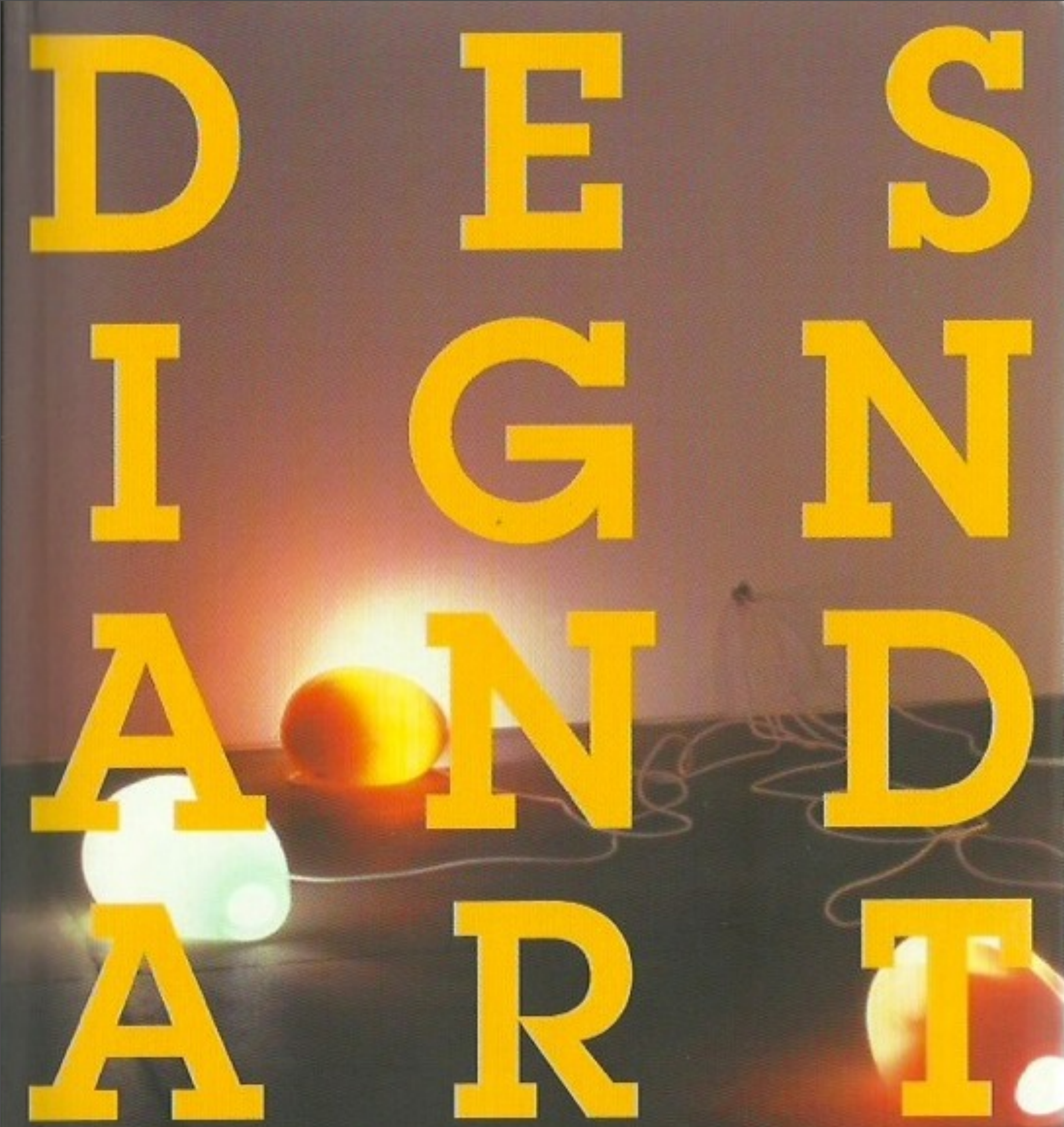
DESIGN AND ART
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For the private person, living space becomes, for the first time, antithetical to the place of work. The former is constituted by the interior; the office is its complement. The private person who squares his accounts with reality in his office demands that the interior be maintained in his illusions.
– Walter Benjamin, 'Paris, Capital of the Nineteenth Century.'

