Research Article

Quasi-Objects of Art-Architecture in Exhibit: Revisiting Mulino Stucky Project as a Transversal Exhibition in the Venice Biennale of 1975

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Abstract In the late 1960s and 70s, architects and artists increasingly blurred disciplinary boundaries, with architects exploring installation as a form of spatial production and artists adopting architectonic forms. This paper investigates how these practices, described as "making (for) the exhibition," redefined disciplinary hierarchies and fostered the repetitive recontextualization of spatial works in large-scale art and architecture exhibitions. By focusing on the "art-architecture coupling," the study seeks to answer how such practices transcend traditional disciplinary boundaries and transform exhibitions into dynamic social spaces.

Employing a transdisciplinary methodological framework developed by using Peter Osborne and Eric Alliez's concepts of "transdisciplinary" and "transcategorial" practices, alongside Michel Serres and Bruno Latour's notion of the "quasi-object," the research examines the performative and relational dimensions of exhibitions. Through archival research, visual document analysis, and a historiographic approach, the Venice Biennale's 1975 Mulino Stucky exhibition is revisited as a case study, marking a key moment in the Biennale's evolution from academic art to socially-oriented practices that integrate visual arts and architecture.

The findings reveal how quasi-objects within the exhibition reconfigured material and social relations, challenging conventional work/viewer divisions and granting agency to objects and subjects alike. This reassessment highlights the transformative potential of quasi-objects in redefining the interplay between art and architecture, ultimately reframing exhibitions as sites of social and spatial reimagination.

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1. Introduction

The clear resemblance between art and architecture exhibitions is a hallmark of our time. Architects are increasingly turning to artistic research, adopting techniques and categories from the art world, while artists, in turn, create architectural installations or fragments that question the spatial and social conditions of particular spaces, landscapes, or buildings. Historically, exhibition as a phenomenon was central to art but held only secondary importance for architecture, primarily contributing to the discourse on modern architecture. Today, however, architecture itself has transformed into an object of interest, exemplifying a practice of "making (for) exhibitions." The distinction between architecture and the arts has blurred, with exhibitions becoming a shared platform for both disciplines. This shift redefines their dynamic from "art and architecture" to "art-architecture", a form of practice that transcends conventional disciplinary boundaries.

This study investigates "art-architecture" as a mode of integration that challenges traditional frameworks of architectural practice. By revisiting transformative moments in the Venice Biennale's history - specifically, its radical restructuring following the cultural and political upheaval of 1968 - the research situates the Biennale as a pioneering platform for fostering transdisciplinary and transcategorial exchanges. This period marked a pivotal shift from an elitist, rigid institution to an inclusive, democratic arena that embraced diverse fields, including architecture.

Using the lens of transdisciplinary ontologies of mediation (Alliez & Osborne, 2008), this study frames exhibitions as active processes that create spaces for the production, rather than the mere consumption, of art and architecture (Blau, 2010). Central to this approach is Michel Serres' concept of the "quasi-object" (1982; 2007), later expanded by Bruno Latour (1993), which is applied to examine how exhibitions function as transversal practices bridging disciplines and categories. These quasi-objects acquire meaning through their relational context, disrupting conventional binaries such as object/subject and work/viewer, and acting as mediators within the exhibition assemblage.

The Venice Biennale serves as a key site for investigating these dynamics, with its long history as a pioneering institution and global platform for art and architecture. Despite its distinct Art and Architecture Biennales, the event occupies a transdisciplinary position that facilitates exchanges and intersections between the two fields. A pivotal example is the Mulino Stucky (Stucky Mill) project, curated by Vittorio Gregotti during the 1970s, a period when the Biennale shifted towards inclusivity and interdisciplinary dialogue. This project-exhibition, involving in-situ works by artists and architects, is revisited here through archival research and photographic narratives to uncover the performative processes that characterized its quasi-objects of art-architecture.

Through archival research and photographic narratives, this study reexamines the performative processes and quasi-objects that characterized the exhibition, uncovering their role in reshaping the Biennale's socio-spatial and disciplinary dimensions. The archival research focused on documentary photographs capturing the installation processes and the performative aspects of the works during the exhibition, rather than the photographs of finalized works commonly found in published exhibition catalogues. These photographs were

selected for their ability to reveal the dynamic and processual nature of the exhibition, offering insights that static images in catalogues cannot provide.

