at the National Library in Canberra, they took on his provocation for writers to respond afresh to the landscape where he asks, 'What is the secret that hides behind the landscape? What are the half-glimpsed shadow-lines that draw us in?' ¹⁷ What might this mean for architects particularly in their cultural role – to respond anew and acknowledge the histories and specifics of place?

These two books opened-up further projects, one was an invitation to hold an editorial position for the summer issue of the AIA Victorian Chapter journal *AV* themed on critical explorations of contemporary responses to landscape¹⁸. For this paper they refer to their long interview with artist John Wolseley for both his working method and his conceptual ambitions that resonated with their practice and ideas. Central to his approach is trying to close the distance - erase the distance - established by traditional landscape painters. He says, 'All of (my) approaches are trying to subvert and avoid the tradition of landscape artists.' His system of working involves a complex process of working directly with and on site – literally engaging with it and making marks from site – to more abstract methods and readings of site and place

that might be later overlaid or interwoven whilst also drawing on relevant histories, archives and scientific knowledges of place. They felt privileged by this encounter and wondered - what could be learn from it and applied architecturally?



Figure 20: Detail, studies of an East Arnhem Land Floodplain (painting not then titled), by John Wolseley and Mulkun Wirrpunda, commissioned by the National Museum of Australia (photo, Anna Johnson).

They keep returning to ideas of abstraction and its role not only for design process but more widely through art and architecture. For them, it enables a way of hold together form and narrative – as well as an engagement with place. Their concerns are less to do with it being a reductive action, rather something that adds complexity and opens-up the potential for a work to convey dialogue with its setting and cultural context. According to Johnson’s research the black colour used in the Kelly series of paintings originated from Nolan’s memory of seeing a lone indigenous boy flying a black kite against the sky in outback Australia that resonated with his appreciation of Kazimir Malevich’s Black square. – something not widely known. This story shifts our understanding of those paintings, suggesting not only an engagement with myth and narrative, but also a reading of the landscape through that of abstraction and direct experience.¹⁹ In a world that needs less rather than more, is there a renewed value in the critical yet abstracted gesture?

In their practice they see this as an emerging discussion that will most likely find a way into forthcoming projects- the specific nuance and gesture held within form to convey cultural meaning and identity to place. For them abstraction is a key component of this process to register a place through various means. While working on the books they were struck by these qualities in the many buildings visited.²⁰

To make the shift to the built project, the Wimble Street addition will be discussed. Having just completed *Living in the Landscape* a close friend of Johnson's invited them to design alterations to his home in Castlemaine. A great opportunity – to shift into a different mode of collaboration – to see how their shared ideas already outlined might payout for a client and the building process. After almost two years and now with construction almost complete – this design expands upon ideas of place, context and landscape, as well as extending and opening up an original 1970's house.

The additions work to structure a set of relationships between garden and building that unfold sequentially from the front to the rear of the site. Each new element yields to the space of the garden, with geometries gesturing to the spatial impression of the centrally located leafy canopy of the big liquid amber tree - a gentle scenography of planes, volumes and dense foliage. Externally, walls and roofs are lined with metal decking visually unifying the new building volumes against those of the existing house - shed-like rather than domestic, they establish an allegiance to the wider context of roofscapes and nearby foundry – and at this civic scale – where the additions work as background against the surrounding roofscapes, and undulating topography at the horizon.

These moves contribute towards an immersive encounter with place, from inside to outside, from garden to street. While being aware of its limitations as a small domestic addition, it have been resourceful, opening the work to readings of the site and its context. A place where living patterns can unfold within an expanded territory.

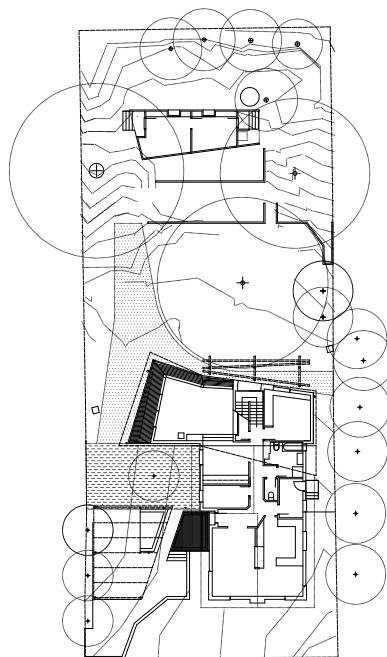




Figure 21. Wimble Street addition, site plan and photos below. Ties trees, house family history and Castlemaine into an extended territory. Johnson and Black 2017-2020.

