

art as design
design as art

John Marshall

john@rotoftwo.com
<http://designedobjects.blogspot.com/>

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Original text explored the sources of Graham's work 'Interior Design for Space Showing Videotapes' (1986) shown at Fruitmarket Gallery in 1987.

Claes Oldenburg, Dan Flavin, Robert Venturi, Andy Warhol, John Chamberlain and John Knight.

Dan Graham

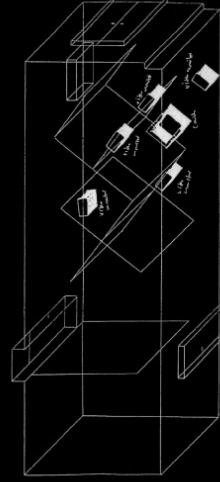


Diagram for 'Interior Design for Space Showing Videotapes.' 1986

Dan Graham
Three Linked Cubes. Interior Design for Space Showing Videos

Three Linked Cubes: a series of rectangular bays with one side open and with side panels of alternating two-way mirror or transparent glass has a dual identity. Placed outside it is an opened pavilion illuminated by the sun; placed indoors, it is transformed into **Interior Design for Space Showing Videotapes**. Here various video monitors and speakers are placed to allow three separate programs for audiences subdivided into 6 groups. The effects of the changing illumination from the video images reflected on the glass panels effects the mirror *ghosts* of audience members seen in other enclosed bays of the divider. **The work is both functional exhibition design and an optical art work.**

(Source: Dan Graham, Pavilions, Kunstverein München, Munich 1986, p. 46)



"Dan Graham's work has always had a hybrid quality, a subversive sense of undermining the accepted boundaries between categories."

"...according to the way in which the text is constructed, as a collage of quotations, revisions of Dan Graham's earlier texts and new sections, we have employed the new technology of 'Desktop Publishing', rather than traditional typesetting and offset printing."

Introduction

Dan Graham's work has always had a hybrid quality, a subversive sense of undermining the accepted boundaries between categories. This is not a new phenomenon. In the late 1960s and early 1970s, Graham's work was characterized by a collage of quotations, revisions of his earlier texts and new sections. This was a direct result of his interest in the 'Desktop Publishing' technology of the late 1970s and early 1980s. The work is both functional exhibition design and an optical art work.

Mark Francis

**ART AS DESIGN
DESIGN AS ART**

By Dan Graham

"The first serious attempt to distinguish between art and design was made by the American architect Frank Lloyd Wright in the 1930s. He was the first to use the term 'art and design' to describe his work. He believed that art and design were two sides of the same coin. He said, 'Art is design, and design is art.'"

1. Claes Oldenburg
The artist Claes Oldenburg is a Dutch-born American artist. He is known for his large-scale, soft, inflatable sculptures of everyday objects. He was born in 1929 in the Netherlands and moved to the United States in 1953. He studied at the Cooper Union School of Art in New York and the University of Pennsylvania in Philadelphia. He is a member of the Pop Art movement.

2. Donald Judd
Donald Judd was an American minimalist artist. He was born in 1928 in New York City. He studied at the Cooper Union School of Art in New York and the University of California, Los Angeles. He is known for his minimalist, geometric sculptures and architectural designs. He was a member of the Minimalist movement.

3. Dan Flavin
Dan Flavin was an American minimalist artist. He was born in 1925 in New York City. He studied at the Cooper Union School of Art in New York and the University of California, Los Angeles. He is known for his minimalist, geometric sculptures made of fluorescent light tubes. He was a member of the Minimalist movement.

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Richard Anischwager was an American minimalist artist. He was born in 1928 in New York City. He studied at the Cooper Union School of Art in New York and the University of California, Los Angeles. He is known for his minimalist, geometric sculptures made of wood and metal. He was a member of the Minimalist movement.

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Rachel Whiteread is a British minimalist artist. She was born in 1961 in Liverpool, England. She studied at the Liverpool School of Art and Design and the Royal College of Art in London. She is known for her minimalist, geometric sculptures made of plaster and concrete. She was a member of the Minimalist movement.

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Claes Oldenburg
Bedroom Ensemble, 1964



Dan Flavin



John Chamberlain

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design ≠ art

Barbara Bloemink



Design ≠ Art: Functional Objects from Donald Judd to Rachel Whiteread
Curated by Barbara Bloemink at the Smithsonian Cooper-Hewitt National Design Museum, 2005.
"The separation of 'fine' art from design is a fairly recent Western conceit, and has only been considered an issue during certain eras. So too is the idea, still prevalent, that art is 'non-functional.' Throughout Western history, art has functioned as religious, ideological, and political propaganda, economic currency, commodity, decoration, and as a vehicle for personal self-aggrandizement. (p.18)

**art in the
context of design
design in the
context of art**

Troels Deegn Johansson



Rachel Whiteread, Daybed, 1999



Scott Burton, Two Curve Chair, 1989



Richard Anischwager, Pink Tablecloth, 1964



Dan Flavin, Untitled, 1992



Donald Judd, Plywood Box, 1974



Office of Clarence Judd Architects, Marfa, Texas

SUPERFLEX / TOOLS / SUPERCHANNEL /

WHAT IS SUPERCHANNEL?