The selection process involved identifying images that documented the relational interplay among objects, spatial arrangements, and participant interactions, prioritizing visual evidence that showcased the evolving character of the exhibition space. The analysis of these visual documents was guided by a framework grounded in Michel Serres' concept of quasi-objects, focusing on their agency and how they mediated the exhibition's social and spatial dynamics. The photographs were coded and analysed to trace patterns of interaction and spatial transformation, interpreting them as key indicators of the exhibition's performative processes. This methodological approach enabled the study to establish a nuanced understanding of the Mulino Stucky exhibition's transdisciplinary character and its contribution to redefining the Venice Biennale's disciplinary boundaries.

By tracing these transformations, the research contributes to a deeper understanding of exhibitions as models for relational social spheres. The coupling of visual arts and architecture within evolving exhibition structures and formats highlights fertile terrain for transdisciplinary approaches, challenging traditional boundaries and reimagining the roles of both practitioners and audiences. This study addresses the following research question: How do exhibitions, as processual and performative spaces, redefine the interplay between art and architecture through the concept of quasi-objects? By examining the Mulino Stucky project, the paper reveals how quasi-objects functioned as mediators within the exhibition, reshaping its spatial and social dynamics while challenging disciplinary boundaries.

2. An-other Practice: Transversal Exhibition Cross-cutting Disciplines and their Categories

The blurring of disciplinary boundaries is not a straightforward process but rather a result of an evolving consensus on the ethical and aesthetic principles shared by both art and architecture (Polyak, 2013). The transformation of architecture into an object of interest - as a practical form of "making exhibitions" and "making for exhibitions" - can be considered a relatively recent phenomenon. In this context, it can be argued that art "and" architecture have evolved into art "-" architecture (Foster, 2011), with exhibitions becoming a common form of practice for both fields. The expression "art-architecture" reflects a coupling of the two disciplines, calling for a redefinition of both the practice and the practitioner beyond conventional disciplinary boundaries and categories.

In discussing contemporary architecture, architectural historian, critic, and curator Sylvia Lavin (2003) argues that architecture should be understood as requiring an "exhibition mode" rooted in curatorial practice, drawing on its modernist exhibitionary precedents. Lavin describes curatorial practice as a frequently overlooked aspect of architecture, as it emphasizes architecture as a spectacle - a dimension that many architects regard as the "other" practice. According to the author, "contemporary practice" has brought this curatorial dimension of architecture to the forefront, making the "curator" visible not only as a person or subject but as a function and practice (Lavin, 2003). Similarly, in this paper, the term "making (for) exhibition"

is used to encompass curatorial practice, describing the dual role of the artist or architect as both the creator of the exhibited work and the curator of the exhibition.

The spatial equivalent of this practice - the "other" space produced through the "exhibition mode" - is not representative but processual in character. Its performative nature constructs experience as a form of making. Architecture can thus be exhibited not only through conventional representational objects but also through spatial agency, as is seen in art exhibitions, using processual objects. In other words, this "other practice" represents a form of making that does not convey meaning from an external object but generates meaning autonomously, through subject-object relationships, thereby transcending traditional disciplinary definitions and categories. This practice challenges the centralizing tendencies of representational exhibition formats, which typically foreground the creator-subject or author. Instead, it introduces a decentralized, processual exhibition format - a "project" involving various actors who "perform."

Philosopher Peter Osborne (2016) addresses contemporary artworks, which he defines as post-conceptual, through the concept of the transcategory. Philosopher Eric Alliez (2017) similarly argues that the pragmatics of an operative mode of thinking are both transdisciplinary and transcategorial (Alliez, 2017). In other words, when different forms from distinct realms - such as art and architecture - are heterogeneously assembled and transformed into objects of thought, the fictional nature of this act creates an assemblage that surpasses the original categories of these realms. (Alliez draws here on Deleuze and Guattari's concept of "flat ground" from *A Thousand Plateaus*).

The transcategory, as Osborne describes it, offers a way to view contemporary art that reflects a plurality of spatializations and multiple materializations of a work. This approach allows for the production of diverse and limitless ontologies, unbinding the work from any specific medium or category. Osborne emphasizes the role of fictionality as a significant force that moves the work beyond conventional categories, where the artist (or architect) is traditionally seen as the author, and documentation practices are assumed to be objective (Osborne, 2016).