A Critical Practice Now (we need more landscape)

Architecture and urbanism are not only interwoven into this life-sustaining web, they are very much part of weaving the web.²¹

The work of this practice also takes place against a ubiquitous backdrop of digital and technological inventions that pervades architectural education and that risks casting questions of landscape as irrelevant. But nature, and landscape cannot be background, *or other* but must be essential to any questions for the future and urban developments. In outlining the political context of 'the new climate regime' Bruno Latour argues that the climate crisis has destabilized the notion of nature on the one hand and humans on the other' and he calls for a shift of thinking from which 'any attachment to soil as being read as a sign of backwardness.'²² Instead, he proposes that we need to rethink these relationships. Rather than nature on the one hand or modernity, he uses the term *Terrestrial* a position that unites humans with and the natural phenomena. For them this idea is one that allows for a productive inclusive relationship between humans, culture and nature.

For them a buildings capacity to belong within a wider setting, beyond itself, is a given. But a territory is also a relational, extending beyond the built context, to include ecological systems, cultural ideas, nature and the land. They understand this to be a territorial act - a form of urbanism, but one that is free of the conventions of seeing buildings as the only reference point. This has been built across their respective teaching practices' where encounters with a site initiate a process of discovery, of constructing relationships between a site and an expanded territory, thus forming reference points for a works conceptual development.

The reality of climate change has provoked a critical reflection on their practice and ambitions more broadly whilst magnifying their thinking about ecologies of landscape and architecture. This context demands an urgent rethink of our relationship to nature, in all its forms, and for its status in architectural profession. They argue that design has a critical role to play, but advocate that this does not necessarily involve the production of more things that frame or house landscapes but fundamentally, how design knowledges and processes can assist in navigating a new relationship to nature whilst also considering dramatic shifts of the traditional frameworks of what constitutes boundaries and architecture.

In order to have the *real* - the realizable as a viable ongoing concern, which is where their practice is now directed, we need to leverage architectural design knowledge and for them this lies in the *conceptual* and speculative. That which is not yet but can be imaged. Patterns of curation and protection, a reworking of boundaries and territories, of how to live and where – is situated in the conceptual realm. The *ethereal*, therefore is the qualitative experience of the real. The affective consequence of being in the real that has established a viable way of living in the world, a designerly way of making relationship to and peace with natures secrets that secures a future for worldkind. And so, returning to the title of the paper *The Veil of Isis*, a sensual motif of the inaccessibility of nature's secrets and of a desire to know, to learn from and understand nature's complexities. The *Veil of Isis* is a dynamic space-of ethereal beauty -a motivation to keep the *real* alive.

