

Eating Australian Architecture

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INTRODUCTION

In his 1932 book *La Cucina Futurista*, the Italian poet and avant-garde writer Marinetti proposed a recipe for *mortadella* with nougat, best eaten in a cloud of sprayed perfume and while stroking some suitable substance — velvet, silk or emery paper.¹ What Marinetti was advocating was not a serious set of directions for the creation of a new and nourishing meal, but an appropriation of an everyday activity as a vehicle for aesthetic revolution. Marinetti's deployment of food as a metaphor for cultural insurrection remains curious, almost shocking, seventy years later.

However it is not the only provocative use of such an unorthodox alliance in the history of interdisciplinary thinking. Levi-Strauss whose 'understanding of food beliefs as cosmological has informed many contemporary cultural analyses of food'² treated food practices as a language. He identified the primary binary opposition, common to all cultures, between 'nature' and 'culture' as analogous to those between the raw and the cooked, and between food and non-food. According to Levi-Strauss, cooked food is the cultural transformation of the raw and 'the ways in which this transformation is carried out as part of everyday life serve to define cultures.'³

Closer to the architectural arena, Marco Frascari uses cooking to discuss 'the undisciplined discipline of architecture'.⁴ He argues that architecture, like cooking, needs to engage with a certain sensuality in the process of making in order to conceive works (or dishes) properly, suggesting that 'The art of architecture, as with the arts of alchemy and cuisine is thinking with things rather than thinking about things.'⁵ Luce Giard and Michel de Certeau also use the process of cooking, rather than its products, to observe and describe the

subversive spatial practices of everyday life. In an analysis that looks at the gestures of cooking, the laying of the table and the recipe, they comment on "doing-cooking"⁶ as both a repository of knowledge and site of resistance to the more visible societal structures.

Despite such examples, and despite its pervasive and essential role in daily life, gastronomy remains comparatively neglected as a cross-disciplinary influence on the arts generally and architecture in particular. Much more prevalent are appropriations or translations from literature and music. Everyone is familiar with the aphorism 'architecture is frozen music' but how many have heard Careme's bold claim that 'confectionary is architecture's main branch'?⁷

Although gastronomic associations have been explored to a limited degree in the area of architectural research (as suggested by the examples above), they have rarely been exploited pedagogically. This paper describes an innovative technique for teaching first year design studio in Australia that uses the analogy of food as a starting point to think about design. It is critical for novice students to acquire a vocabulary or typology of tectonic and spatial responses, and the methodology discussed here recognises this by embedding within it typological analyses of contemporary Australian architecture. The paper will outline the overall nature of this teaching practice and as a demonstration of its application focus on three influential directions in Australian residential design which are paralleled with gastronomic analogies. To conclude it will reflect on the success and limitations of food metaphors as an appropriate translation from one field of inquiry to another.

FOOD AS A METAPHOR

The use of metaphors, or borrowings from other spheres of cultural expression in the description, conception and teaching of architecture is a common and well-documented tactic, and one that is implicit in the theme of this conference. Architectural theorists have analysed this strategy and observed how an alliance between the design process and an analogous entity informs and shapes the architectural discourse,⁸ that is, how the choice of metaphor influences the nature of the solution. Comparisons with literature, for example, will tend to impart an awareness of the 'grammar' and 'vocabulary' of a building-while musical analogies tend to give a heightened sense of rhythm to a space. These have been described as the 'hidden entailments' inherent in the choice of metaphor or related field of inquiry.⁹ Food, unlike many other metaphors, conveys an indisputable inclusiveness, being central to the everyday life of most people. To use it therefore as a parallel field of inquiry with architecture tacitly foregrounds issues of communality, cultural heritage, ritual and the everyday, site and climate, commodity and comfort. Furthermore, the history of food *ab ova* and its indispensable role in human existence, mean that it operates as both a vehicle for, and demonstration of, sociological, economical, political and environmental constructs.

