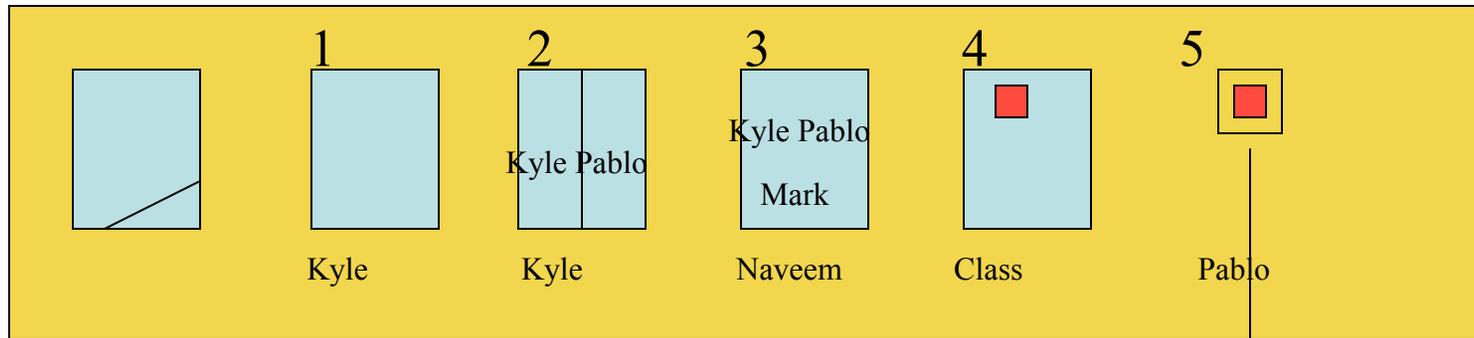


Architectural Design Workshop
4.184
Spring 2004
MIT: Department of Architecture
Professor Mark Jarzombek

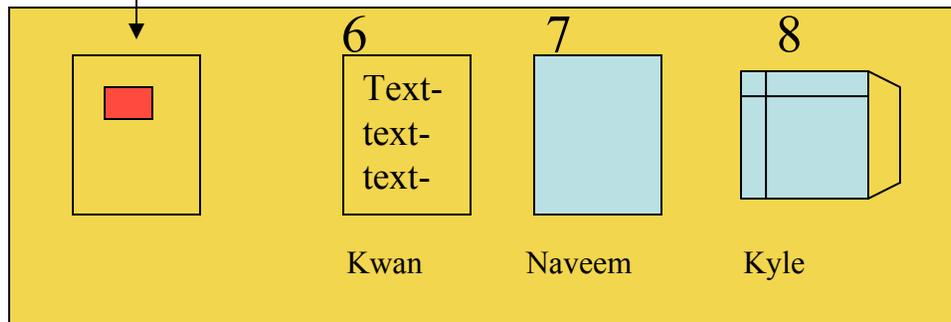
All student work used by
permission, and created by:

Kwan Yue Chan
Christopher Kempster
Naveem Mowlah
Jelena Pejkovic
Nicolas Rader
Kyle Steinfeld
Pablo Wenceslao

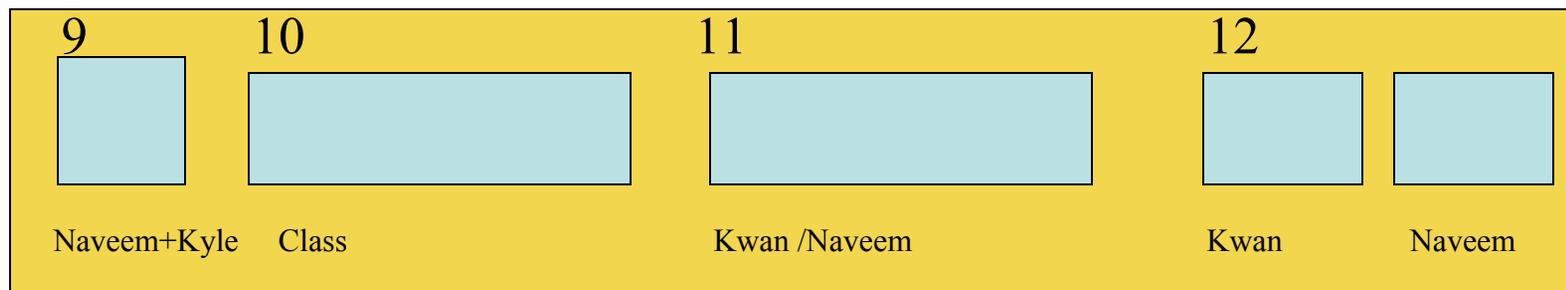
SEQUENCE ONE: EXTRACTION (Sample Student interaction)