Aligned with Osborne's transcategory, a work cannot simply be defined by its immediate physical context. For example, an art installation within a particular architectural setting represents one instance of the idea; however, the repositioning of this installation in a different architectural context signifies its plural re-spatialization. Similarly, when the work becomes part of other assemblages across spatio-temporalities through photography, it undergoes multiple materializations. In this sense, when considering a work with a transcategorial character, its specific medium or category is but a "moment." Each medium (whether actual or digital) in which the work is re-materialized embodies one of its multiple presences.

3. An-other Concept: Spatial Agency of the Quasi-Objects of Art-Architecture

Quasi-objects can be defined as transdisciplinary and transcategorial elements within the "art-architecture coupling" framework. When exhibitions are reconsidered as dialogic phenomena facilitating exchanges between art and architecture, quasi-objects are argued to play an active

role in establishing interdisciplinary dialogue through their inherent presence within exhibition environments.

Drawing on the work of French philosopher Michel Serres, this research adopts the concept of quasi-object to attribute agency and intentionality to objects themselves. According to Serres, quasi-objects are those that "spatialize" and enable new social configurations or programmatic definitions by bringing together diverse subjects (Serres, 2007). This paper reinterprets the concept to suggest that quasi-objects align with the "other," indifferent to the disciplinary boundaries of art and architecture, and that curatorial practices, or "making (for) exhibitions," are realized through the agency of quasi-objects.

As a speculative concept, the quasi-object fundamentally redefines the relationship between subject and object. Originally developed by Serres and later expanded by his colleague, French thinker Bruno Latour, the concept challenges the conventional belief in a strict division between the "human" sphere (encompassing social structures, language, and culture) and the "external" sphere of factual objects (Latour, 1993). Latour and Woolgar (1986) argue that there is no pure nature or pure culture; rather, all entities are composites of karmas, collectives, or quasi-objects. Serres (1980/2007) describes quasi-objects as follows: "…This quasi-object is not an object, but it is one nevertheless, since it is not a subject, since it is in the world; it is also a quasi-subject, since it marks or designates a subject who, without it, would not be a subject…". A crucial aspect of this definition is that what circulates or enables circulation must also undergo and facilitate transformation. Latour posits that objects - dynamic, changeable entities - must impact and transform the elements that move them, thus perpetuating a cycle of transformation.

Luhmann (1995/2000) argues that quasi-objects serve a unique function by transforming and organizing social space. Performative contemporary art and architecture exhibitions, which invite participation, act as public spaces within specific temporalities. In a similar vein, Baurriaud (1998/2005) defines art as a relational practice that allows for diverse modes of interaction and creates a dynamic social experience. Extending Barriaud's notion of relationality - which he originally applies only to the interaction between the participant and the work - to include the components of the work and the space surrounding it allows us to conceptualize a "relational space."

This extension implies that agency is not solely held by the artist or architect, nor by the participant or viewer experiencing the work, but also by the tectonic elements that constitute the work and by the architecture that houses it. Each instance of space use, following its construction or installation, represents a new ontological configuration. Within this framework, quasi-objects are active participants rather than passive receivers. For instance, biennial pavilions and the architectural elements that construct them - essentially the tectonic objects involved in "making (for) exhibition" - can be regarded as quasi-objects with the capacity to "act." In the context of art-architecture coupling in exhibitions, quasi-objects possess the ability to transform spatial programs designed by artist-architects. They are not merely passive objects within the work-space-participant framework; rather, they act as integral components of the work itself, which, as Serres suggests, could not exist in its entirety without them.

The processual and performative nature of "making (for) exhibition," with its transdisciplinary and transcategorial character, should not be viewed as the product of a singular object or the creation of a singular subject. Instead, it proposes that transversal works and exhibitions, understood as total projects, require multiple interpretations grounded in their material relations, which shape their very making.

In this context, the Venice Biennale - a major international exhibition - is analysed as an assemblage that brings together people, objects, and interwoven material and social relations across multiple spatio-temporal dimensions. This paper revisits the late 1960s and 1970s, a period of transformation when the Biennale shifted from an elite, rigid art institution to a more democratic, inclusive platform that embraced diverse fields from visual arts to architecture. This coupling of visual arts and architecture within the institution's evolving structure, exhibition formats, and socio-spatial reach is seen as pivotal to the development of today's distinct but interrelated Art and Architecture Biennales, establishing a model for the relational social sphere shaped by exhibition practices.