Superchannel is a network of local studios used by people and communities as discussion forum, presentation medium and a physical gathering place. It is a tool that enables you to produce internet TV directly engaging users in the creation and evolution of content.

Superchannel is a growing number of channels producing their own interactive TV on the internet. During live productions the viewers can communicate directly through a chat with the producer and with the other viewers. All productions are archived, so viewers can continue to watch and discuss them.

The first Superchannel started as an experiment in a gallery space in Copenhagen. The second studio was opened in a townhouse in Liverpool. Since then there have been opened more than 20 studios in very different locations.

Superchannel is a collaboration between Superflex and Sean Traakway.

<http://www.superflex.dk/>



DIKENSCHANEY / JUCE

This project was an award within the exhibition "Contemporary Home" Gallery Copenhagen, 2002.

Based on the Danish tradition of open-plan living, we used the space to create a modular and mobile living environment, in order to meet the needs of modern living and create a lot of uses and functions.

The award was a result of a competition. The jury consisted of architects and engineers. We were selected for the lack of conventional furniture and the way we thought through the design and construction.

The product 2002 system allows, equipped with a tripod stand, to be used in the City of Copenhagen's numerous streets. The award was placed in public buildings in public spaces, for example in public squares, parks, shopping streets and public buildings, where there is a need for a new type of furniture.

The award for it is a growing area in the working office and home. The product is a modular system that is designed to be used in the home. It is the relation between the tools and the City of Copenhagen.

<http://www.raca.dk/>

"By intervening in particular living conditions, artists seem to stress the idea that their work makes a significant difference to other people's lives: **that art, by means of design, may empower people**. Hence the notions of micropolitics and micro-ethics which have often been used to characterize the particular ethos of the relational avant-garde."

"Described in these terms, relational art demonstrates a striking resemblance with strategies applied among designers involving user participation in design processes, and it would certainly be worth while to discuss whether the experiences gained within relational art may contribute to the understanding of participative methodologies in design."

"...admit that so-called avant-garde strategies operating in art and design today should be seen in a context of **post-avant-garde**, in which it is no longer relevant to distinguish between the two..."



The term '**relational aesthetics**' was coined in 1996 by French theorist and curator **Nicolas Bourriaud** to characterize artistic practice in the 1990s.

"Relational aesthetics is a theory of aesthetics in which artworks are judged based upon the inter-human relations which they represent, produce, or prompt." (p112).



DesignArt Alex Coles Tate Publishing, 2005

"Let it be clear from the outset then that it is a term derived from many of the contemporary artists associated with it. Joe Scanlan, for one, frequently peppers his felicitous essays on the subject with it. In a 2001, essay co-authored with Neel Jackson entitled "Please, Eat the Daisies," he furnishes the reader with a crisp explanation of the term: "Design art could be defined loosely as any artwork that attempts to play with the place, function, and style of art by commingling it with architecture, furniture, and graphic design."

"A key issue to keep in mind when thinking about designart is that **all art is designed, even if it endeavours to appear otherwise.**"

designart

Alex Coles

critical design

Anthony Dunne & Fiona Raby



Critical Design

Critical design is an approach to design research developed by **Anthony Dunne and Fiona Raby**. Dunne and Raby's goal is to push design research beyond an agenda of simply reinforcing values of consumer culture and to instead **embody cultural critique in designed artifacts**.

A critical designer designs objects **not to do what users want and value, but to introduce both designers and users to new ways of looking at the world around them** and the role that designed objects can play for them in it.

Also known as:

- Dissident Design
- Reflective Design
- Post-Optimal Design
- Parafunctional Design
- Speculative Design



Placebo Project - Anthony Dunne & Fiona Raby

The Placebo objects **are designed to elicit stories about the secret life of electronic objects** – both factual and imagined. Homes for the objects were found through a variety of means, including adverts in a London listings magazine, workshops at the Victoria & Albert museum, a window display in Selfridges department store on Oxford Street and an article in a national newspaper. Potential adopters filled out application forms detailing any unusual experiences with electronic products, their attitude to electromagnetic waves and their reasons for choosing a particular object.

hybrid art+design practice

Is a trend towards a **hybrid model of art & design practice** emerging out of the use of computer-based design and fabrication tools and if so, what implications might this have for future practice?



icon| 041 November 2006
"People are sick of only being stylish and modernist. Audiences are becoming bored with clean design. I think it's a bit of a fashion thing at the moment. There are too many designers. A lot of us have to fight a bit and do stuff that says something different." Michael Sans

The shape of things – a philosophy of design

Vilém Flusser

"Modern bourgeois culture made a sharp division between the world of the arts and that of technology and machines, hence culture was split into two mutually exclusive branches: one scientific, quantifiable and 'hard' the other aesthetic, evaluative and 'soft'.