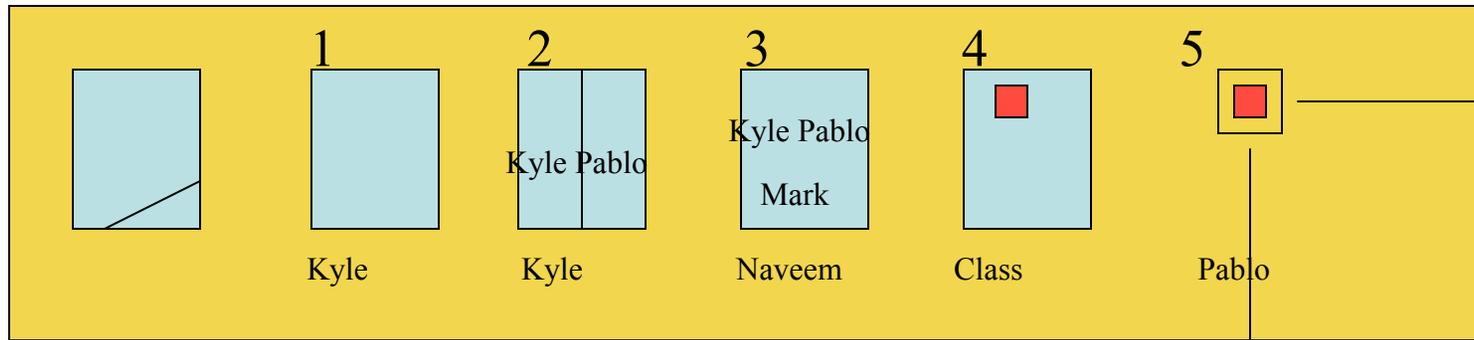
SEQUENCE TWO: EXPANSION



SEQUENCE THREE: RELATIONAL



SEQUENCE ONE: EXTRACTION

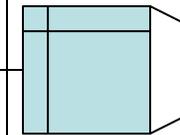
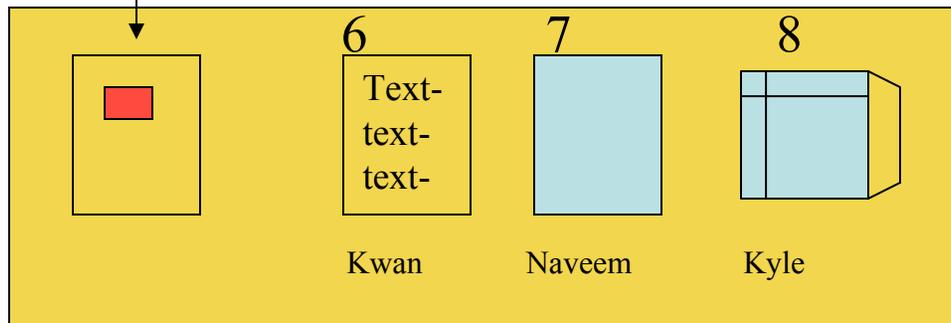


