



*interlocutor*

*interlocutor  
"to speak  
between"*

*Artist Run Initiatives have reimagined the white cube gallery through the in-between spaces of the built environment to allow for ad hoc and opportunistic sites of exhibition. Learning from these spaces, this studio foregrounds cultural infrastructures as sites of re-imagining to challenge the prescribed functions of city planning.*

*This studio will study ARIs to recognise their reparative and socially engaged ambitions and ask students to propose actions and spaces that facilitate these.*

*Through a close study of Abbotsford, students will negotiate the personal experience of the exhibition with the architecture of the space and its siting within the city.*

*We will film.  
We will model.  
We will draw.*

*interlocutor will be messy.*

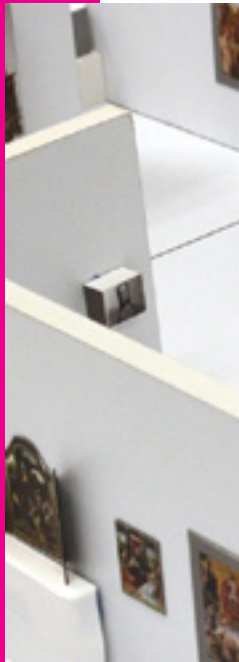
*sophie adsett  
3-6pm  
monday + thursday*

*I acknowledge and pay respect to the Traditional Owners of the lands and waters on which we meet today - the Eastern Kulin Nation of the Boon Wurrung, Bunurong, Wurundjeri & Woi Wurrung peoples - and pay respect to their Elders past and present. At MADA, we also acknowledge Aboriginal connection to material and creative practice on this Country for more than 60,000 years, and celebrate their enduring presence and knowledge. This always was, and always will be, Aboriginal land. Sovereignty has never been ceded.*

## *introduction*

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## *bio*

Sophie is a designer and educator within architectural practice and history/theory. Sophie designs and curates exhibitions, writes, teaches and is editor of imminently launching publication FLAK. She is a founder and curator at Quality, a project space for site specific installation and process-based workshops for all creative disciplines.

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## *studio times*

**3-6pm Monday and Thursday**

There will be multiple visits to ARIs and Abbotsford throughout the semester



## *studio outcomes*



ARIs do not typically inhabit a purpose-built space, rather they retrofit existing spaces to suit their function. Although the prevalence of a white wall still dominates, these spaces are not quite-a-white-cube. Their walls may sit off a heritage listed building, or services above the floating ceiling are exposed due to acoustic requirements.

In this unit, the legacy and methods of ARIs are a starting point for a series of exercises that explore how ARIs create spaces of experimentation within non-traditional architectural spaces. The semester will reflect a messy ethos of DIY interventions that fit within and manoeuvre existing spaces and materials.



### ***Task A Analysis of Typology***

Learning from these spaces, students will engage with a precedent study to understand the relationship between artwork, an exhibition and the building it sits within.

### ***Task B Site Installations***

Interlocutor will then challenge students to think beyond the white cube. What constitutes an ARI? Where can artwork be displayed? Does it require a wall? We will engage in a series of small studies that expand the possibilities of art display and demonstrate in-depth engagement with site context.

### ***Task C ARI Proposal + Exhibition***

Lastly, students will propose an ARI within the site that engages with a curatorial position, a site condition and an unique architectural approach. Students will engage with the cultural, historical, and environmental conditions of site, as well as navigate the atmospheric qualities of space as experienced by different bodies in space.

## *site*

Abbotsford is on Wurundjeri Country and is a historically multicultural and working class suburb undergoing gentrification. It is a suburb with industrial and residential zones and established and emerging cultural infrastructures.

Bordered by the Birrarung Marr, Abbotsford's natural environment has been a site of deep cultural knowledge of Wurundjeri people, a place of colonial industrialisation and a boundary for regeneration, advantageous to both property development and ecological repair. This studio will engage in the complicity of cultural infrastructures within a lineage a gentrification and colonisation whilst exploring their value in community building and adaptive re-use.



## *methods*

Students will develop a set of tools and approaches that situate them within a tradition of making-do and adaptation typical of ARIs. Value will be placed on process-driven outcomes as sites of experimentation, with drawings and models being 'renovated' consistently across the semester.

