

4.184 Assignments

Spring 2004

MIT: Department of Architecture

Professor Mark Jarzombek

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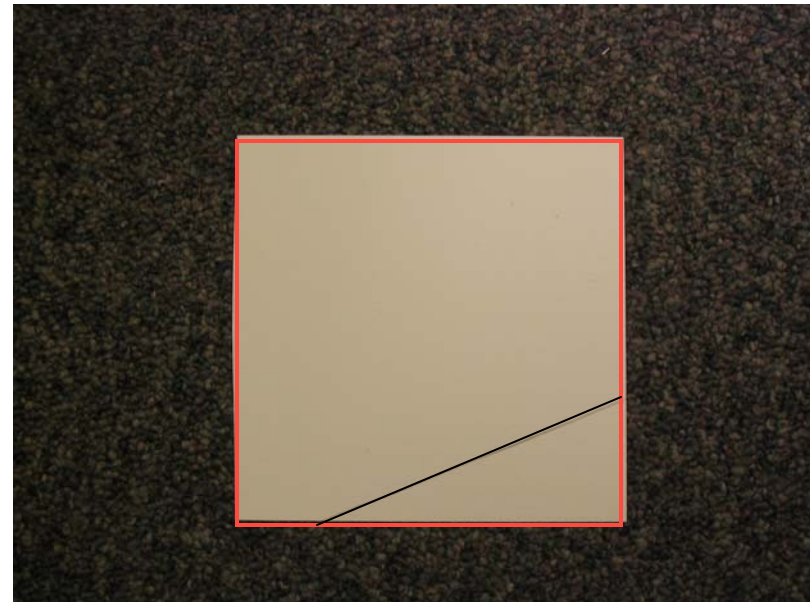
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## Exercise 1 SEQUENCE ONE: EXTRACTION

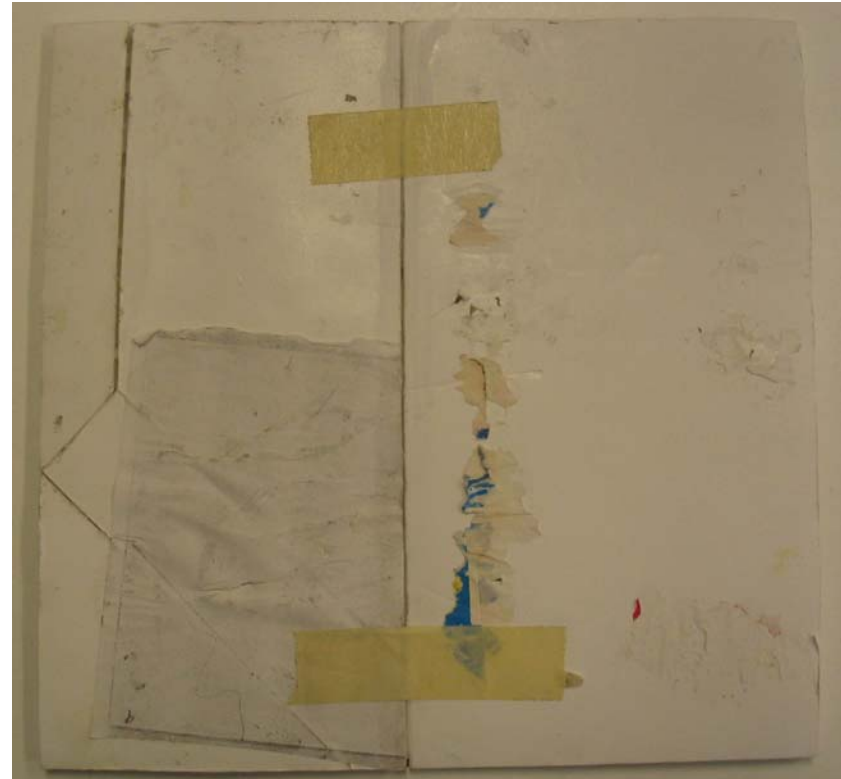
•The students were each given a 8”X 8” white board with a line drawn arbitrarily on it. They were asked to “do” a collage in twenty minutes. This was to test their assumption that the line was arbitrary and thus meaningless. What is it that we notice in the environment and what is it that we ignore?



## Exercise 2 SEQUENCE ONE: EXTRACTION

•Each “collage” was cut in half and students were given two pieces arbitrarily. (Life’s Lesson number Two.) They had to unify - or in some way create a whole - out of the two sides.