I. Oldenburg

Claes Oldenburg first exhibited his *Bedroom Ensemble* at the Sidney Janis Gallery in New York in 1964. Built during an extended stay in Los Angeles, the work was a kitschy modern-home-furnishing suite. As Oldenburg later described it, 'The suite consisted of a bed covered by a quilted black vinyl bedspread and white vinyl sheets: a synthetic "zebra-skin" couch with a fake leopard-skin coat placed on top of it; a bureau with a large metal "mirror" and imitation marble lampshades. The walls are textile with black embossed patterns decorated with a pseudo Jackson Pollock silkscreened "painting".'[1]

The painting reference is deliberately ironic, as Pop art was taking Pollock's randomized automation of the production of images to the factory, where cheap representational and 'modern' abstract images were produced without the 'heroic' effort of the abstract expressionists. And, unlike Pollock's paintings (despite their relative fame), these factory-produced images affected millions of anonymous consciousnesses as they became part of the modern home.

The viewer was presented with a series of rhomboidal parallelograms, as if in three-quarters profile. The furniture appeared to 'project in all directions ... [half] three-dimensional realization and ... [half] two-dimensional representation ...' Oldenburg wanted to abstract a 'manufactured object ... made by conventional industrial procedure'.[2] But the manufactured look he achieved is not solely an objective simulacrum; it is anthropomorphized in the same terms used by the industry to manufacture the collective subjective 'tastes' of the mass-consuming individuals. Don Judd noted how the production of the consumer's subjectivity was present in the Oldenburg object itself: 'The emotive form [of an Oldenburg] is equated to the man-made object ... Nothing made is completely objective ... changing – as if melting and sliding in time.'[3]

The issue of the art gallery as business office, on the one hand, and on the other as a mock-up of the private interior where the art, when purchased, will be placed is also raised by *Bedroom Ensemble*. It was specifically designed to foreground the presence of the gallery that contained it as a *modern office space*. The work, Oldenburg noted, 'had to have the ... presence of the front room of the Sidney Janis Gallery: what was already there ... the air conditioner, the blinds that shut out the light, and the mysterious door marked *private*'.[4]

The bizarre arbitrariness of the ensemble as modern bedroom design brings into perspective the oddness and ambiguity of the modern art galley interior – half showroom and half business office. The pseudo-Pollock painting makes this connection humorously evident – for the same wall might support a *real* Pollock in the gallery's next exhibition.

II. Flavin

Oldenburg's (and other Pop artists') reduction of fine art to quasifunctional (or nonfunctional) decor appears also in the early work of Minimal artist Dan Flavin.

Flavin wrote in 1966, 'I believe that art is shedding its vaunted mystery for a common sense of keenly realized decoration.'[5]

While American Pop art of the early to mid-sixties referred to the surrounding media world for a framework, Minimal art of the mid- to late sixties would seem to refer to the gallery itself. Both the gallery, as architectural container, and the work seen inside it were meant to be seen as non-illusionistic, neutral and objectively factual – that is, simply as material. The gallery literally functioned as the art. The lighting – even light fixtures within the architectural setting of the gallery – is normally regarded or considered merely functional or as minor interior decoration. As gallery space is meant to appear neutral, the lighting, which creates this neutrality as much as the white walls, and at the same time is used to highlight and centre attention on the artwork on the wall or floor, is kept inconspicuous. While the background in general makes the artwork visible, the lighting *literally* makes the works visible. The lighting system, within which the specific light fixtures of a gallery arrangement function, is both part of the gallery apparatus and part of the larger, existing (non-art) system of electric lighting in general use.

Fluorescent light fixtures are *replaceable* in a number of senses. First, they can be placed in conjunction with other architectural features, other functional fluorescents, or other art works in any specific room exhibition. Second, they are replaceable separately from their fixtures (in the sense of having a limited existence). Third, upon termination, the components of a particular Flavin exhibition are replaced in another situation, perhaps put to a non-art use as part of a different future.

Flavin's works take on meaning by being placed in relation to other works of art or specific architectural features in an exhibition space. Systematically, Flavin has investigated this gallery architecture by placing his arrangements of

fluorescent tubes: (a) on the wall in either vertical, horizontal or diagonal bands; (b) in the corners of the room; (c) on the floor; (d) relative to exterior light sources (near windows, open doors); (e) partially visible/partially invisible, behind columns, architectural supports, or in niches; (f) in the hallway before the spectator enters (thus altering the spectator's perception when entering the gallery to view the work); or (g) in an antechamber to the gallery/museum itself.