To understand the unique conditions that catalysed this shift in the Venice Biennale, this paper reexamines the Mulino Stucky "Project" and reflects on the influence of the Biennale's first architect-director (or curator), who brought artists and architects together on a shared platform for spatial exploration.

4. An-other Exhibition: Reformed Venice Biennale and the Mulino Stucky "Project"

A transformative period in the Venice Biennale's history was rooted in the cultural and political upheaval following the events of 1968. These developments prompted a radical restructuring of the Biennale, challenging the elitist nature of art exhibitions and advocating for democratization and accessibility. The 1970s were pivotal in this evolution, marking the first experimental steps toward a more democratic and participatory Biennale. Szacka (2016) notes that various exhibitions and events in this decade served not only to showcase architecture but to create a platform for dialogue and exchange, thereby reimagining the discipline itself. This paper regards the 1970s - especially the 1975 exhibitions - as a fertile period where the convergence of art and architecture fostered a transdisciplinary discourse.

In 1968, the Biennale as an institution, and its exhibitions in particular, faced significant criticism and protests for being out of touch with the public. That year's Biennale was closed due to occupations, and the 1974 Biennale was cancelled entirely. The upheaval of 1968 signalled the end of one era for the Venice Biennale and the beginning of a new one as "an open, permanent, and constantly evolving Biennale." The 1970s became an experimental phase, marked by the introduction of a "common theme" discussed by commissioners from different countries, with artists tailoring their work accordingly. This shift aimed to transform the Biennale from a trade-fair of independent national representations into a competitive international exhibition, establishing it as a hub for artistic production and research.

The four-year plan for the "new" Biennale, covering activities and events from 1974 to 1977, was presented and discussed in public meetings held on May 18-19 and June 3, 1974. The proposed reforms emphasized four core principles: (1) social engagement, (2) transnational

operation, (3) structural and methodological renovation, and (4) spatial expansion of the exhibitions. These reforms redefined the Biennale's role within the art world and beyond. Social engagement aimed to shift the Biennale from an exclusive art realm to a public sphere, fostering accessibility. Traditional sectors would be decentralized, allowing integration with broader cultural domains and supporting contemporary practices that transcended conventional mediums, moving from figurative to visual arts to embrace "other" artistic expressions. Consequently, the Biennale was reorganized into three departments: (1) Visual Arts and Architecture, (2) Cinema and Telefilm, and (3) Theatre and Music. The first department alone encompassed an expansive range of arts and architecture - including sculpture, painting, graphics, photography, industrial design, architecture, restoration, urban and landscape design - united under one interdisciplinary approach.

The Italian architect Vittorio Gregotti was appointed as the director of the Visual Arts and Architecture Department, overseeing the 1976 Biennale and its preparatory activities. As the first architect to head this department, Gregotti embraced interdisciplinarity, seeking to redefine architecture as a socially embedded practice that could address contemporary challenges facing the Biennale. His leadership prefigured the formal inclusion of architecture as a distinct discipline in the Biennale's 1980 structure - a development rooted in the socio-political climate of the late '60s and '70s. By decentralizing the exhibition objects themselves, architecture was positioned as both a spatial and social artefact, broadening the Biennale's research field to explore questions like, "How can architecture be exhibited?" and "Can exhibitions serve as intermediaries for exploring urban space, architecture, and the public sphere?"

As Martini (2011) notes, Gregotti sought to reform the Biennale from a retrospective showcase of recent art to an institution that fosters research. He emphasized a shift in curatorial focus toward the preparation and research phases, ultimately positioning the Biennale as a platform where the exhibition itself serves as a transdisciplinary and transcategorial medium for intellectual inquiry.

