

ARCHITECTURE, ART, AND A MUSEUM



This studio will explore architectural approaches to accommodating art by designing a museum of large, permanently installed artworks rather than revolving temporary exhibitions. Students will be guided to develop an architectural proposal that becomes sensitive to both the artworks they select and the site's existing building fabric on Wurundjeri Country. Students will form positions and articulate relationships (materially and spatially, through their proposals) between existing and proposed architectural aspects and the installed artworks, while acknowledging unresolvable differences, translation problems across disciplines and histories, environmental implications of removal, and the respective complexities of different entities and users. The studio involves a mix of individual, collaborative, and paired work, with no field trips or additional costs.

Early in the semester, we will analyse various precedents where existing buildings have been extensively extended and modified to respond to (and relate to) permanent artworks. These precedents will be analysed through orthographic drawings and physical models. In-class workshops will support this analysis, guided by the studio leader's recent fieldwork and research at the Chinati Foundation/ la Fundación Chinati, in Marfa, Texas, an important precedent for

permanent installation—see, for example, *Architecture, art and their relationship in Donald Judd's Artillery Sheds and 100 untitled works in mill aluminium* (*The Journal of Architecture*, 2026).

The semester's final brief is a medium-sized museum with large-scale artworks that require architectural accommodations, practically, ethically, and conceptually. We will pay equal attention to the direct material and spatial conditions of the existing context, the selected artworks, and the architectural proposal, making the selected artworks as much inhabitants as workers and human visitors of the museum. The investigations earlier in the semester will guide our approach to the materially resolved outcome, which will explore alternatives to how architecture might construct and spatialise its relationships with art.

James Bowman Fletcher is a lecturer in the Department of Architecture at Monash University, a practising architect, and an editor of *Memo Review Architecture*. His research interests include architecture and art, architecture and building, and architecture and words. James' recent written and built work has been published internationally in *The Journal of Architecture* and *Ardeth* and locally in *Union*.

The themes of this studio are connected to the emerging Architecture/Art Intersections Research Cluster at Monash University's Faculty of Art, Design, and Architecture.

