

Week 8 - From Proposal to Production

Category: Uncategorized

written by s2814160 | 17 March 2026



This week the project began to shift from a set of separate ideas into a structural problem. The real question was no longer how to add more content, but whether the parts already in place could be organised into a sequence that others could enter and read. In my case, the six sites, routes, interpretive tools, and public materials all have to be designed as one integrated system of reading.

The week's discussion of archives and exhibition history helped me think this through more clearly. In her work on "remembering exhibitions", Reesa Greenberg argues that the reappearance of an exhibition does not mean bringing the past back intact, but reorganising experience through forms such as replica, riff, and reprise. This was important for my project because what I am examining is not a one-off event, but a spatial structure that recurs across the city. Routes, stopping points, entrances, and patterns of use all form their own order within everyday practice. What curating can do, then, is rearrange these naturalised traces so that they no longer operate simply as background.

This also forced me to correct my own language. "Outdoor wandering" is not accurate enough. The project is closer to an organised critical route than to wandering in any simple sense. That matters to me because the route is one way in

which the project argues for its own question. Viewers do not first see the works and then understand the route; the route itself actively shapes how they understand both the works and the city

Production Plan
Collective Space Proposal for Public Event

Dates and title of proposed event:

Add dates and title

24th March. "Our Shell"

Time of proposed opening:

Add time

5.00pm - 8.00pm.

Summary of event (100 words)

Add outline

Participants and roles:

List full names, course details (or other)

Ji Ju (...names) ...

Details of artworks

Titles, mediums, size

Install plan and time:

Who is involved, what will be done

(Teams)
ECA students. — small activity (Take the postcards and leaflets)

Deinstall plan and time:

Who is involved

Equipment (through Bookit, maximum 3 day hire, tools through Hub at ECA)

List equipment

Exhibition furniture request (from Summerhall eg. plinths tables)

List furniture

Lead image for website:

Insert image here, with full caption and credit

X (certain?)
! 2x

Once completed email to Julie Louise J.L.Bacon@ed.ac.uk at least 1 week before event.

Production checklist and early booklet sketch for the Summerhall collective event. Photograph by Hazel Ren, March 2026.

The collective practice at Summerhall also made me aware of another issue: publics do not begin with the work itself. Posters, pamphlets, layout, and spatial sequence all influence the way viewers first approach a project. Promotion and entrance design, therefore, have to be taken seriously. This also led me back to my own project: the six sites cannot be linked merely through thematic similarity. Their relation has to be concretely supported through maps, on-site texts, booklets, and other devices, so that the project can truly function as a readable whole.

References

Brauner, Maren, and Irene Grillo. "Walking as a Form of Critical Curating." *OnCurating*, no. 8. Accessed April 16, 2026.

<https://www.on-curating.org/issue-8-reader/walking-as-a-form-of-critical-curating-1132.html>.

Greenberg, Reesa. "Archival Remembering Exhibitions." *Journal of Curatorial Studies* (BRISTOL) 1, no. 2 (June 2012): 159–78. https://doi.org/10.1386/jcs.1.2.159_1.

Lewis Jacob, Adam. *Underground, Overground, Inside and Out: Exploring the Dynamics of Artist-Run Spaces*. MA Contemporary Art Theory: Curating course presentation, University of Edinburgh, 2026.