In 1975, Vittorio Gregotti organized a special edition of the Biennale centred on the Mulino Stucky exhibition, themed around "architectural proposals for the rehabilitation of the old and magnificent factory structure Mulino Stucky" on Giudecca Island. This exhibition invited participants through an open-call competition and workshop to reimagine the vast area of the former Mulino Stucky flour mill, located at the west end of Giudecca. The aim was not simply to treat Mulino Stucky as a unique site but rather as a springboard for exploring broader urban issues across Venice. The exhibition (Figure 1), running from September 15 to November 4, was described as an "international laboratory" (un laboratorio internazionale), where a "common theme became a ground for the convergence of art and architecture". This approach framed the city as both a workspace and a research site, treating space as a research object. Artists and architects alike used the exhibition space as a shared platform for cross-disciplinary thought, translating their concepts beyond conventional boundaries.

The Mulino Stucky exhibition marked a significant moment in the Biennale's history as the first to invite artists to work directly on-site, emphasizing in situ practices and what Gregotti called "making (for) exhibition" - an approach in which the exhibition itself served as a research tool and expressive medium. As Martini (2011: 168) notes, Gregotti saw this process as

"researching by making (for) exhibition". This notion of quasi-objects through various works exhibited at the Mulino Stucky event are explored, focusing on the materiality of these site-specific installations across different forms.

Figure 1. Mulino Stucky Exhibition. *Un laboratorio internazionale* (ASAC, 1975: A.V.106.1975.38b).

4.1. Line as Quasi-object: Conceptual Performativity

Italian artist Gianni Colombo contributed a conceptual piece titled *Considerazioni Elastiche Debordanti L'area* ("Elastic Thoughts That Overflow the Area"), which offered an interactive reflection on spatial relationships. Colombo included an aerial photograph of the Mulino Stucky factory in a collage labelled with "area and volume," representing the factory and its surrounding Venice through a contextual lens. His piece abstracted the factory's planimetric layout by stretching white elastic lines over nails on a black panel mounted to the wall, allowing viewers to adjust the elastic lines and create shifting spatial configurations (Figure 2). This interaction established a quasi-object within the exhibition: A form with agency that mediated between conceptual ideas of the factory and the elastic space produced in real-time by the viewer's adjustments (Figure 3). Through these continuously variable forms, the work blurred the boundaries between conceptualization and material production, situating the viewer as an active participant in its evolving spatial relationships.
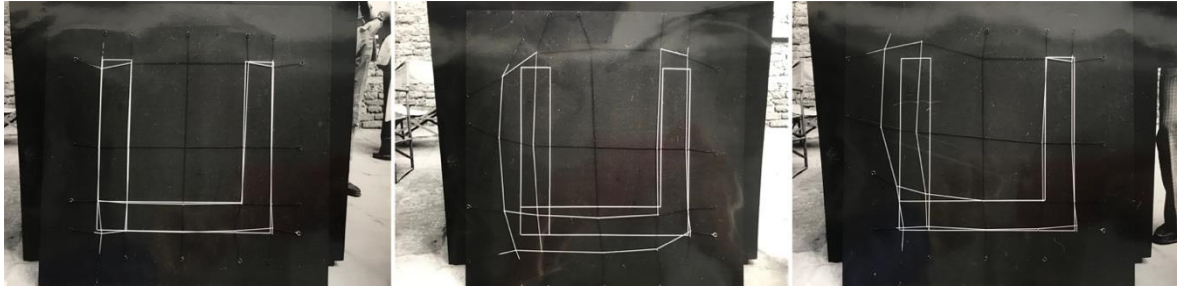
Figure 2. Gianni Colombo's elastic "space". Mulino Stucky Exhibition, Magazzini del Sale (ASAC, 1975: A.V.102.1975.6,6b,7).

Figure 3. Gianni Colombo's work. Mulino Stucky Exhibition, Magazzini del Sale (ASAC, 1975: A.V.102.1975.8).

4.2. Platform as Quasi-object: Fictional Performativity

Dutch artist Mark Brusse, associated with New Realism and the Fluxus movement of the 60s and 70s, was a significant contributor to the Mulino Stucky event. His proposal envisioned a large pyramid-sculpture as a means to transform the exhibition space and engage viewers in a new visual dialogue with the historic factory. A 1:20 scale model of this pyramid was displayed in the exhibition (Figure 4), accompanied by Brusse's descriptive text in the catalogue, which invited viewers to imagine the experience of the structure at full scale. Brusse wrote: "This pyramid, covering a square with 14-meter sides and rising to 7 meters, will feature a 3.8-meter-high chair and 60 cm clogs floating on the water in front of the mill. Visitors can clamber up the pyramid for a splendid view...and, upon reaching the top, rest and gaze at both

the mill and others climbing the pyramid" (A proposito del Mulino Stucky / A propos of Mulino Stucky Exhibition Catalogue, 1975).