This unfortunate split started to become irreversible towards the end of the nineteenth century. **In the gap, the word design formed a bridge between the two.** It could do this since it is an expression of the internal connection between art and technology. Hence in contemporary life, design more or less indicates the site where art and technology (along with their respective evaluative and scientific ways of thinking) come together as equals, making a new form of culture possible."

(p. 18-19)





Mary Miss, Field Rotation, 1981

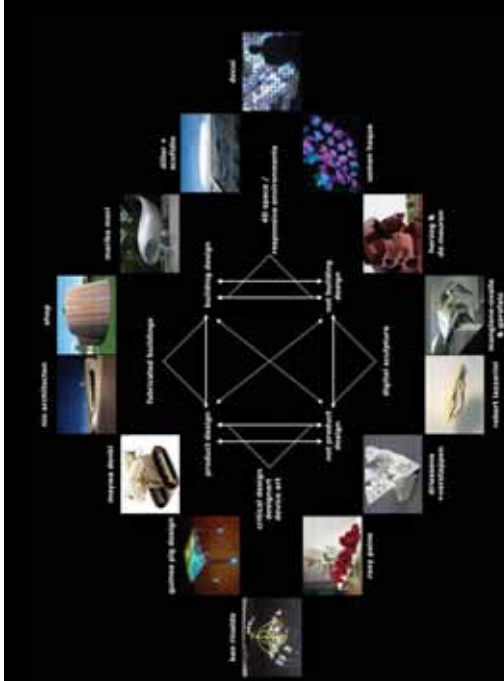
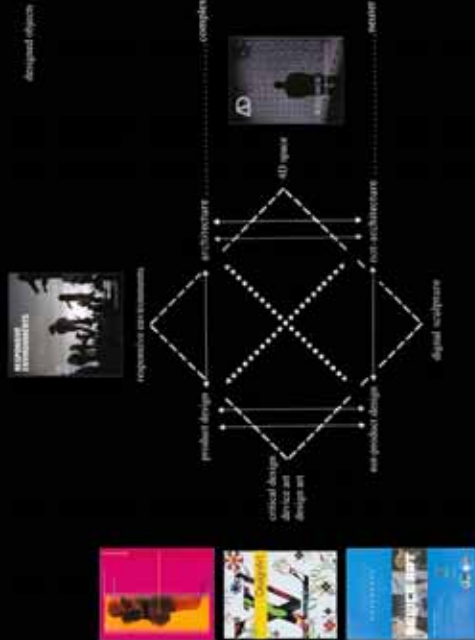
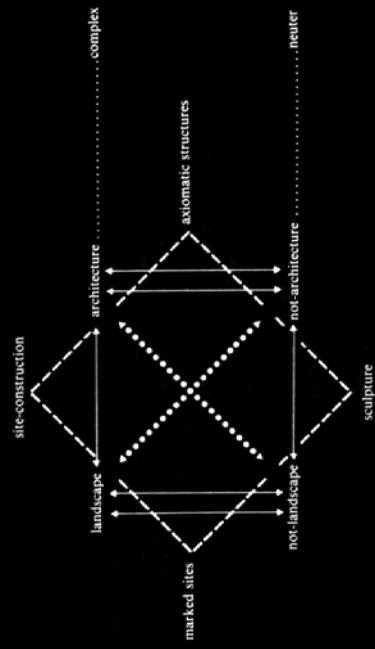


Shah Armajani, Thomas Jefferson's House, 1976



Alice Aycock, Maze, 1972

Klein Group Diagram by Rosalind Krauss from 'Sculpture in the Expanded Field,' Originally published in October 8 (Spring, 1979).



"Hal Foster has more recently suggested that **the expanded field described by Krauss has 'imploded'** and that the categories are no longer held in 'productive contradiction'. I wonder if this is the case because it seems to me that the field has exploded rather than imploded and that it is for this reason that the categories are no longer held in tension. Today, **definitions and categorizations of art are occurring across multiple disciplines rather than within one**, requiring new terms and modes of thinking that allow us to identify the particularities and differences of the various related practices in ways that go beyond opposition. To do this I propose that **we need to understand artworks as products of specific processes, of production and reception, that operate within a further expanded and interdisciplinary field**, where terms are not only defined through one discipline but by many simultaneously."

Jane Rendell in "Art and Architecture" 2006

- An area of inquiry?
- A field of study?
- A hybrid discipline?

a transdisciplinary discourse?

Boundaries for **transdisciplinary** practices are the boundaries of the problem being addressed, not the artificial boundaries of conventional disciplines.



Justin Maxwell
Coded Origami
www.justinmaxwell.co.uk



Simon Husslein
Warp
www.husslein.net



Future Factories
Holly Ghee
www.futurefactories.com



Geoffrey Mann
Flight - Take Off
www.rtmann.co.uk



"I have no answers or declarations - however, always appropriate."

Richard Tuttle in Design#Art

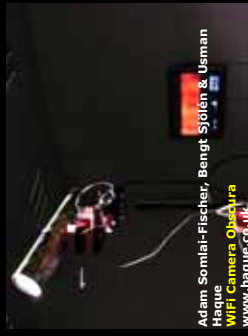
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Garvin Bally & Tom Corby
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