

THE BAKER KNEADS THE DOUGH.



Sherrie Levine - Gold Urinal

ABSTRACT

“To all appearances, the artist acts like a mediumistic being who, from the labyrinth beyond time and space, seeks his way out to a clearing.”

Marcel Duchamp

Readymade, defined by André Breton and Paul Éluard in 1938 is “an ordinary object elevated to the dignity of a work of art by the mere choice of an artist”. Once selected, the object is disassociated from its customary context and function by repositioning, reorientation, scaling, material substitution and other displacement strategies.

The readymade artist’s most radical act was the re-contextualization of the found object in the most venerated institution of cultural legitimation, the museum. There, the readymade performed an iconoclastic function. It defied authorship and the museologically based definition of art as a predominately visual work, wrought from the hands of a creative artist and imbued with the meanings and value, the distinction and originality verified by the signature.

Readymade is a concept at once seemingly compatible with and inapplicable to architecture. On the one hand, the preponderance of architecture is constituted by buildings that can be interpreted to embody the requisite ordinariness associated with found objects. Building types are composed of un-authored forms and materials that are manipulated

to varying degrees of specificity or distinction. On the other hand, architecture’s context, whether the city or the countryside, does not act explicitly as a venue of legitimation. Architecture is not contained within an institution against which it can launch a legible critique.

The studio will research the tropes and formal devices of the readymade in art, and will explore strategies with which to operate analogously in architecture. In lieu of iconoclasm within the museum context, is it possible for architecture to appropriate not only the devices but also the critical agency of the artistic readymade?

Students will each design several proposals for a house and a skyscraper, two building types that simultaneously produce autonomous objects and the repetitive constituents of anonymous contexts and are thus paradoxical and conducive to this inquiry. The studio will not only attend to the iconicity of the exterior, but will also interrogate the relationship of the inside to the outside as a means to displace one relative to the other and the protocols established by the program and the site.

LOGISTICS

ReadyMades
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STUDIO SCHEDULE

Monday_Wednesday_Friday 2:00_{pm} - 6:00_{pm}

Introduction

September 8

Workshop #1: Discourse

September 15

Workshop #2: Method

September 29

Workshop #3: Speculation

October 20

Workshop #4: Context

November 10

Final Exhibition & Review

December 12

**Dates and order are subject to change depending on the progress of the studio as a whole*

INFO

ATTENDANCE/PARTICIPATION & DUE DATE POLICY

Simple. Be on time. Attendance (both physical and mental) for the full class period is required. It is the student's responsibility to be on-time and attentive each day. Attendance for only a portion of class and not for the full duration will result in an absence.

THREE (3) or more class periods will automatically result in a failing grade for this course, regardless of course performance. Please plan accordingly. In case of exceptional circumstances, the student is personally responsible for explaining the reasons for your multiple absences to the Department Chair.

The student should notify the course instructor prior to any known forthcoming absences. However, there are no "excused absences."

Assignments are due on the date, time and location specified by the instructor. A late project will not be accepted and will result in no credit being given for that particular project. Late work will not be accepted without instructor's prior verbal approval and written agreement, to be signed by both student and instructor, as to revised due dates and grading policy. Absences from any scheduled review will also result in no credit given for that particular assignment.

RETENTION OF WORK

The College of Architecture has the right to retain any student work, either in part or in its entirety, for display, accreditation, documentation, recruitment or any other educational or legal purpose. Students are required to produce a cumulative upload to Dropbox that documents and organizes all work throughout the semester. The uploaded files should be composed of presentation-quality graphic material (*diagrams, text, drawings, renderings, and model photographs*).

GRADING / EVALUATION

Semester letter grades will be determined by the following scale

Distinction
High Pass
Pass
Low Pass
Incomplete

Grading will be based on completion of all assignments and projects listed below along with assessments previously listed. Projects will be graded with regards to performance and ability to demonstrate grasp of subject matter, breadth and depth of investigation.