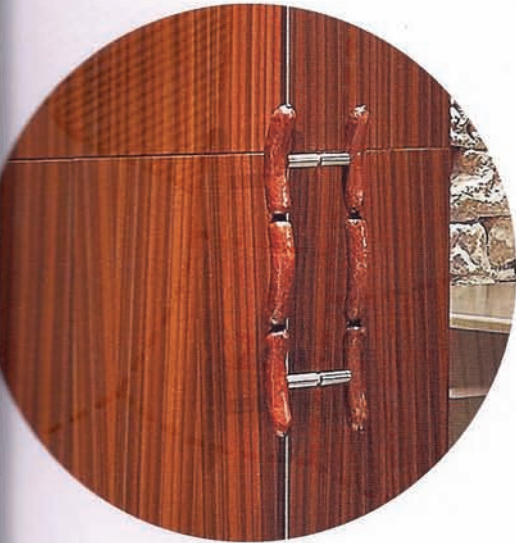


# ARTICHOKE

INTERIOR / ARCHITECTURE / DESIGN / OBJECTS / PEOPLE

# 30.

HAPPY ANNIVERSARY  
OUR GUIDE TO  
DESIGN FOR EATING



30th  
*issue*  
ANNIVERSARY



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# 30.

Make sure you've left some room: *Artichoke* 30 is our guide to design for eating. The restaurant, cafe and bar interior is where we brush up against design in its most sensuous and yet functional mode. In particular, the cafe has for centuries been a model of positive social interaction, characterized as a supportive platform for patrons and opinions of all kinds. The physical siting of this sociable commerce remains paramount. Choosing where to eat and drink is largely driven by design questions – the protests against multinational chains relate strongly to their homogeneity. The successful hospitality interior thus feeds a sensorially charged appetite for design. With this copy of *Artichoke* we also mark 30 issues and the transformation from a newsletter into a thinking journal of Australian interior design. These pages have critically tackled the first decade of this century and we're hungry for the design of the next.

Kate Rhodes\_  
Editor

## CONTENTS

- 12 **COMMENT**
- 17 **NEWS**  
Scope / Flash / Diary / Artichoke Magazine Prize /  
How To / Leonardo's Last Supper /  
WA DIA Forum 09 / SA DIA Awards
- 39 **30 ISSUES OF ARTICHOKE**
- 42 **PRODUCT**  
Design shopping cart
- 46 **LIBRARY**  
Book Reviews

In 1974, Judy Chicago reminded us of women such as Sappho and Artemisia Gentileschi through the artwork event *The Dinner Party*. Comprising handcrafted ceramic plates and tiles, and a large triangular table, this work drew attention to the suppressed histories of female heroines. Earlier, Filippo Tommaso Marinetti's *The Futurist Cookbook* had offered a rather aggressive rethink of Italy's cultural attachment to food and, more recently, Rirkrit Tiravanija re-imagined the dinner party as a space for discursive social and relational encounters.

Melbourne-based artist, designer and event coordinator Ryan Foote sits somewhere to the right of Marinetti and well to the side of Chicago. His theories, while running

parallel with Tiravanija's ambitions for new contexts for relational interactions, are more in line with a kind of culinary theatre of the absurd. Foote's practice draws firmly on the follies of fashion and is stimulated by its ability to simultaneously absorb information from multiple sources. He understands this mashing of cultural and historical references as a reflection of the overwhelming influx and exchange of information that contemporary society feeds on.

Foote initially became known for his evolving interactive project *Exquisite Boundaries*. Created as part of the 2008 L'Oréal Melbourne Fashion Festival, this enormous, reflective, floating catwalk was proposed for the Melbourne GPO shopping precinct. A vast hovering gold catwalk, the work doubled as



a giant speaker that amplified the click-clack of stilettos parading throughout the building.

This work was then reconfigured for the 2009 Gertrude's Table dinner – an annual invite-only dinner party held within the gallery spaces of Gertrude Contemporary Art Spaces in Fitzroy. Here Foote took it higher, expanding his spectacular extravaganza in gold. Replete with handcrafted chairs, a vast gold reflective table, specially designed costumes, make-up, hair and choreographed wait staff, this event was a complete ecosystem.

In a classic Foote mash-up, the Gertrude's Table event was designed to reflect a curious merger of 1980s glam excess with 1930s asylum chic. The three huge, neo-baroque, gold Perspex tables, rimmed with black circular stools, cohabited unnervingly well with the institutional Victorian nurse's aprons worn by the wait staff and the eight-course degustation menu comprised entirely of white food. Such was the success of the event that Foote plans to extend this project, creating seven more dinner parties of a similar scale that explore different colours. Always ready for a challenge, Foote's *The Dinner Party Project* opens with a blue-themed event in the Atrium of Federation Square in early 2010. Blueberries, anyone? **A**

## Design an Event

The work of designer, artist and event coordinator Ryan Foote explores a relational aesthetics.

words  
EMILY CORMACK



1. THE SUMPTUOUS DINING ROOM AT GERTRUDE STREET. PHOTOGRAPHY: NED MELDRUM  
2. *EXQUISITE BOUNDARIES* INSTALLATION. PHOTOGRAPHY: RYAN FOOTE