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- ¹ Tony Fry, *Becoming Human by Design*, (London: Berg, 2012). p16
- ² Stanislav Roudavski, "Notes on More-Than-Human Architecture" in Gretchen Combs, Andrew McNamara, Gavin Sade (eds.), *Undesign critical practices at the intersection of art and design* (Place: Taylor and Francis, 2018), 24-37.
- ³ an Meyrick, Robert Phiddian and Tully Barnett, *What Matters? Talking Value in Australian Culture*. (Clayton: Monash University Press, 2018)
- ⁴ Robin Evans, 'Translations from Drawing to Building', *AA Files, Annals of the Architectural Association School of Architecture*, N012, (Summer 1986), 4.
- ⁵ Johnson, A. (2014) *Drawing, Building (teaching), Text: Alternative Narratives & the Practice of Anna Johnson*. (Unpublished doctoral dissertation). RMIT University, VIC. Australia. Pg. 315
- ⁶ Robin Evans, 'Translations from Drawing to Building', *AA Files, Annals of the Architectural Association School of Architecture*, N012, (Summer 1986), 4.
- ⁷ Robin Evans, (1986) 3
- ⁸ Robin Evans, (1986) 3
- ⁹ Adrian Forty, *Words and Buildings A Vocabulary of Modern Architecture*, (London: Thames and Hudson, 2000) 29
- ¹⁰ Richard Black, Stephen Neille, *GroundCode: speculation architecture landscape and object*, (Fremantle: MDB Publications, 1995).
- ¹¹ Donald Worster *Thinking Like a River, in Donald Worster The Wealth of Nature: Environmental History and the Ecological Imagination*, (Oxford: Oxford University Press, 1993).
- ¹² *Momentum*, was an invitation to contribute by the then Government Architect Geoffrey London. *New Directions in the Australian House* was reviewed in *Fabrications*. Her *WOHA* monograph, of which she was the main contributing author, was reviewed in 'Architecture Australia' and 'Architectural Design Review.' (references) She has also been a leading architectural design critic with many architectural reviews, essays and interviews and practice reviews in architectural journals and co-author with Professor Leon Van Schaik, *Architecture & Design, BY PRACTICE, BY INVITATION, Design Practice Research AT RMIT*. 2012.
- ¹³ This term has reference to Rosalind Krauss essay 'Sculpture in the Expanded Field'
- ¹⁴ From the political to the poetic, our readings and have included writers: Bruce Pascoe, *Dark Emu Aboriginal Australia and the birth of agriculture* (Broome: Magabala Books, 2014); Tim Winton, *Island Home: A Landscape Memoir*, (Melbourne: Hamish Hamilton, Penguin Books, 2015); Nicolas Rothwell, 'The Landscape Behind the Landscape', Eric Rolls Memorial lecture, National Library of Australia, (recording date) 22 October 2014. <http://nla.gov.au/news/nicolas-rothwell>; Bill Gamage, *The Biggest Estate on Earth: How Aboriginals Made Australia*, (Melbourne: Allen and Unwin, 2012) Don Watson, *The Bush: Travels in the Heart of Australia*, (Melbourne: Hamish Hamilton, Penguin Books, 2014), Deborah Bird Rose, *Nourishing Terrains: Australian Aboriginal Views of Landscape and Wilderness*, (Canberra: Australian Heritage Commission, 1996); and Paul Memmott, *Gunyah, Goondie + Wurley: The Aboriginal Architecture of Australia*, (St Lucia: University of Queensland Press, 2007) among many others.
- ¹⁵ Deborah Bird Rose, *Nourishing Terrains: Australian Aboriginal Views of Landscape and Wilderness*, Canberra: Australian Heritage Commission, 1996, pg. 35.
- ¹⁶ Tyson Yunkaporta, *Sand Talk How Indigenous Thinking Can Save The World*, (Melbourne: The Text Publishing Company, 2019), 17.
- ¹⁷ Nicolas Rothwell, 'The Landscape Behind the Landscape' Eric Rolls Memorial Lecture, National Library of Australia, (recording date) 22 October, 2014, <http://nla.gov.au/news/nicolas-rothwell>
- ¹⁸ Contributors included Kerstin Thompson, Room 11, Baracco Wright Architects, Peter Corrigan, Make Architecture, Vokes & Peters, Assoc. Professor Conrad Hamann and architect Simon Whibley and also renowned Australian artist John Wolseley.

¹⁹ Letter written by Sydney Nolan to Sunday Reed (1941), Manuscript collection, State Library of Victoria.

²⁰ From the blunt industrial shed-like container of the Bethanga House (tUG Workshop with Kevin O'Brien) and the Boranup House (MORQ) to the more familiar but none-the-less abstracted vernacular forms of the North Melbourne House (NMBW studio) and the Auchenflower House (Vokes and Peters).

²¹ Angelika Fritz, Elke Krasny *Critical Care Architecture and Urbanism For a Broken Planet*. (Vienna: Architekturzentrum Wien and Cambridge: The MIT Press, 2019), 13.

²² Bruno Latour, *Down to Earth Politics in the New Climate Regime*, (Cambridge: Polity Press, 2017), 14.