

## Inside | Outside: Trading Between Art and Architecture

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### Abstract:

#### Assemble's Turner Prize

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The Turner Prize courts controversy, so it was no surprise when architecture collective Assemble won this prestigious art prize in 2015 for an urban regeneration project, it provoked cries in the media of 'is it art?' and provided an opportunity for jurist Alistair Hudson to mount his case for the 'useful museum'. Assemble's winning project involved the creation of handmade domestic products such as fireplace mantles, light shades and tea towels, as a model for the establishment of a social enterprise workshop at Granby Four Streets in Liverpool. For Assemble, their process-driven and craft-based approach is an antidote to the increased commodification of architecture. While for Hudson, Assemble's work presents a model for how the value of art can be defined through its usefulness to society rather than its freedom. Both positions rely on the elevation of use, as a way out of the increasing tendency to define cultural value in economic terms, and demonstrates one way that art and architecture are being conflated in contemporary culture. This paper aims to untangle the different ways that use plays into concepts of value for art and architecture in this case, and to consider the broader significance of the confusion of categories in their Turner Prize win.