The fluorescent lighting illumination plays across the surfaces of other paintings or sculptures, creating shadows or highlights that disturb their illusionary planes, undercutting (and so revealing) the latent illusionism employed in their construction. Similarly, the space in which the spectator stands is highlighted and dramatized. The effect is both neo-constructivist and neo-expressionist. In one early installation, the use of all green tubes bathed the interior space in a lurid green glow. When the viewer turned to the window to look outside, the sky had an afterimage, garishly coloured in the complementary of green/lavender-purple. This effect could be read ironically as reversed illusionism or, literally, as (physical) light, and hence the opposite of the illusionary illumination emanating from the other artworks on display.

In addition to gallery installations, Flavin has used fluorescent light in several permanent installations for public sites outside of the gallery. For example, he used fluorescent lighting on two adjacent tracks and platforms in Grand Central Station. There the lighting modifies the public space and throws into relief the existing, archaic tungsten illumination on the other tracks.

III. Venturi and Rauch

Venturi and Rauch's use of neon light for design, symbolic meaning and functional use in the 1968 restoration of Saint Francis de Salles Church in Philadelphia is similar to Flavin's use of fluorescent lighting. The newly introduced liturgical practice of the Catholic church required a free-standing altar to replace the traditional one against the wall. Instead of destroying the old sanctuary, Venturi and Rauch left it as it was and installed an electric cathode light tube (since removed) suspended on a wire, ten feet high, parallel to the ground, and just above the eye level of the seated parishioners. The electric line defined an ellipsoidal semicircle inflected inward, following the perspective of the parishioners' line of sight, as well as the line of the old altar. It ran from just behind the new altar, following the curve of the apse behind it, to define a boundary that separated the old, rear altar from the new altar whose activities its light functionally illuminated. Here the light tube served only as sign (replacing nothing), a two-dimensional, graphic indicator, drawing a (mental) line through the old altar (thus leaving it in relative darkness) without physically destroying it. It literally illuminated and delineated the new area and so juxtaposed the old and the new, placing them in a historical or archaeological relation to each other.

IV. Warhol

In the spring of 1966, Andy Warhol presented two environments at the Leo Castelli Gallery. One room consisted of wallpapered walls with the repeated motif of a large cow's head in fluorescent pink on a yellow ground. In the other room was a nightclub-like environment of floating, helium-inflated, silver pillowlike forms. Their slickly metallic covers connoted a new-style disco where they might have served as cushions. They had a curious passivity, floating aimlessly, but totally affected by the boundaries of the space and the air currents created by human circulation in the space. Their outer skin was plastic and brittle, but their 'cloudlike' shape and behaviour was soft and resilient. Because of their occupancy of much of the eye-level space normally the domain of the spectator's gaze, the silver forms produced a subjective sensation of floating 'in' the space for the spectator. They had a kinaesthetic and physical body sensation; viewing them was different from taking the merely visual, traditional position of the spectator's ego observing art.

V.

The decorative arts, by historical definition ... directed primarily at the upper-middle-class home, expressly protected by the rights of the (private) elitism in liberal, constitutional ideology, could 'freely' elaborate (fashionable) themes. But their freedom was constrained, defined and organized not only by the style ('public' regulation) of flow of the social (political) fashionable market itself, but by the (political) struggle within the bourgeois couple which is the engine of fashion.
– Jeff Wall[6]

Furniture is ... like sculpture which is always added to the human figure ... In a chair there's a kind of tension: the suggestion of the human figure that sets it up.
– Robert Venturi[7]

A chair or couch can be seen as an object identified with the space in which it is placed, or it can be viewed subjectively as the site of an experience with tactile and intersubjective connotations (two or more people on a couch): people *sit on it*. An ensemble of furniture forms a kind of stage set for the conventions of social exchange in groups. In a private setting, it helps define the experience of 'the personal'. It also expresses to others the subjective taste or lifestyle of its owner. Domestic furniture creates, in Walter Benjamin's words, a 'phantasmagoria of the "private" interior' – often in juxtaposition to the owner's public image or role.