Back of a collage.



### Exercise 3 SEQUENCE ONE: EXTRACTION

•I used white house paint to cover over and obliterate the entire surface of the “collage” that the students had worked on the previous week. (Life’s Lesson Number Three.) Students had to recover their design and/or in some way deal with the obliteration of their work.



Over-painted split collage.



## Exercise 4 SEQUENCE ONE: EXTRACTION

•Students, in consultation with each other, had to take cut out small square mini-collages out of the boards. Using paper and moving it across the surface of the larger work, they extracted as many moments of aesthetic quality as they could find.



## Exercise 5 SEQUENCE ONE: EXTRACTION

KYLE STEINFELD

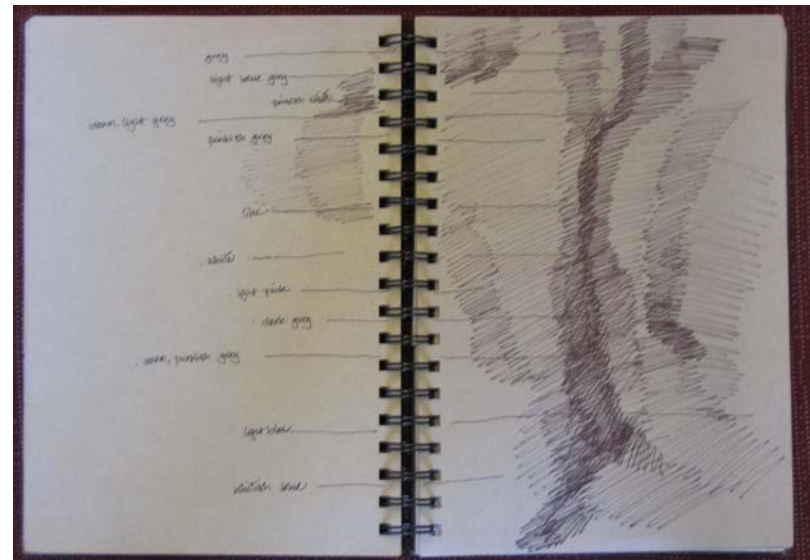
•Students were asked to frame the mini-collages in any way that they thought suitable. The frame was a way to protect and enhance works that are otherwise insubstantial or fragmentary. The frame also, obviously, defines the nature of the viewing condition.





## Exercise 6 SEQUENCE TWO: EXPANSION

•Students were asked to write up a description of a one-inch square piece of any painting. The purpose here, as with the previous exercises, was to get the students to look intensely and closely at the surface; to see details. At stake is more than just the premise of observation, but also the psychology of intimacy. How close can one get to a surface or color to know it?



## Exercise 7 SEQUENCE TWO: EXPANSION

•Students were asked to “paint” a collage using the descriptions from fellow students as an instruction booklet. The purpose here was to get students who might never have mixed colors before to begin to think with color. The lesson was also about the productive insubstantialities that exist between text and image.





## Exercise 8 SEQUENCE TWO: EXPANSION

PABLO WENCESLAO

•Students were then given the small paintings and asked to interpret them by producing three dimensional models of the colors. These models were the end products of Sequence Two.



## Exercise 9 SEQUENCE THREE: RELATIONAL

•At the beginning of Sequence Three, two students were asked to work together to produce a collage. They were only allowed to use paper. They had to design the specifics of their “relationship” beforehand in order to be clear about their methodological intentions. The end result had to be framed and finished.



•The class went to the Fogg Art Museum, where the curators exhibited collages and other works on paper for the class. We also went to the MIT Museum to look at their Peruzzi drawings.