Associations can be made quite effortlessly between architecture/place and food/place. Climate, available materials, technology, human needs and cultural expression are obvious factors in what can be built-and also in what can be grown and eaten. Perceptual characteristics of light, texture, colour and economy easily correlate to gastronomic qualities-such as taste, pungency, abundance and balance. In addition, the alchemic processes associated with food and cooking can be paralleled to materials and building. A further productive analogy can be made between typological readings of gastronomy and architecture. Just as there are many universal dishes based on essentially the same ingredients and processes, (eg. consider the various interpretations of the omelette/tortilla/frittata which paradoxically relate not only to a country but specifically to a region), there are also recurrent architectural responses to material and place.

dine@: a first year project

These gastronomic analogies informed a first year project called **dine@** which used food types to help students design a compact residence and eating place by the sea. To act as the metaphors underpinning the students' proposals, initial connections were made between types of food and types of places or architec-

ture. In particular, students were asked to use these links to think about the experience of place and cultural identity. The class of over a hundred students were divided into five groups with each adopting a particular food type, which they used firstly to create a compositional model, secondly to study contemporary examples of architecturally designed Australian houses, and finally to conceive and resolve their own schemes for a similarly scaled residence. For example, *fast food* can suggest places of instant gratification and immediate sensory stimulation, whereas *one-pot* meals can readily be paralleled to multi-culturalism and diversity. *Regional* cuisine was used as an analogy for the search for an Australian architectural identity, while *delicacies* were likened to the intense and rich elements in design. Students were able to relate easily to these analogies and were intrigued by the connections. They were made aware that things they instinctively understand about food, its sensory quality, its everydayness, its communality and its cultural significance, are quite obvious starting points for thinking about design. Students explored their schemes principally through making and modelling in a series of four "courses", reinforcing a sense of play, experimentation and investigation. In aligning food and architecture, the design process became more comprehensible to students and enabled them to overcome the particular difficulty novices have in finding a comfortable starting point from which to proceed.

TYPOLOGIES

In the typological component specific examples were discussed in terms of food types to make tangible to students the way architecture and food deal with similar concerns. An overarching analogy that was employed to contextualise diverse Australian architectures to their place, aesthetic quality, manner of production and use, was the notion of *raw*, *medium* and *well-done*. This analogy differs from that used by Levi-Strauss in that it does not imply a sequential state of development or sophistication from the raw to the cooked,¹⁰ but instead examines different states of material and spatial expression.

Because Australia is a vast continent with extreme variations in climate, topography and demographics, contemporary Australian architecture demonstrates a potentially bewildering array of approaches and manifestations. This richness can be exploited and commented on via grouping into these three basic gastronomic types. It is a means of classifying which gives experiential accessibility to underlying themes, yet because of the looseness of this typing and the extensive and open