VI. Chamberlain

In the late sixties, John Chamberlain's work shifted from his earlier sculptures of crushed and discarded automobile bodies to raw foam-rubber sculptures. He began experimenting with forming the foam into 'design' chairs or couches. These were impermanent; their new, extruded, immaculately white surfaces would dry up, turn yellow and eventually crust off. They could either be read as soft sculptures or used as chairs; Chamberlain seemed to be taking a step further than Oldenburg's soft, anthropomorphic common household items (represented visually by psychological, anthropomorphic sculptural forms). With Chamberlain's chairs, people could actually sit on the work and experience the effect physiologically within their body, on/as the skin of their body.

These soft sofas were, in a sense, a logical extension of Chamberlain's smashed-automobile sculptures. The earlier sculptures were the end product of a process in which formerly elegant cars, now turned to junk, were again transformed by the artist into the 'elegance' of sculptural, high-art objects. The art viewer was aware of the cultural and aesthetic irony in Chamberlain's questioning of the effect of mass consumption on both vernacular taste and high-art aesthetics. There was also a certain social irony concerning the economics involved in the ethos of built-in obsolescence for both popular and fine art objects and styles.

Foam rubber is an artificially produced material with structural characteristics that enable it both to support the human body firmly and to have a soft quality. The couches reflect the topological nature of the body subjectively experienced; that is, the body's permeability to other bodies. Foam rubber has a humanlike feel. As it is usually used for the underpinning of mattresses and chairs, couches or beds, it is rarely experienced as a visible surface; rather it is experienced purely as tactile cool/warm by the body surfaces and internal musculature. Chamberlain moulded the exposed foam rubber forms into free-form chairs and couches. They referred to modern, high-fashion furniture.

In Chamberlain's chairs and couches, the user/spectator does not gaze at an object or representation outside of him- or herself, but sits to experience the softness of the material support as part of his or her body which, in turn, itself changes the sculptural form (as it adapts to their contours and movements). By using it, the buyer or user also helps contribute to its disintegration (aiding the change in the material). Like drug experiences, the spectator experiences him- or herself floating 'in' space.

For Chamberlain's retrospective exhibition at the Guggenheim Museum in 1971, a very large, raw foam-rubber couch was placed on the ground-floor lobby. Its scooped-out seats permitted several people or more to rest. Other works of Chamberlain's were exhibited on the Guggenheim's continuously spiralling walls. These walls formed a Möbius strip or helix. When the spectator faced away from the walls, turning towards the empty centre of the museum, he faced a void – a vortex of negative space. Frank Lloyd Wright, architect of the Guggenheim, meant for it to be an inversion of the normal Cartesian, gravity-bound, rectilinear cube of the conventional gallery. The building set up a desire to disregard the art and look into the vertiginous nullity of the museum's empty centre.

The people resting on Chamberlain's lobby couch were subject to the gaze of the spectators above. But when a spectator was actually sitting on the couch, its softness was experienced in terms of their own body warmth in relation to the warmth or coolness of the material and to the position, subtle movements, and warmth/coolness of the other seated bodies on the couch. Again, as in drug experiences, the spectators experience a subjective 'melting' and a 'floating' of their bodies. For the spectator sitting on the couch, the hardness and 'objectivity' and linear time engendered during the walk along the museum's spiral that chronicled the history of Chamberlain's art disappeared; there was a change from object observed or conceptualized as object or design concept into a subjective biophysiological sensation.

As a conceptual comment on the design process in modern functionalist design, Chamberlain takes the logic of functional design one step further in its reduction to structural support as exposed surfaces. Rather like Dan Flavin's exposed fluorescent light tubes and fixtures, Chamberlain's couches, in their use of disintegrating foam, strip the functionalist chair of its superficial stylization to expose the material base that the functionalist chair's surface veneer covers. Thus modern design and furniture are reduced to their (industrially produced) *unseen, real* material support. The neoclassicism of functional design is disputed by exposing the reality of the actual structure underneath the cushioning that disintegrates. Even functionally designed chairs are designed to wear out, being part of the modern capitalist economy of built-in obsolescence.

In 1981, Chamberlain used the entrance lobby of the 'Westkunst' exhibition organized by Kasper König in Cologne for a new work. This was a large, room-filling, raw foam-rubber couch with television monitors at either end. Joining television to the couch resembled the pay-TV sets attached to chairs in waiting rooms of American bus and air terminals. These monitors showed a continuous programme of American television commercials. At first glance, the work seemed 'all-American' – showing the 'good life' of the 'American Dream'. This initial impression became ironic when the viewer recognized that each of the TV commercials was an unusable out-take from commercials that had been done over and broadcast. Each 'blooper' or bad take revealed, unconsciously, the ideological conventions that determine the advertising industry's artificially constructed version of the American consumer's 'dream'.