FINAL
PRODUCT



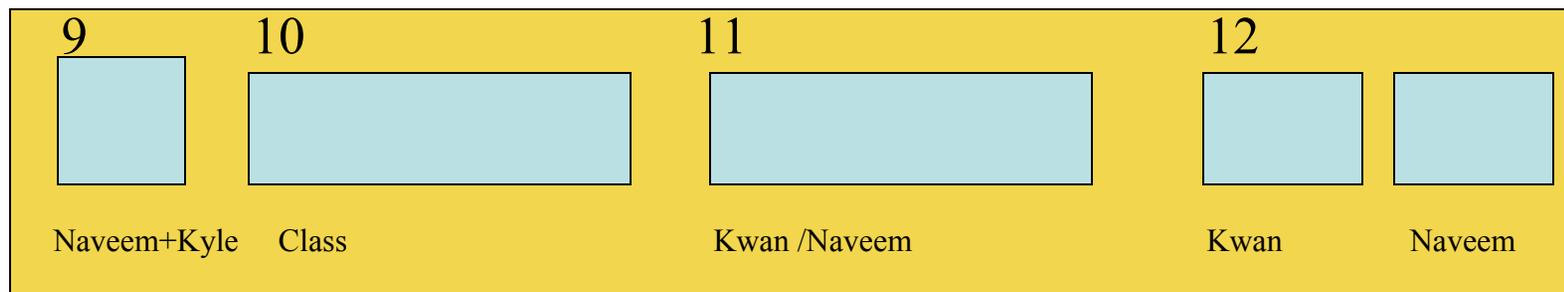
micro-collage

SEQUENCE TWO: EXPANSION



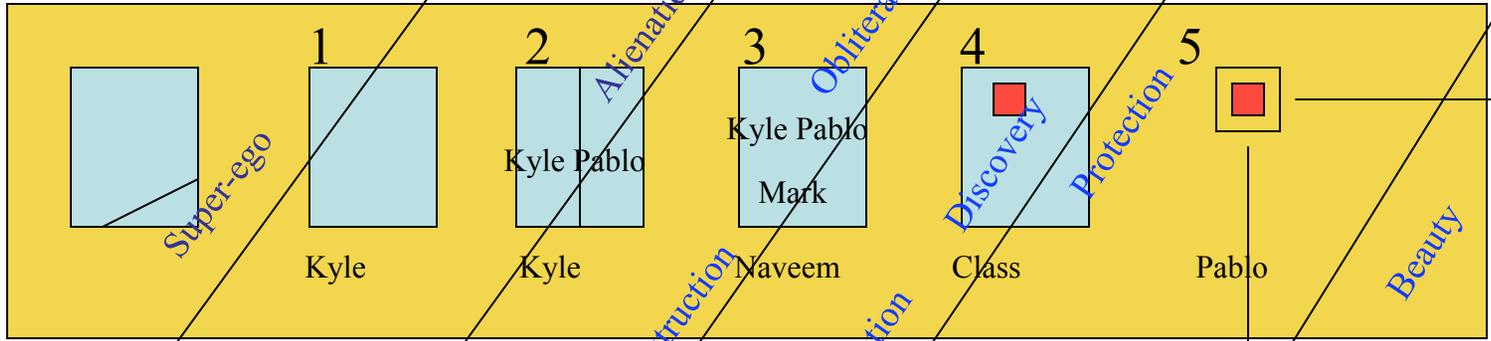
object

SEQUENCE THREE: RELATIONAL