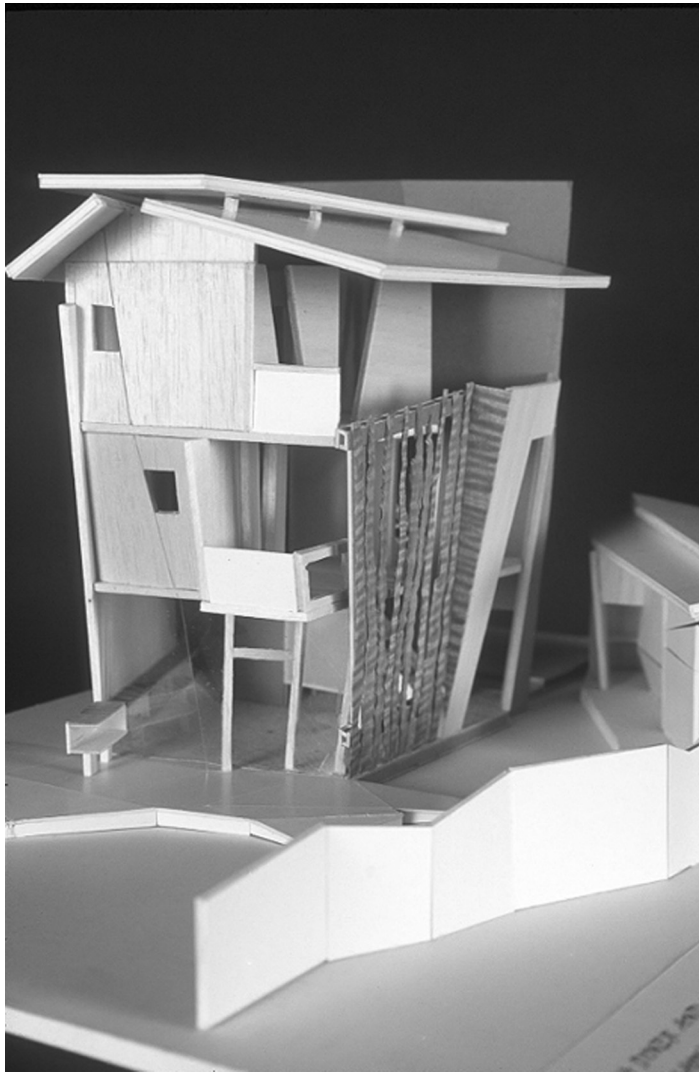


Fig. 1. dine® 1st year project. Student: Nadia Caon.

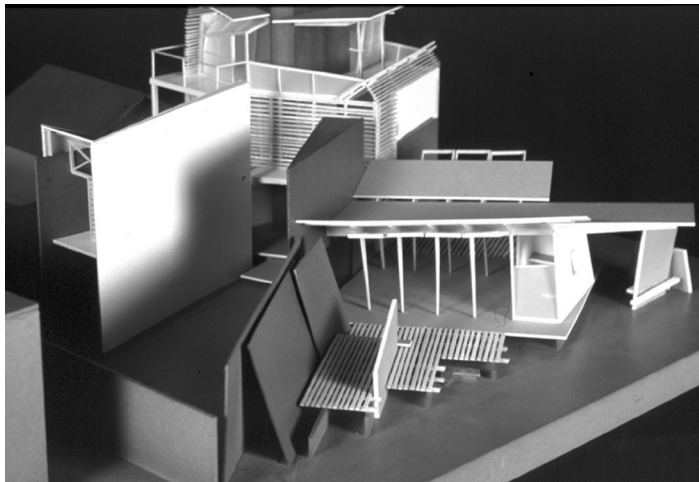


Fig. 2. dine® 1st year project. Student: John Lewis.

ended nature of the referent, it does not oversimplify possibilities, or make formulaic the particulars of regional responses.



Fig. 3. dine® 1st year project. Student: Sean Humphris.

For example, raw food can be considered as the most direct and unprocessed nourishment, highly linked to the temporal and regional. Raw can also refer to food which is in the process of preparation, incomplete in its evolution or journey to the table. It carries connotations of simplicity and wholesomeness and can concurrently be a sophisticated and refined composition of elements. It appears in cuisines around the globe, often, but not exclusively, as a response to hot climates or seasons.



Fig. 4. Rozak House, Northern Territory (2001): Troppo Architects. South Elevation. Reprinted, by permission, from *New Directions in Australian Architecture*, 259. Photograph © Patrick Bingham Hall.

raw: Troppo

The Rozak House (2001) in the Northern Territory designed by Troppo Architects provides an excellent

illustration of 'a piece of architecture-in-the-raw in an almost surreal landscape.'¹¹ This firm specialises in architecture for the "top-end"¹² and is characteristic of an architectural approach associated with perhaps the best-known Australian architect and 2002 Pritzker Prize winner Glenn Murcutt. It is easily identified by the use of expressive structure, lightweight construction and ostensibly *raw* materials. Frequently described as 'Architecture which touches the earth lightly'¹³ this approach is perhaps the most recognised direction in contemporary Australian architecture (and arguably in danger of becoming stereotypical).