### *model making*

- 1:20 models
- 1:1 plinth prototypes



### *film making*

short film samples of site and model as a form of documentation and atmospheric representation.

### *drawing*

orthographic drawings to detail design proposals and iterations



# *making*



## *1:20 models*

1:20 model making is central to this studio as a design and rendering tool. Models will not be perfect presentation models, rather they will be renovated and reconfigured to experiment with different layouts and atmospheres. Here, the model is used as a generative tool for exploration, rather than a fixed static outcome. They will document and design gallery and installation models that explore the interface between artwork, space and context

## *1:1 prototypes*



1:1 physical prototyping of 3 plinths from found or cheap building materials. Plinths (as physical artefact) will be made for three 1:20 scale models and respond to the size, material, concept and experience of viewing and engaging with the model. This physical prototype will encourage students to engage with exhibition design as immediate to their own production and studio outcomes and challenge them to curate this experience.



## *costs*

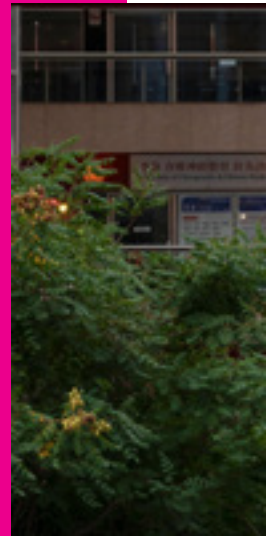
\$250 model making materials (cardboard, glue, paper) and plinth materials (upcycled materials or cheap construction materials)  
Travel costs to Abbotsford

# references

## precedents

### Artist Run Initiatives and non-commercial galleries

- Cathedral Cabinets
- Conners Conners Gallery
- Blindsight ARI
- KINGS ARI
- BUS Projects
- West Space
- CACHE
- Seventh Gallery
- Blackdot Gallery
- Gertrude Contemporary
- Gertrude Glasshouse
- Trocadero Projects
- The Wandering Room
- CAVES Gallery
- HAIR ARI
- Visual Diary
- peepshow



## process

Flores, Ricardo, Eva Prats. 2023. *Drawing without Erasing and Other Essays*. 2G Essays.

Vaughan, Liam. *Epherma Archive*. <https://ephemera-archive.melbourne/collections/browse>

## texts

Forse, Rosemary. *No Soul for Sale*. unMagazine 4.1. 2010.

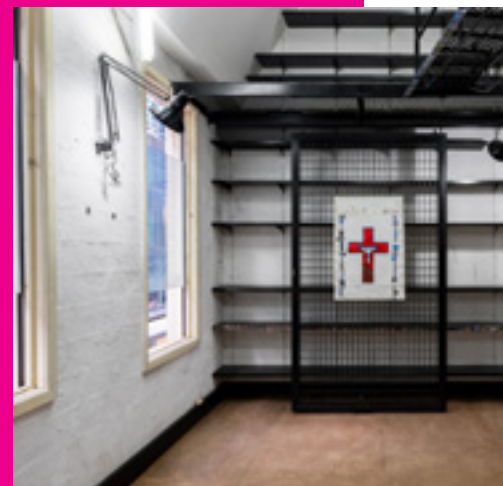
Foster, Hal. *The Art-Architecture Complex*. Verso Books, 2011.

Miranda, Maria, Anabelle Lacroix. *An Act of Showing*. Unlikely publishing. 2018.

Sherburn, Madeleine. 2024. *Terraforming ARIs: Speculations on the Artist Run Initiative*. Artlink 44 (3): 66-69.