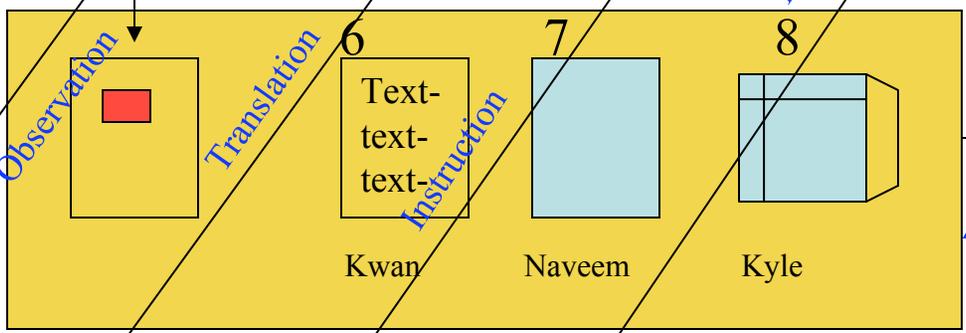


collage

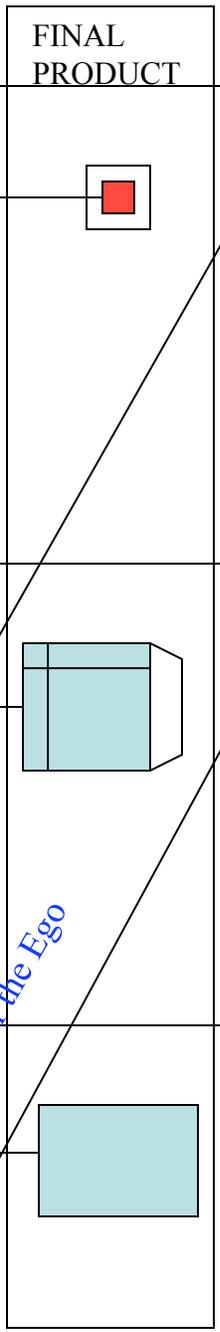
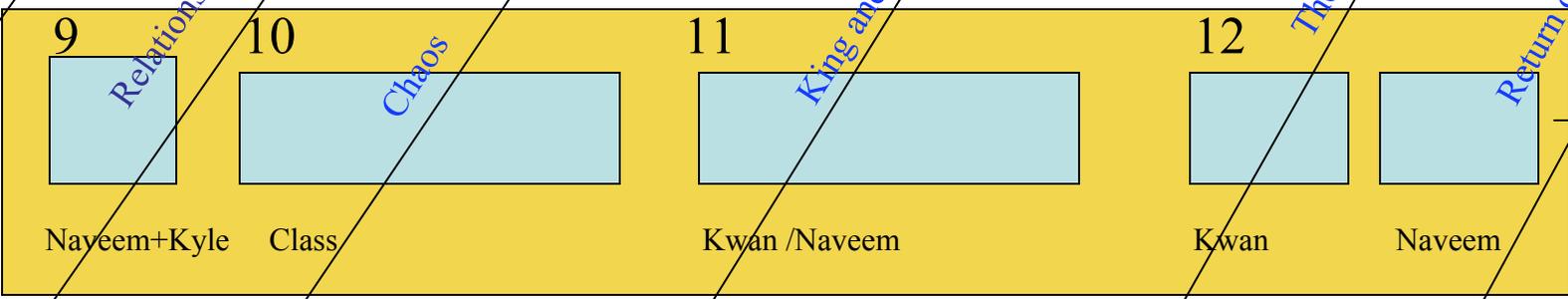
SEQUENCE ONE: EXTRACTION