**Harvard University Art Museums**

Collage						
Accession	Maker	Sort Nam	Display Title	Techni Media & Support	Creation	Depart
1933.45.B.1	Sargent, John Singer	Overlay Drawing for	"Frieze of	Collage Oil paint on wove paper and applied go	1893 - 1903	America
1996.152.5	Brehmer, K. P.	[Untitled]		Collage	1972	Busch-R
BR49.163		Exercises in black textures		Collage		Busch-R
BR49.421	Silvonen, Eini	Brown Leaf on Brown		Collage		Busch-R
BR49.727	Hirschfeld-Mack, Lu	Psychological Experiment in Vi		Collage Gouache and collage element on wallpa	1922-1923	Busch-R
1995.387	Beuys, Joseph	Bitterfeld Telegram		Collage Postage stamps on telegram form, stam	1979	Busch-R
BR49.734	Hirschfeld-Mack, Lu	Color Circle Exercise		Collage Gouache and collage elements on paper	1922-1923	Busch-R
BRGA.37.9	Gropius, Walter	Competition Entry for Model I		Collage Ink with applied type, ink, gouache, anc	1928-1929	Busch-R
BR54.109.3	Schwitters, Kurt	Untitled		Collage Collage with printed and unprinted pap	c. 1922	Busch-R
BR49.376	Shelton, Jane	Visual Textures		Collage		Busch-R
BR49.180	Elkow, P.	Space; Values		Collage Photocollage on paper		Busch-R
BR49.416	Asawa, Ruth	Study in Primary Colors		Collage Paper collage		Busch-R
BR49.419		Oak Leaves on Silver		Collage		Busch-R
BR49.713	Hirschfeld-Mack, Lu	Exercise in Basic Colors and Sh		Collage Gouache and collage elements on wallp	1922-1923	Busch-R
BR49.360	Entrekin, W.E.	Color Control		Collage Gouache and mixed media on paper		Busch-R
BR49.362	Wynne, R. D.	Color Control		Collage Gouache with collage on paper		Busch-R
1996.151.10	schmit, tomas	(hold over head out-of-doors a		Collage	1970	Busch-R
BRGA.37.10	Gropius, Walter	Competition Entry for Model I		Collage Ink with applied type, ink, gouache, anc	1928-1929	Busch-R
1995.670	Beuys, Joseph	Braunkreuz		Collage Knorr soup cube wrapper		Busch-R
BR49.731	Hirschfeld-Mack, Lu	Exercise in Color Progression		Collage Gouache on paper	1922-1923	Busch-R
BR49.371		Space		Collage Ink and collage on paper		Busch-R
1992.131	Caul, Winfred	Homage to Malevich		Collage Graphite and brown paper collage on o	1971	Busch-R
BRGA.37.14	Gropius, Walter	Competition Entry for Model I		Collage Photomechanical print with collage eler	1928-1929	Busch-R
BR49.724	Hirschfeld-Mack, Lu	Psychological Experiment in Vi		Collage Gouache and collage element on wallpa	1922-1923	Busch-R
1984.203.6	Dearstyne, Howard	Untitled (Bauhaus form/color)		Collage Collage elements on yellow wove paper	c. 1925	Busch-R
BRGA.33A.5	Gropius, Walter	Furniture Designs, 1929-1932: C		Collage Ink, wash, gouache, and collage elemen	1929-1932	Busch-R
BR49.133	Goldberg, Bertrand	Study in Facture		Collage Collage elements on cream wove paper	1932	Busch-R
2002.46	Dibbets, Jan	Structure Panorama Study #4		Collage Chromogenic prints and graphite on w	1977	Busch-R
BRGA.33A.5	Gropius, Walter	Furniture Designs, 1929-1932: C		Collage Ink, wash, gouache, and collage elemen	1929-1932	Busch-R
1985.200	Lissitzky, El	Proun		Collage Gouache, gray wash, graphite, silver pa	1926	Busch-R
1993.205.6	Kiefer, Anselm	Page opening 6 from "The Hea		Collage Ashes, acrylic, and wire mesh on gelatr	1990	Busch-R
BR49.726	Hirschfeld-Mack, Lu	Psychological Experiment in Vi		Collage Gouache and collage element on wallpa	1922-1923	Busch-R
BR49.355	Stockton, Stanley	Figure and ground relationship		Collage Ink with collage on paper		Busch-R
1997.60	Rühm, Gerhard	Overflowing Letter		Collage Black ball-point ink and envelope on off	1975	Busch-R
1987.81	Schwitters, Kurt	n 3 (Mz 367)		Collage Collage, charcoal	1922	Busch-R

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## Exercise 10 SEQUENCE THREE: RELATIONAL

•To move from the small scale of a few square inches to a larger scale, the students, still working as a team, began to prepare the base for a collage the size of a door. The principles here were chaos and addition.



## Exercise 11 SEQUENCE THREE: RELATIONAL

•Two students, in different combinations from before, worked on each prepared door. They took turns in twenty minute intervals playing “king” and “worker.” The king instructs and the worker performs. The principle here is economy and control. The aesthetic choices have to get harder and more nuanced as the king struggles to make sense of the large picture.



## Exercise 12 SEQUENCE THREE: RELATIONAL

- The students held a review of their work with visiting critics and guests.