Sited near Darwin the Rozak House is perched on an isolated rocky outcrop. It consists of three pavilions linked by elevated open walkways and poised to capture breezes and views. It treads gingerly on the ground, sheltering alongside a shady stand of trees. In the manner of a picnic, or more appropriately for Australia, a barbeque in the bush, it deliberately externalises habitation and relies on amplifying the experience of dwelling in the land by removing as much artifice and containment as possible. The arrangement of spaces operates as one large verandah filtering the harsh natural environment in this sophisticated form of camping. The clarity of structure and rugged materials of the house are as robust as the remote and unaffected landscape which surrounds it. Like a picnic, there is a modesty of means. The need to transport everything, to be self-sufficient and, where possible, use locally available resources informs the entire concept and, like the simple pleasures of the barbecue, the building evokes immediacy, informality and intensity of sensory experience.

In gastronomy the term *medium* obviously refers to the state between raw and well-done, but also to a moderate or average condition, for example, of heat, size or viscosity; a constant and predictable condition with minor variation. Additionally, *medium* can also refer to a matrix that carries more intense flavours. In architectural terms, this notion of *medium* is almost pejorative in a realm where designers seek continually to create the extraordinary. Yet as an evocation of a balance between two extremes it has currency for architectures which are attempting to respond to the typical binaries of private/public, inside/outside, urban/suburban, and tradition/innovation.

medium: Donovan Hill

The work of Donovan Hill, a young innovative Brisbane based practice, serves as persuasive illustration of this middle ground. Brian Donovan and Timothy Hill's architecture exploits opportunities to exalt the every-



Fig. 5. C-House, Brisbane (1998): Donovan Hill Architects. View from kitchen to main outdoor room. Photograph © Anthony Browell.

day. They lace spatial devices frequently borrowed from civic scaled and monumental precedents with highly worked garnishes. While clearly separate from the staple, these 'exquisite detail fragments'¹⁴ infuse the entire composition with cohesive complexity in the way traditional one pot meals incorporate varied concentrated ingredients into the base.

Demonstrating this play between matrix and motif is their most celebrated recent project, the C-House (1998). A series of substantial unadorned concrete walls surround a lofty outdoor room, which evokes the idea of a city square, despite its suburban context. Donovan Hill cite the notion of *civitas* as central to their design philosophies, and amplify this "public space" with an edge of private rooms which cocoon like intimate nests. In a chiaroscuro sequence, the building feels simultaneously massive and delicate, grand and informal, secret and expansive. Like savouring a rich and complex dish, the actual experience of the house is sensual, dynamic and sustaining; and just as the seductive images from a glossy recipe book are not what the enjoyment of eating is about, 'no printed page can communicate the complexity of scale, the kinaesthetics of climbing through space, the smells, or the play of changing light across surfaces.'¹⁵

Unlike the unequivocal connection to landscape in the Rozak house, the C-House is more ambiguous in its relationship to the natural world. While it exploits the benign tropical climate and cultivated landscape of suburbia for light, air and views, it also creates its own internal terrain of terraces, caves, open plains and filtered glades. In the same manner that a meal or carefully composed menu encapsulates a particular place or season the house thereby becomes a medium

for an essentialised experience of the world, 'a microcosm of wider social structures and boundary definitions'.¹⁶



Fig. 6. HH House, Brisbane (1991): Donovan Hill Architects. Modest in size and budget the project is audacious in its use of rough textured concrete, jarrah tomato stakes and reused materials. Photograph courtesy of Donovan Hill.

In the same way that good cooks elevate humble and seasonal ingredients into transcendental combinations, Donovan Hill state that they are unashamedly opportunistic in their architectural approach, particularly to appropriate technologies available material, and fine crafting. C-House for example uses refined concrete extensively due to the client's involvement in the building industry. On the other hand, another of their projects, the HH House (1991), responds to an exceptionally tight budget by constructing elaborate timber frames and screens from the humble tomato stake. This balancing and synthesis of elements 'generated from concepts of use and experience'¹⁷ recalls traditional

regional or peasant dishes, which have now found their way into contemporary restaurant food, often evolving from substantial and sustaining fare into refined and elegant compositions. Similarly, Donovan Hill's work balances an underlying robustness of structure, space and material with intricate treatments of skin, filters and texture.