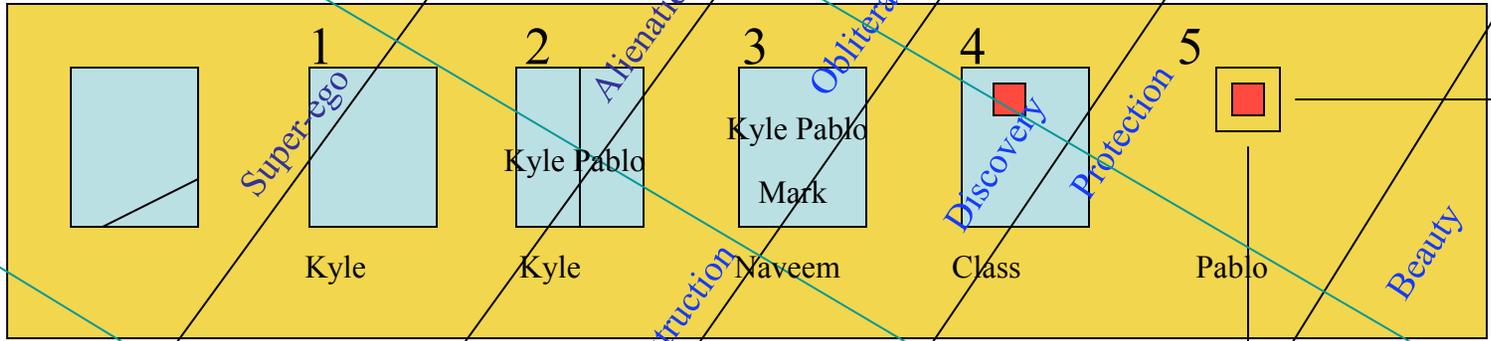
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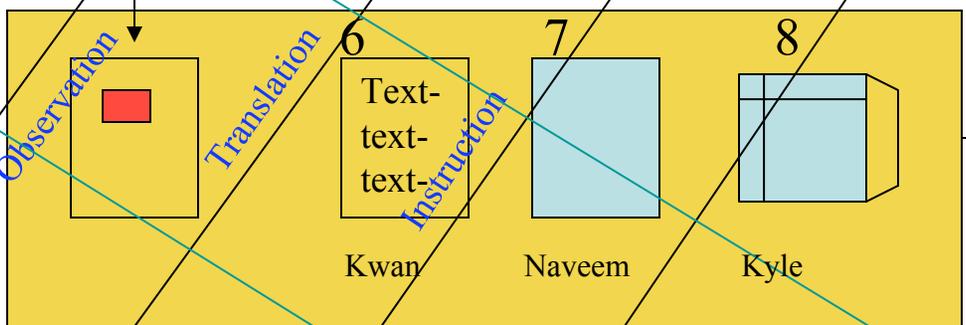
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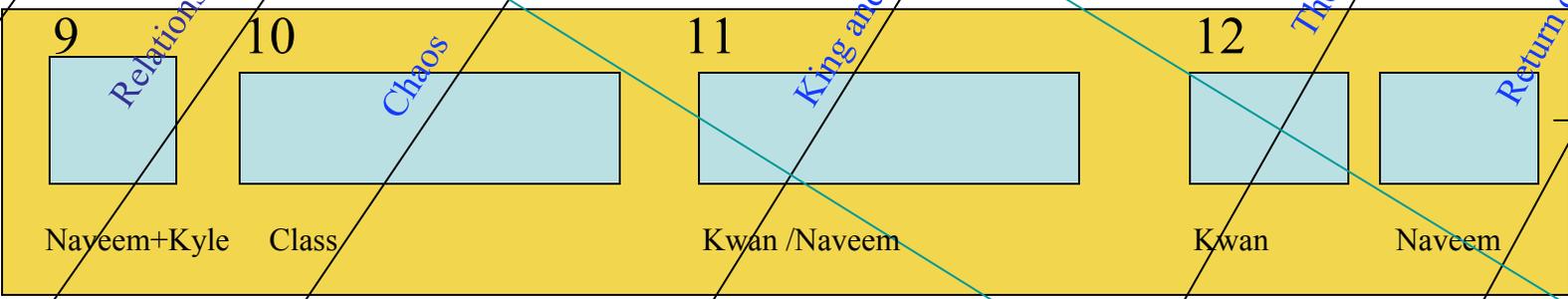
SEQUENCE ONE: EXTRACTION