VII. Venturi

Venturi's design for Knoll's New York showroom in 1982 consisted of a subtle rearrangement of chairs, modified wall and floor covering, and a complex mixture of illumination to set up a deliberate ambiguity between the functions of the contemporary showroom/office space. One enters the Knoll showroom at the first-floor level via an elevator. A stairway leads to an upper floor. On the right, on the first floor, is a small section for textile products; near the elevator entrance to the left centre, blocking the immediate view of the showroom beyond, is a three-foot-high stage, which displays classic Knoll chairs. The base of the stage is carpeted in a dark green, this colour mirroring the sides of the first floor's wall colour. The stage is lighted from overhead by spotlights and from below by fluorescent tubes embedded in the front of the stage. This places a kind of sheen on the objects, at the same time creating for the spectator an 'alienation effect'. This small stage area works something like a display window, announcing the company's best-known goods. On the right side, the textile division's products are symbolically showcased by a dramatic display that Venturi calls a 'cascade of fabric'. A multi-coloured circular drapery hangs from the second floor to the first floor, falling down through an ellipsoidal cut-out. Glamorously spotlit, the effect is like a fountain or an illuminated waterfall. The display is visible equally well from the first and second floors or as one walks up or down the stairway. The 'fountain' of drapery contradicts the classicism and 'objectivist' ideology of the Knoll modernist-style chairs.

Drapery alludes to the personal and to a sense of domestic comfort. Drapery emerged in the paintings of the sixteenth century, initially as a backdrop to the human figure. Bunched-up cloth was placed behind nude figures in paintings of this time in order to signify the subjects' 'spirituality' (they were often religious figures), in opposition to the secular fleshiness of the body. In a distorted, reversed way, this reflected the new role textiles were taking on in the emerging bourgeois society; cloth had become an economic staple, a symbol of new wealth attained through the manufacturing process.

A question that might be raised about Venturi's showroom renovation is whether the furniture displayed is to be related directly to the architectural space in which it is placed, or whether it exists historically or semiotically apart from it:

> Modern architecture worked with an idiom of spareness; white walls, great clarity of expression, and spaces that didn't have clutter. In fact, this [the Knoll showroom] is a rather cluttered space and the walls are not white; they are an ambiguous colour. So ... we are putting these classic objects in a slightly 'off' context, but only slightly off. What [this] ... represent[s] is putting familiar objects in a slightly unfamiliar setting.[8]

In the Knoll showroom, Venturi uses the colour of the wall paint to question the design objects' meaning in relation to the architectural container (in a manner similar to the 1926 demonstration rooms of El Lissitzky).[9] On both floors, the walls are painted in two hues of green; the top is light green, the bottom a dark green. The colour changes just above eye level; the two hues are separated by a black line of wainscoting. This black line is continued to mark Venturi's new fluted columns (which cover existing structural columns). The columns start their radical curve about a foot below the ceiling, at the level of the wainscoting. The black line on the convex column creates illusionistic tension as to whether it is flat or attached to the three-dimensional column.

The baseboard mouldings are a mixture of genuine marble and ordinary black rubber, although their colour and hardness are quite similar. The 'elegant' marble relates to high-level office suites, while the cheaper rubber appliqué suggests more ordinary office interiors or apartment interiors. Upon closer observation, ironically, the marble reveals itself to be simply 'tacked on' – just as much cheap appliqué as the rubber. The use of line and border to define architectural parameters is used by Venturi in order to rethink modernist architectural suppositions. As Venturi has said about his use of both in the Knoll showroom, 'The line is a constant; it is a stable element, a contrast to all these changing objects. Borders interest me: the border was defeated by the Modernist aesthetic. [This design] brings back the idea of border'.[10]

The Knoll showroom design can be compared with Venturi's earlier (1977) redesign of Capital Management's Philadelphia office suite. No architectural modifications were involved. Venturi employed three elements, juxtaposing three period styles of furniture: nineteenth-century Chippendale; thirties Art Deco; and conventional, efficient, modern office furniture. The effect seemed comfortable and bourgeois on the surface, but on a deeper level it yielded ambiguous meanings. While it may not be uncommon for two types of furnishings – normal office equipment and a decorative, historical overlay, connoting 'hominess' – to be present in modern office decor, Venturi's use of three irreconcilable levels in this case created a paradox. For instance, which style, the Chippendale or the Deco, truly reflected this cultivated businessman's taste? And, if one or both of these 'retro' styles reflected his own taste, which one was to be found in his home? Was one of the two earlier styles, then, the imposition of his decorator and one his own, or were they both artificial interventions?