Brusse's conceptual pyramid proposed an innovative program of action, reconfiguring the viewer's relationship with Mulino Stucky by offering new perspectives from the pyramid's elevated platforms. The pyramid's layers, likened to an amphitheatre oriented in four directions, extended beyond sculpture to act as quasi-objects. The platforms embodied an agency, facilitating a physical and visual interaction with the surroundings. Through the act of climbing and viewing, Brusse's installation constructed an experience of "watching Stucky" that integrated the mill, the platforms as quasi-objects, Venice as the setting, and the active viewer in a cohesive, fictional exhibition environment.

Figure 4. Mark Brusse's installation. Mulino Stucky Exhibition, Magazzini del Sale alle (ASAC, 1975: A.V.105.1975.5b).

4.3. Room as a Quasi-object: Factual Performativity

The Italian architectural duo Mario Ceroli and Gianfranco Fini created a provocative installation for the Mulino Stucky event by setting up a container in Saint Mark's Square, resembling those used for transporting large-scale artworks, with the names of participating artists and architects inscribed on its exterior. Symbolic of carrying all the thoughts and visions for Mulino Stucky, the container was dramatically set on fire by Ceroli and Fini - an act recalling the fires that had marked the old mill's history. The half-burned container was then relocated in the Magazzini del Sale, the old salt warehouses, for the exhibition's final display.

Ceroli and Fini's work highlights the idea of "displacement" rather than containment, redefining the box's spatiality through its movement across various sites. Within the exhibition at the Magazzini del Sale, they presented a scaled model of the container along with four collage

panels exploring the displacement concept. These collages imaginatively replaced Mulino Stucky with the container, situating it within real photographs of Giudecca Island and pencil renderings that visually dominated the island's landscape.

The process and performative dimension of the work, rather than the container itself or its creators, reveal its significance. Archival documents and photographs portray the entire narrative of the container's journey through multiple spatio-temporal settings: the box's initial assembly and disassembly in the Giardini (Figure 5a), its transport to Saint Mark's Square on a vessel (Figure 5b), its temporary function as urban furniture where passers-by rested (Figure 6a), and the reassembled container (Figure 6b) serving as a secluded room for a conversation between Gregotti and Ceroli (Figure 7a). Firefighters then prepared it for ignition on a barge in the lagoon (Figure 7b, 8a) before its final installation in the Magazzini del Sale (Figure 8b).

This dynamic process transformed the box into a quasi-object that transcends its initial form. Each site-specific manifestation—whether in Saint Mark's Square, on the lagoon, or at the warehouse—generated new spatial and material relations among people, places, and objects. The box, through its journey and plural materializations documented photographically, created a fluid, transcategorial experience that went beyond the architects' original intent, engaging the public in a continuously evolving work.

Figure 5. a. Gathering materials in front of the English Pavilion at the Giardini di Castello (ASAC, 1975: A.V.107.1975.1b); b. Transportation of materials from Giardini to San Marco (ASAC, 1975: A.V.107.1975.2).

Figure 6. a. Before installation of the container transported to San Marco (ASAC, 1975: A.V.107.1975.3b); b. Installation of the container placed in San Marco (ASAC, 1975: A.V.107.1975.6).
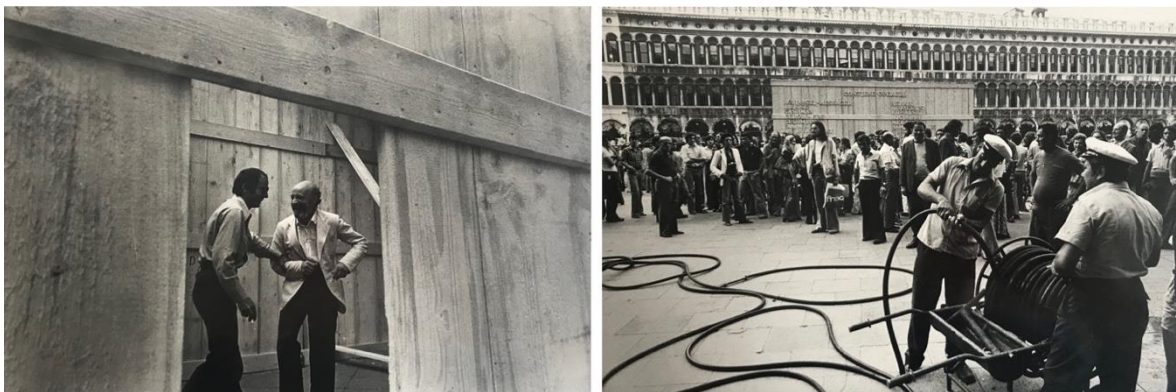