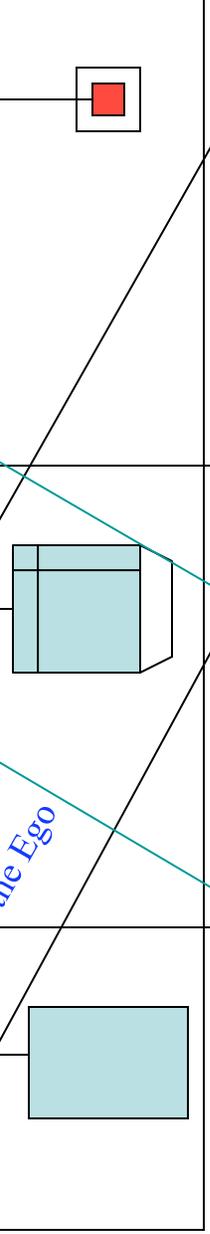
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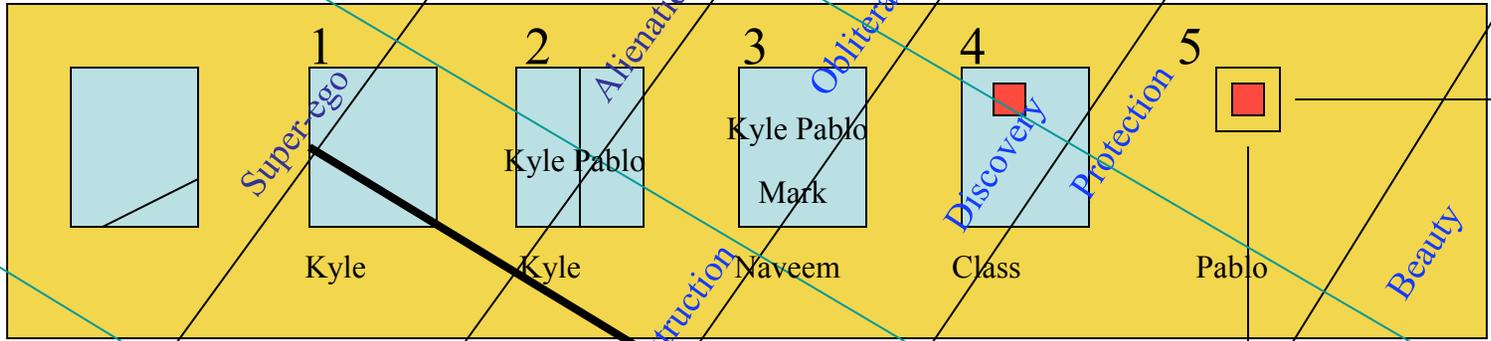
SEQUENCE THREE: RELATIONAL