Whereas two elements – the contemporary and the particular historical period selected – reflect a normal private choice, the housing of more than one historical period of furniture turns the office space into a museum, a museum in which comparisons between periods are inevitably made. Normally, the museum is distinct and not related to office decor and corporate displays of art.[11]

In the Capital Management office, more than one period of furnishing was displayed. This suggested that the spectator should look to the container itself as a third historical style – as if it might be a clue to placing the earlier styles in context. This also raised certain museological questions. If the thirties Deco chairs related, as a classical predecessor, to the functional, modern decor now in use in the office display spaces, did the presence of the thirties artefacts imply a subtle criticism of the current degeneration of this style into corporate modern?

The office suite and the Knoll showroom are both quasi-museum containers exhibiting artefacts slightly out of their original historical context: 'You can put the object in a context which contrasts with its historical context, or in one that is analogous. For instance, if you have a Louis XV chair, you can put it in a Louis XV room and install a whole set-up with the eighteenth-century furniture, or you can put it in a white room on a pedestal, four feet up from the ground, with spotlights on it. What we wanted to do [in the Knoll showroom] was to combine those two approaches.'[12] The historical modernism of the Knoll chairs is decontextualized by the hybrid bourgeois home/office Venturi-designed exhibition space.

VIII. Knight

Artist John Knight's *Journal Piece* (1976) is concerned with the unsolicited mailing (without prior knowledge by the recipients) of gift subscriptions to popular, middle-class magazines to the homes of nearly a hundred people. The work continues through the present period. The people and their homes are known to the artist. There is a deliberate attempt to match, contract or subtly influence these recipients' lifestyles or domestic habits and tastes through the selection of a particular magazine as a 'gift'. Some of the periodicals mailed were: *Sports Illustrated* (to this writer), *Popular Mechanics*, *Us*, *Arizona Highways*, *New West*, and *Better Homes and Gardens*.

Mid- to late sixties conceptual art dealt with design in a number of ways. For instance, On Kawara's mailed postcard series *I Got Up*, begun in 1968, involved picture postcards with commercially produced views showing where Kawara was staying. Kawara rubber-stamped on each card the exact time when he woke up and mailed a small number of cards to a selected list of people – each received a daily sequence of cards.

In relation to *Journal Piece*, Knight notes that the magazine is 'a collected object which becomes quasi-precious for two reasons: first, it is received as an "artwork" from the artist, and second, "well-made", nicely designed magazines become objects which are held onto and collected for a period of time, before being disposed of or placed in the storage room. Their covers are made to fit into the decor of a conventional house environment, an environment which a number of these magazines already deal with as content (for instance, *Metropolitan Home* or *Better Homes and Gardens*). It is an artwork which can take up space in the architecture which it is not possible for the conventional artwork to occupy – the bathroom, the garage, for instance. It uses the interior design aspects of the architecture which already has a coffee table, magazine rack or bedside table.'[13]

Knight's work, by foregrounding the obtrusiveness of the penetration of the private sphere of home life by the subliminal design package, adopts a distanced, philosophical-ethical view of this phenomenon. This is unlike the currently popular position of Jean Baudrillard, which sees everything as a simulation in which 'the slightest details of our behaviour are ruled by neutralized, indifferent, equivalent signs ... a simulacrum which dominates [everything]'.[14]

Magazines are 'designed as packages, which, due to their visuals ... habitually change a person's life-schedule'. 'The *Journal Piece*', notes Knight, is itself, 'as fascist in intention as the periodical is designed, in its "normal" sense, to be ... [Magazines are] objects which are "prefabricated" and common parts of the environment in a semiological sense. They are designed in such a way that they can't be thrown away. Instead of being a "readymade", the receiver has to deal with its [written/pictorial] content.'[15] In a sense, magazines – especially their covers – are subliminally planted in the home (like the pods in Don Siegel's 1956 film *Invasion of the Body Snatchers*), where they implant 'new design ideas' that are purchasable in the form of commodities by the millions of magazine readers.