Donovan Hill acknowledge the influence of Aalto, Scarpa and Miralles on their work. Given this synthesis of ideas from western sources with specific and nuanced responses to local climates and environments, an alternative analogy with currency for Australian students might be found in "fusion food", where tradition and innovation meet through familiar and foreign foods and methods.

Usually the term "well-done" fundamentally commends, however in gastronomy its use can be more ambiguous. Many fresh ingredients, such as meat, fish and vegetables, are valued for their closeness to the natural state. To cook them thoroughly is to overcook them and risk detracting from their texture and taste. In choosing something be well-done, an acquired taste is suggested, a preference for food that is well removed from its raw origins and been substantially changed through the process of cooking. As an architectural analogy one might question whether a "well-done" building can be seen as "overcooked". Undeniably, though, there are directions in architecture which rely on highly processed materials and methods to achieve their ends, where the finished work is sophisticated, technologically dependent and far removed from basic notions of shelter. Another productive reading of the term "well-done" provides analogy with the meticulous realm of nouvelle cuisine, where each ingredient is painstakingly processed, arranged and composed as part of a carefully considered totality. The creative conception and crafting of the whole dish is instantly apparent and immediately visual in its appeal. Reductionist, rarefied and intended for intellectual as well as physical sustenance, this style is the neo-modernism of haute cuisine.

well-done: Engelen Moore

In Australian contemporary architecture there is an identifiable group of designers whose work demonstrates similar tendencies of technical refinement and restrained aesthetic, for example Alex Popov, Durbach Bloch and Burley Katon Halliday. Not surprisingly these practitioners are generally found in the inner urban areas of the principal cities of Melbourne and Sydney, where the legacy of modernist architectural thought is strongest and the client base informed and affluent.



Fig. 7. Ruzzene Leon House, Sydney (1997): Engelen Moore Architects, South Elevation. Photograph © Ross Honeysett.

The firm of Engelen Moore is a prime example. Consistently working with 'engineered solutions, industrially produced furniture and modular division'¹⁸ to produce a 'significant lineage of pristine white houses',¹⁹ their designs have been described as 'Antipodean version(s) of Le Corbusier's Pavilion *L'Esprit Nouveau*'.²⁰

In the Ruzzene Leon House (1997) in Sydney, Engelen Moore have designed an urban retreat that employs their signature rectilinear and spartan aesthetic. A narrow sliver of a box, it turns inwards from its surroundings to create a highly controlled connection to an essentialised version of nature, 'where the yard has sculptures, not pot plants—the living garden consists of tall trees borrowed from the neighbours...Just sky and treetops'.²¹ The attitude to the outside world is idealised and sanitised, possessed through the filter of the house. The manipulation of

this landscape bears similarities with modern commercial food production—the scientifically engineered practices that produce genetically perfect food or, at the macro scale, the cultivated agricultural environments that exist to support urbanity.

As the ubiquitous large white plate acts as a backdrop for *nouvelle cuisine*, the container itself operates as a blank canvas for the play of light, space and object. The intention is to create a truly modern house, ahistorical, international and without prescribed narratives of use. Yet the building's linear form and division of private and public spaces is basically a reconfiguration of the traditional terrace model, and just as recipes constantly adjust to respond to new technologies of cooking, so do Engelen Moore's designs incorporate and reinterpret traditional urban typologies and patterns of domestic inhabitation, albeit in abstracted forms.

Like all their work, the Ruzzene Leon House employs a minimal palette of high quality materials, in a polished composition of glass, aluminium, stainless steel, white walls and travertine marble. The visual preoccupation is evident in the colour coding of both interior and exterior materials: 'everything white is as economical as possible, everything silver is highly detailed and refined'.²² Tina Engelen and Ian Moore acknowledge their backgrounds in interior design and engineering respectively as crucial in creating these stylised and rationalised spaces. 'This restrained approach can look incredibly austere but is incredibly balming on the flesh'.²³ The effect is refulgent, almost transcendental, and, in its control of the normal clutter of everyday life, suggests a meditative and disembodied version of domesticity. It is a contemplative comment on the act of living, ethereal nourishment rather than comfort food.