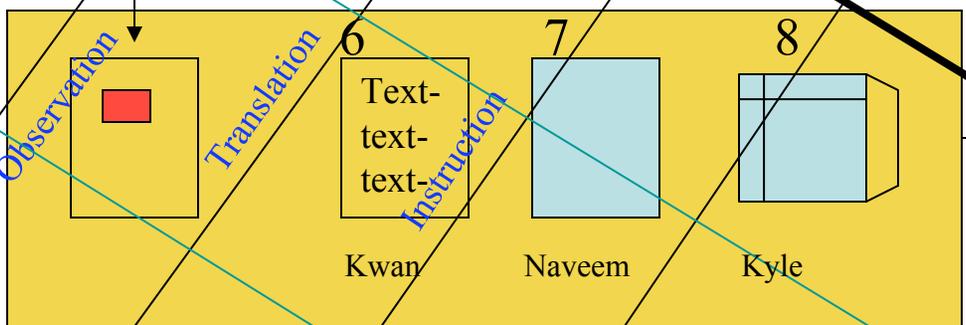
FINAL PRODUCT



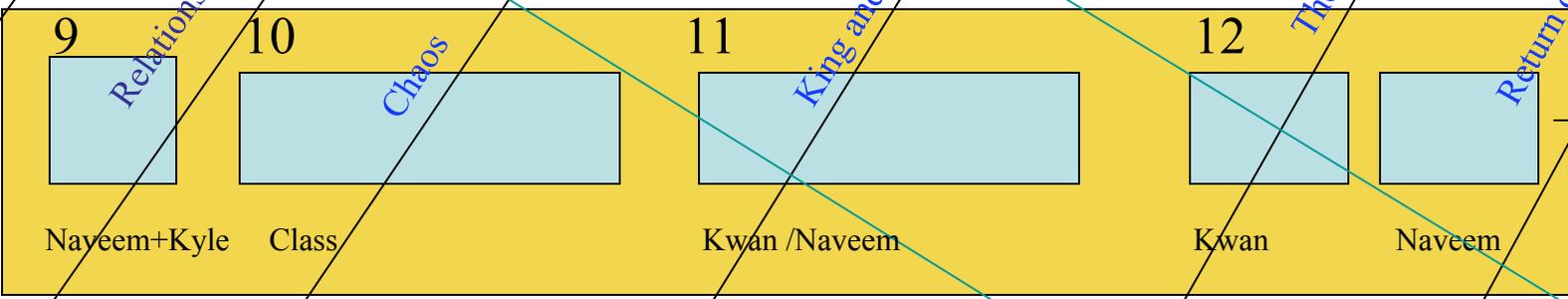
SEQUENCE ONE: EXTRACTION



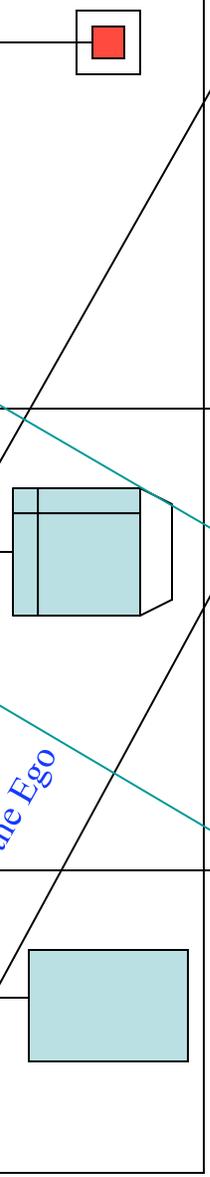
SEQUENCE TWO: EXPANSION



SEQUENCE THREE: RELATIONAL

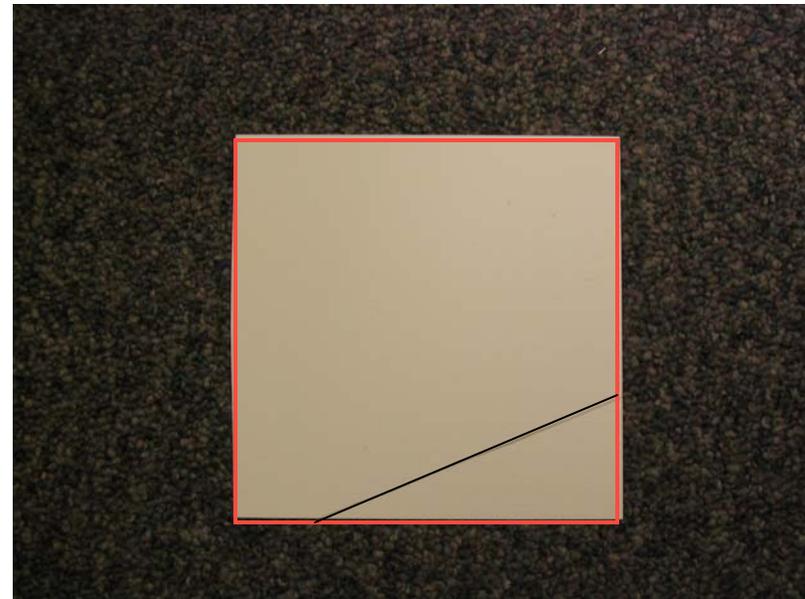


FINAL PRODUCT

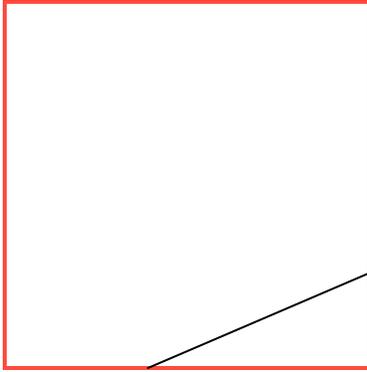


Exercise 1 SEQUENCE ONE: EXTRACTION

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?



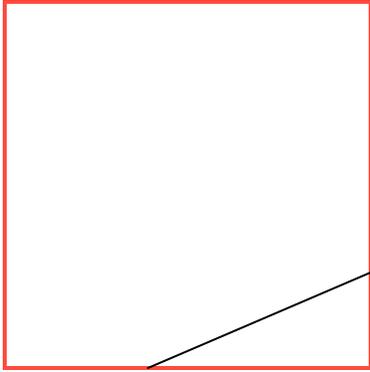
Exercise 1 SEQUENCE ONE: EXTRACTION



No one in the class noticed the line. Life's Lesson Number One.