The November 1983 issue of the glossy, coffee-table periodical *The World of Interiors* features a photo-essay titled 'Kunsthaus' on a successful German artist's home. The large caption reads: 'The interior of Karlheinz Scherer's German home is subjected to the same discipline as his painting, a constant reducing and stripping away, to leave only the bare essentials. Under the circumstances, it is not surprising that it *has itself become a work of art* ... The environment he has created inside the old house corresponds with and modifies his paintings'. Here a magazine spread, which is meant to convince the readers that in redesigning their own house they can be creating a work of art on a par with a famous German artist, is also creating a market for the paintings of Mr Scherer within beautifully designed homes like his. But it is not only art works that are contextually validated by being reproduced in glossy magazines within 'designed interiors', but architecture itself, which is now designed to be photographed and reproduced in lush, *Architectural Design*-style magazines. Just as the cover and the glossy colour pages of slick magazines are meant to be part of and to fit into the interior design/furnishings of their readers, so the architecture – seen first in photo form (two-dimensionalizations of 'real'

architectonic space) – often plays off its dual existence as a form to be viewed on site as *well as reproduced in a magazine*. This new architecture, influenced by its potential reproducibility, seems to shift interchangeably between two- and three-dimensionality. Such architecture, in its 'cardboard' qualities, foregrounds the idea that any architectonic, three-dimensional form can be (hypothetically) constructed from perspective or that any three-dimensional product can be constructed from an arbitrary logic, such as that used in computer-generated, hyperspace video graphics.

What is radically new in John Knight's *Journal Piece* is its contextualization (only) *within the private, domestic interior of the stereotypical house*, connoting artificial luxury and aesthetic tastefulness.

1 Claes Oldenburg, 'Statement on *Bedroom Ensemble*', published by the National Gallery of Canada.
2 Ibid.
3 Donald Judd, review, Oldenburg exhibition, *Arts Magazine* (September 1964).
4 Oldenburg, 'Statement on *Bedroom Ensemble*'.
5 Dan Flavin, 'Some Remarks ... Excerpts from a Spleenish Journal', *Artforum*, vol. 5, no. 4 (December 1966) 27.
6 Jeff Wall, 'Problems', unpublished notes, 1983.
7 Robert Venturi, interviewed by Andrew MacNair in 'Venturi and the Classic Modern Tradition', *Skyline*, vol. 2, no. 8 (March 1980) 4.
8 Ibid.
9 El Lissitzky describes his 1926 International Art Exhibition, Dresden exhibition room: 'I placed thin wood strips (7 cm deep), spaced at intervals of 7 cm, against the wall surface. These slats were painted white on the left side and black on the right side, while the wall itself was painted grey. Thus the wall is perceived as white from the left, black from the right, and grey when viewed from the front. Accordingly, and depending on the position of the viewer, the paintings appear against a black, white, or grey background – they have been given a triple life.' See El Lissitzky, *Russia: An Architecture for World Revolution*, trans. Eric Dluhosch (Cambridge, Massachusetts: The MIT Press, 1970) 150. As the paintings displayed were largely grey, black and white, Lissitzky here foregrounded the question of the gallery as ultimate picture frame – calling attention to painting *and* exhibition architecture as radical and publicly manipulatable design.
10 Venturi, *Skyline*, op. cit., 5.
11 Today corporate offices often employ an art consultant to buy and arrange displays of acquired artwork. And recently several corporations, such as IBM in its New York headquarters, have incorporated museums open to the public.
12 Venturi, *Skyline*, op. cit., 4.
13 John Knight, in conversation with the author.
14 Jean Baudrillard, 'The Precession of Simulacra', in *Art After Modernism: Rethinking Representation*, ed. Brian Wallis (New York and Boston: The New Museum of Contemporary Art and David R. Godine, 1984) 275.
15 John Knight, in conversation with the author.

Dan Graham, 'Art as Design/Design as Art', *Museumjournaal*, no. 3–4 (Otterloo, 1986); reprinted in Dan Graham, *Rock My Religion: Writings and Projects 1965–1990* (Cambridge, Massachusetts: The MIT Press, 1993) 208–21.