The designers themselves use a cooking analogy to justify the uncompromising nature of their work, saying that it has converted 'those who didn't think they could have modern living. Because they've never tried it—they've never *had* it—so if you've never tasted gourmet cooking, how do you know you like it? If you've only ever had fish and chips, how do you know that you don't like risotto?'²⁴

AUSTRALIANNES

It would be misleading to suggest that Australian architecture be categorised into three discrete areas. If one broadens the gastronomic reading, blurring the boundaries set up by this selective analogy of raw, medium and well-done, one can make wider design comparisons. For example the recurrent 'staple' of the

outdoor room; from the precipitous deck of the Rozak House to the 'public square' of the C-House and the urbane courtyard of the Ruzzene Leon House, the indoor/outdoor room seems to be a defining characteristic of Australian architecture. The significant finishing touches that flavour each of these examples—the raw edged corrugated steel cladding of the Rozak House, the woven cane canopy and door handles of C-House, and the sleek planes of marble of the Ruzzene Leon interiors—are composed to be intense and memorable 'garnishes'. One could speculate what might be revealed in each of these studies if another food analogy is included—the entrée, main course and dessert—where the sequential nature of patterns of consumption is paralleled with spatial journeys.

Perhaps the most intriguing correlations can be made with respect to notions of identity. A recurrent theme in both Australian architectural and gastronomic discourse is what, if anything, is "Australianness"? A prevalent view is that because of its post-colonial status and geographical position, the culture of Australia is refreshingly hybrid and innovative. Certainly both its food and architecture exhibit a diversity of manifestations, which are acknowledged as being strongly influenced by various immediate cultural and physical conditions. An insight which can be applied cross-disciplinarily is that there is an 'ethos of willing experiment'²⁵ and a reliance on 'an approach which is true to person, place, culture and (cooking) traditions themselves.'²⁶ Both fields interrogate what it means to be a stereotypically "young" country. Leading Australian gastronomic theorist Michael Symons writes that 'our cuisine is modern, or even now 'post-modern'...our cuisine is part of a global system, which tends to blur regional variation. The extraordinary dynamism of our food does not come from our 'youth' but from the relative novelty of the entire approach.'²⁷ His argument echoes that of architectural writer Philip Goad, who suggests that 'rather than invoke the hackneyed notion that Australia...is an apparently young culture and that we are moving through various stages of infancy and adolescence, the idea of youth should be applied to the culture generally. Its progressive practitioners are mostly young, and the veneration of architectural elders is practised lightly. Nor are design traditions sacred.'²⁸

CONTRIBUTIONS, CONFUSIONS AND CONCLUSIONS

As there is no clear or singular picture of Australian architecture, the gastronomic analogy offers a useful way for beginning design students to get a better understanding of how multiple endeavours can coexist. While students in their daily lives are used to a panoply

