TTU ARCH 2502-391
ARCHITECTURAL DESIGN STUDIO II

External Conditions of Architecture,

mwf: 8:30-11:50 am, room 406.

Spring 2010.

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"FOR US ART IS NOT AND END IN ITSELF… BUT IS AN OPPORTUNITY FOR THE TRUE PERCEPTION AND CRITICISM OF THE TIMES WE LIVE IN, DADA, YEAH-YEAH, *C'EST MON DADA*…"

Read in 1916 at Café Voltaire, by Hugo Ball and Emmy Hennings, the "Dada" Manifesto was a rejection to War, a rejection to prevailing standards, and the creation of "anti-art".

"DADA M'DADA, DADA MHM DADA DA. IT'S A QUESTION OF CONNECTIONS, AND OF LOOSENING THEM UP A BIT TO START WITH. I DON'T WANT WORDS THAT OTHER PEOPLE HAVE INVENTED, ALL THE WORDS ARE OTHER PEOPLE'S INVENTIONS. I WANT MY OWN STUFF, MY OWN RHYTHM, AND VOWELS AND CONSONANTS TOO."1

After researching on different members of the Dada Group, students will design a new Café Voltaire: a gathering space, for performance, and art exhibitions centered on the Dada principles. The intention of the Studio will be to understand the external conditions of architecture including the interaction between the space and the dweller, space and context, space and object, and in consequence the development of a program, (trans-program, cross-program or dis-program).

The First stage will include an investigation of a Dada member, and the construction of an installation or Ready Made.

A Second stage will include the creation of a Program by understanding the dweller's beliefs and actions.

On a Third stage, by finding and diagramming the motion contained on the space: spatial sequences and movement systems will be represented in the models previously achieved.

A Fourth stage will consist in analyzing the constructed installation, motion diagrams, and the Program, and through consequent, metamorph-analysis, Architectural constructions will be developed.

By understanding and manipulating the object's ordering systems described in the syllabus, students will create a series of progressive architectural apparatus combining both languages 'rational' versus 'expressionist'. Precision drawings, sectional diagrams, computer animations, and a series of small models will be required. A process that goes from analog to digital, and "vice versa", will be highly encouraged.

We cannot perceive space without moving through it; the final review may include a video installation, where space and motion will be also extruded, and diagramed.

The work accumulates step by step, it is incremental, and in progression.

Media will include photography, video, computer (Maya, or Rhino), study models and hand drawings (graphite and mechanical pencil).

Topics, on Dadaism, reader material and bibliography to be included:

Greil Marcus	Lipstick Traces,
Nigel Coates	Guide to Ecstacity
Octavio Paz	Marcel Duchamp: Appearance Stripped Bare
Elizabeth Diller and Ricardo Scofidio	Back to the Front: Tourism of War
Bernard Tschumi	Architecture and Disjunction

Luis Buñuel and Salvador Dali Le Chien Andaluz

We may discuss in Class: 'Dada' and Marcel Duchamp, André Breton, Nigel Coates and Ben Nicholson.

1 Hugo Ball, Dada First Manifesto, July 14, 1916.
Images: Hausmann Raoul, Dada Siegt, 1920, artchive.com, dada women, poketo.com