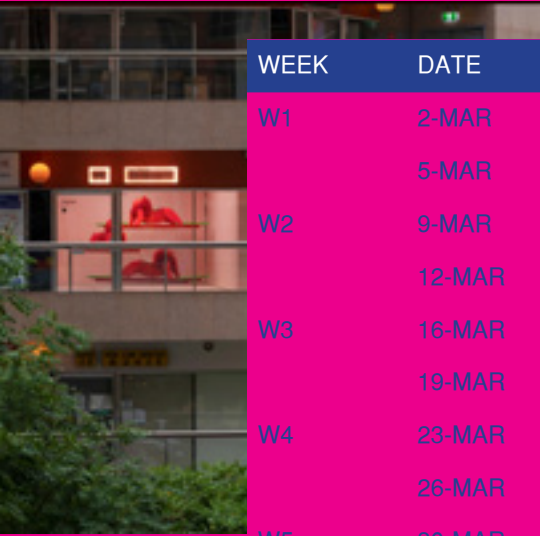
Watson, Fleur. 2021. *The New Curator : Exhibiting Architecture and Design*. Routledge.

Workman, Jason. *Pleasure, Street Art and Direct Encounters*. unMagazine 4.1. 2010.



# schedule

WEEK	DATE	DAY	CLASS SUMMARY
W1	2-MAR	MON	<b>INTRODUCTION/SEMESTER OUTLINE</b>
	5-MAR	THU	DOCUMENTATION WORKSHOP
W2	9-MAR	MON	MODEL MAKING WORKSHOP
	12-MAR	THU	MODEL + DOCUMENTATION OF ARI PIN-UP
W3	16-MAR	MON	RENOVATION OF EXHIBITION
	19-MAR	THU	ABBOTSFORD SITE VISIT
W4	23-MAR	MON	INTERVENTION 1
	26-MAR	THU	INTERVENTION 2
W5	30-MAR	MON	<b>ON-CAMPUS: EARLY IDEAS WORKSHOP + STUDIO REVIEW</b>
	2-APR	THU	<b>WORKSHOP DEBRIEF</b>
	3-APR	FRI	MIDSEMESTER (EASTER) BREAK/NO CLASS
W6	13-APR	MON	<b>EARLY FOLIO SUBMISSION</b> INTERVENTION 3
	16-APR	THU	1:1 PLINTH PROTOTYPE
W7	20-APR	MON	1:1 PLINTH PROTOTYPE
	23-APR	THU	<b>EARLY FOLIO FEEDBACK</b>
W8	27-APR	MON	ARI BRIEF
	30-APR	THU	ARI SITE MODEL
W9	4-MAY	MON	ABBOTSFORD SITE VISIT
	7-MAY	THU	DESIGN PROPOSAL ITERATION 1
W10	11-MAY	MON	<b>ON-CAMPUS: STUDENT-LED PIN-UP REVIEW</b>
	14-MAY	THU	DESIGN PROPOSAL ITERATION 2
W11	18-MAY	MON	DESIGN PROPOSAL ITERATION 3
	21-MAY	THU	INSTALL EXHIBITION
W12	25-MAY	MON	1:1 PLINTH PROTOTYPE
	28-MAY	THU	1:1 PLINTH PROTOTYPE
W13	1-JUN	MON	SWOTVAC/NO CLASSES
W14	8-JUN	MON	ON-CAMPUS: THE SALON AND FINAL REVIEW
	12-JUN	THU	FINAL FOLIO SUBMISSION





left to right: Tracey Emin's *My Bed*, Olafur Eliasson's *Weather Project*, Marina Abramović's *The Artist is Present*

## BRIEF I: The Precedent

( individual )

This task is about reflecting on your experience of art and how you define an artwork.

### *Remember an experience of encountering a piece of art.*

- think about an artwork from memory. Write your memory down.
- think about what it made you feel. Write this feeling down.
- think about what it made you think about. Write this thought down.
  
- draw the artwork you saw. This does not have to be a representation of the artwork, it could be a detail that you remember well, it could be a particular use of material or colour.
- draw the space in which you saw the artwork. Was it in a gallery? In public? Outside?
- draw another space you think the artwork could be displayed in.

Compile these written and visual responses in an interesting way. Consider how you will pin these up and present them to the class. Will the written response be a single word, a sentence or a paragraph? Will it be legible or hidden? The way text is arranged on the page is as important as thinking about how an image is placed on the page. Will your drawings be sequential or overlapping? Will there be a consistent graphic language between them, or will you draw three very distinct types of drawings?

### ***Deliverables:***

- three written responses
- three hand drawings

**Issued:** Monday 3rd March

**Presentation:** Thursday 6th March