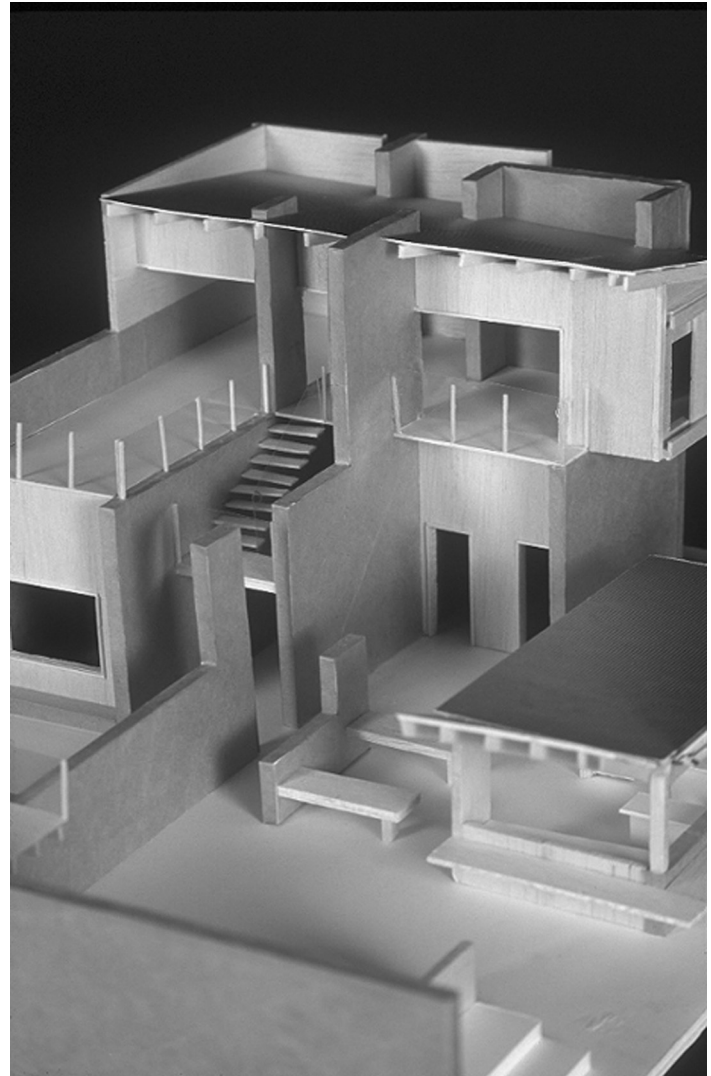


Fig. 8. *dine®* 1st year project. Student: Julie Doddridge.

of food and choose quite spontaneously whether to eat modern Australian cuisine, East-West fusion, Chinese or McDonalds, they often can't exercise the same uncomplicated decision making when faced with the multiplicity of design directions they perceive to be on offer. The food analogy provides a way through, giving an anchor in the sensory appreciation of experience, a connection to the everyday and an accessible vocabulary to analyse and address design, regardless of cultural or demographic backgrounds. It works because the unexpectedness of the alliance is provocative and invites comment, and also because it teases out associations and memories of time and place in a Proustian manner. Frascari advocates that 'Architectural as culinary thinking makes thinking "begin to live" by shaping and regulating conceptual development where the illusory impressions of subjective qualities are as important as

the objective qualities such as size, shape, temperature and weight.²⁹

Parallels can be made between the recipe and the plan. Like a recipe which is continually adjusted, recontextualised or appropriated, so too can students consider and apply multiple variations, subtleties and infusions into plans. Furthermore they can distinguish how conventional means of communication and description, whether verbal or written recipes or orthographic drawings, are open to interpretation and can themselves be expressive condensers of much more than basic assembly instructions. Although the formulaic processes of cooking and designing may appear to be at the root of this coupling, it is the use and transformation of material, and its testing ground of physical bodily sensation which is the essence of this association. The degree of resolution in both can be anything from notional and conceptual to highly detailed and prescriptive, depending on the experience and skills of the recipients.

Ultimately a metaphor can only be mined to the depths of one's knowledge of it as a referent. For students who are apathetic or unsophisticated in their cooking and eating habits, the metaphor is limited. Furthermore it would be disingenuous to suggest that architects consciously approach architecture in terms of food analogies, in the way that they might currently be using prompts from other fields of inquiry. There is no culinary equivalent of Steven Holl's Bartok inspired. Stretto House or Ashton Raggatt McDougall's Penrose patterned Storey Hall. While there are examples of architects speaking of their work with reference to cooking, this is generally in the reflexive mode as a means to communicate rather than to conceive their ideas. Neither does this paper suggest that a one-to-one correlation can be made between the highly expressive and idiosyncratic acts of making architecture and "doing-cooking". Such attempts would risk obfuscating rather than illuminating overarching and essential characteristics of each. Marinetti understood the need to keep his recipes simple and non-prescriptive in order not to dilute their potency or invite pedantry. His poetic recipe of only twenty-one words for *Uova Divorziate* (Divorced Eggs), 'A puree of potatoes garnished with the yolks of hard boiled eggs; and a puree of carrots garnished with the whites',³⁰ in a mere two lines conveys visual, oral, olfactory and cultural nourishment. The realm of food, like architecture, is laced with this power to tempt and sustain both the body and the intellect, to taste the physical world extrinsically and

intrinsically. It offers a pedagogically persuasive device where the culinary process from raw to cooked can be revisited as an intellectual transformation as well as a physical one.

