The dialectics between inside + outside is a physical manifestation and conceptual division between the two disciplines of interior and architecture, which can also be extended to the idea of dialogue generally. Design processes depend on an exchange of ideas, traditionally between client and designer. Beyond (and within) the physical, the obvious coupling of these disciplines involves the potential for synergistic pairings – between female + male, marital or familial, academic, professional, and collegial. The tactic of exploring pairings and binaries, which work in concert with each other (sometimes through opposition or complement, sometimes in tandem or parallel) has been extended to the spatial practices of both disciplines of interior and architecture, which can also be extended to the idea of dialogue generally. The exhibition enacts the performative nature of architecture itself – that it is not mute object, but relies on inhabitation and movement to be activated. The materiality of the elements propose a range of possibilities for the exhibition to create a theatrical scenario within the space of the existing gallery – setting up a strong dialectic between inside + outside, keeping each other engaged, as it were, in their growth.

The exhibition creates a particular reconfiguring of the space of the existing gallery – setting up a strong dialectic between inside + outside, keeping each other engaged, as it were, in their growth.

The condition of intimate immensity described in Gaston Bachelard’s seminal work The Practice of Space 1 is an aspirational concept for architects and designers, signifying the most profound perception of space – physical and psychological – with an experience of being. Bachelard argues that intimacy + immensity are not binary oppositions, but are symbiotically linked. In a similar way the various scales of operation in architecture can be seen to be intimately connected. The macro frame of architectural ideas and contexts – its history, its material associations, its mesh with location and cultural settings – coexists in real time + real space with the close detail and immediate workings of a specific space for a given occupation. The overlap of these spaces in what potentially gives the humble act of dwelling its meaning. And this potential applied at whatever scale architectural thinking/action is levelled – from the broad settings of urbanity to the close dialogues between exterior envelope and interior space. There is analogy (by the irony) of intimate and immense and humble and marvelled.

In another influential text for architects + designers, The Practice of Everyday Life, author Michel de Certeau recognises this characteristic, and elaborates on the ways in which the ordinary and everyday can be employed within the gallery setting. As Bachelard suggests: “the two kinds of space, intimate + space + interior space, keep encouraging each other, as it were, in their growth.”

The exhibition creates a particular reconfiguring of the space of the existing gallery – setting up a strong dialectic between inside + outside, keeping each other engaged, as it were, in their growth.

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Beyond (and within), therefore, the obvious coupling of these disciplines involves an optic of potentially synergistic pairings – between female + male, marital or familial, academic, professional, and collegial. The tactic of exploring pairings and binaries, which work in concert with each other (sometimes through opposition or complement, sometimes in tandem or parallel) has been extended to the spatial practices of both disciplines of interior and architecture, which can also be extended to the idea of dialogue generally. The dialectic between inside + outside is a physical manifestation and conceptual division between the two disciplines of interior and architecture, which can also be extended to the idea of dialogue generally.