Figure 7. a. San Marco, Ceroli and Gregotti in the container (ASAC, 1975: A.V.107.1975.16b); b. Spectators in the background, container and firefighters in the front in San Marco (ASAC, 1975: A.V.107.1975.25).

Figure 8. a. The burning of the container in the lagoon (ASAC, 1975: A.V.108.1975.8); b. Re-installing the container in the Magazzini del Sale (ASAC, 1975: A.V.108.1975.12b).

The Mulino Stucky exhibition of 1975 exemplifies how the Venice Biennale of the 1970s served as a transformative platform for rethinking the intersections of art and architecture. While numerous participants contributed to this ambitious reimagining of exhibitions, this study focuses on the works of Gianni Colombo, Mark Brusse, and the architectural duo Mario Ceroli and Gianfranco Fini. Their projects - Colombo's interactive elastic lines, Brusse's experiential pyramid, and Ceroli and Fini's transformative container - highlight the performative and processual nature of the exhibition as a site of inquiry. These contributions foreground the

concept of quasi-objects, with their ability to mediate relationships between art, architecture, and public engagement, demonstrating the potential of exhibitions to generate new narratives and practices. By situating the Mulino Stucky exhibition within this broader framework, these case studies reveal how art and architecture intersected during this period to redefine exhibitions as spaces of interdisciplinary exploration and socio-spatial experimentation.

5. Conclusion

This paper reexamines the Venice Biennale as a pivotal site for reshaping exhibition practices, particularly within the "other" realm of architecture, where traditional representational media - scaled drawings, models, and photography - are decentralized. Instead, experiential and performative media emerge as central, transcending disciplinary boundaries to include the visual arts. This shift towards an "exhibition mode" of making redefines spatial agency, bridging the conceptual and factual while transitioning from static representational forms to immersive, processual experiences. Within this framework, the exhibition object is reconceptualized as a network of material and relational interactions.

The artistic reinterpretation of architectural space and tectonics during the 1975 Venice Biennale established a shared ground for art and architecture, embodying social and material dimensions that assign agency to both work and space. These interactions manifest a flat ontology, where processual and performative agencies coexist and interrelate. By framing exhibitions as ecosystems of human and non-human actors, the material and performative interactions among quasi-objects reshape spatial relations and challenge conventional disciplinary hierarchies.

Archival research and photographic narratives, particularly those documenting the installation processes at Mulino Stucky, reveal overlooked material processes and relational dynamics that transform the exhibition space. These quasi-objects - lines, platforms, and rooms – are suggested to emerge as mediators of conceptual, fictional, and factual performativity, transcending standard exhibition media and disciplinary limitations. By reexamining Venice's urban complexity through site-specific works, this study situates the Mulino Stucky project within a broader discourse on art-architecture, showcasing how quasi-objects operate as tools for reimagining socio-spatial relations.

The findings underline how exhibitions can foster social transformation by promoting inclusivity and expanding disciplinary boundaries. In this case, quasi-objects function as active agents that reconfigure traditional object-subject relationships, creating new social and spatial narratives. This perspective contributes to the broader theoretical framework of transdisciplinary art-architecture by emphasizing the performative and relational capacities of exhibitions.

Future research could expand this analysis by examining other exhibitions that utilized quasi-objects or investigating contemporary applications of quasi-objects in architectural practice. Such studies would deepen our understanding of how these mediators shape and extend disciplinary practices and socio-spatial relations across different contexts.

Declaration of Ethical Standards

The article complies with national and international research and publication ethics.

Ethics Committee Approval was not required for the study.

Conflict of Interest

There was no conflict of interest between the authors during the research process.

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The author contributed alone to the article and takes full responsibility for the content and any modifications made during this process.

Declarations

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