NOTES

- ¹ Elizabeth David, *Italian Food* (Middlesex: Penguin, 1982), 93-94.
- ² Deborah Lupton *Food, the Body and the Self* (London: SAGE Publications, 1996), 9.
- ³ Lupton *Food, the Body and the Self*, 9.
- ⁴ Marco Frascari, *Architectural Maccheroni* at http://www.inmamaskitchen.com/FOOD_IS_ART/archcook.html, 3.
- ⁵ Marco Frascari, 'Take as much as you please of some unknown material...' in *Histories of the Material Imagination*, Virginia Polytechnic Institute and State University Fall 2001 course at <http://www.waac.vt.edu/material/takesome.html>, 1.
- ⁶ Michel de Certeau, Luce Giard & Pierre Mayol, *The Practice of Everyday Life: Vol 2: Living & Cooking* (Minneapolis, University of Minnesota Press: 1998) 151-153
- ⁷ Refer to Frascari's discussion of Marie-Antonine Careme in Marco Frascari, 'Semiotic Ab Edendo, Taste in Architecture' in *JAE*, 40/1 (Fall 1986): 5-6.
- ⁸ Adrian Snodgrass, Richard Coyne & David Martin, "Metaphors in the Design Studio", *Journal of Architectural Education*, 48/2, (1994), 113-125.
- ⁹ Ibid., 114.
- ¹⁰ Claude Lévi-Strauss, *Introduction to a Science of Mythology*, vol 1, *The Raw and the Cooked*, trans. John & Doreen Weightman, (London: Jonathon Cape, 1970).
- ¹¹ RAlA Awards Jury Citation in *Architecture Australia* 91/6 (November/December 2002), 70.
- ¹² "Top-end" is an Australian colloquial expression for northern Australia.
- ¹³ Philip Drew, *Leaves of Iron*, (Sydney: Angus & Robertson, 1985), 54.
- ¹⁴ Philip Goad, *New Directions in Australian Architecture*, (Sydney: Pesaro, 2001), 91.
- ¹⁵ Peter Tonkin, "The Domestic Ideal" in *Architecture Australia* 88/3 (May/June 1999), 36.
- ¹⁶ Lupton *Food, the Body and the Self*, 9.
- ¹⁷ Tonkin, "The Domestic Ideal", 40.
- ¹⁸ Goad, *New Directions in Australian Architecture*, 113.
- ¹⁹ Kate Stewart, "The Essentials of Architecture" in *Houses*, No.21 (2000), 78.
- ²⁰ Goad, *New Directions in Australian Architecture*, 111.
- ²¹ Rosanna De Lisle, "Rus in Erbe" in *Belle Collectors Edition*, (2000), 159.
- ²² Goad, *New Directions in Australian Architecture*, 112.
- ²³ Heather Barton, "Baro meter" in *(inside): interior review*, No.18, 56.
- ²⁴ Stewart, "The Essentials of Architecture" 86.
- ²⁵ Goad, *New Directions in Australian Architecture*, 10.
- ²⁶ Michael Symons, *The Shared Table*, (Canberra: AGPS Press, 1993), 68.
- ²⁷ Symons, *The Shared Table*, 6.
- ²⁸ Goad, *New Directions in Australian Architecture*, 10.
- ²⁹ Frascari, *Architectural Maccheroni* at http://www.inmamaskitchen.com/FOOD_IS_ART/archcook.html, 3.
- ³⁰ Marinetti, "La Cucina Futurista" in David, *Italian Food*, 145.