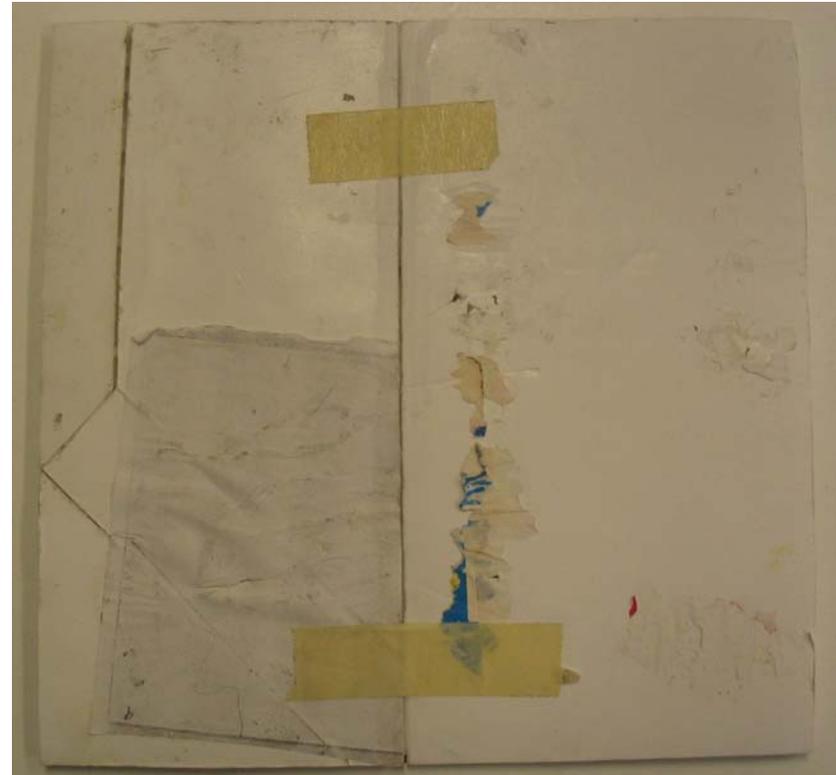
Exercise 1 SEQUENCE ONE: EXTRACTION



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 2 SEQUENCE ONE: EXTRACTION



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.

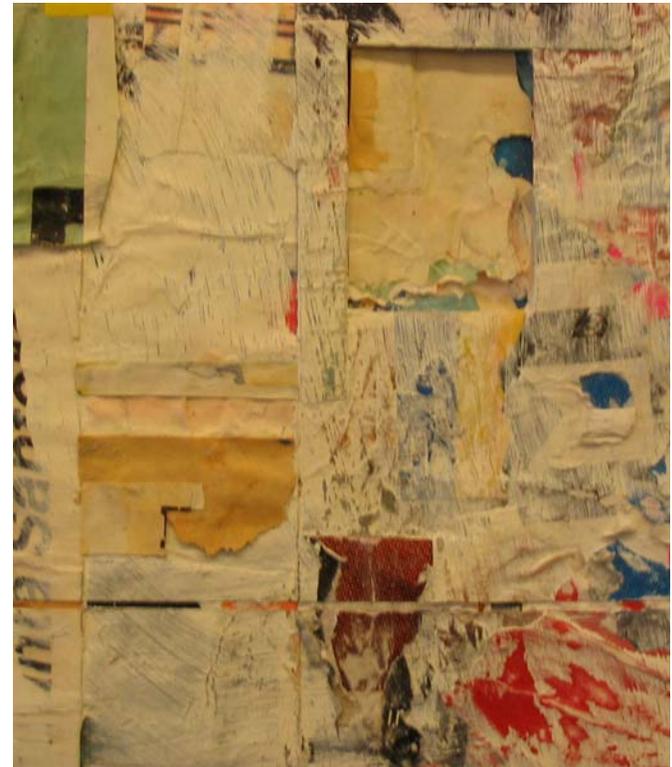


Over-painted split collage.



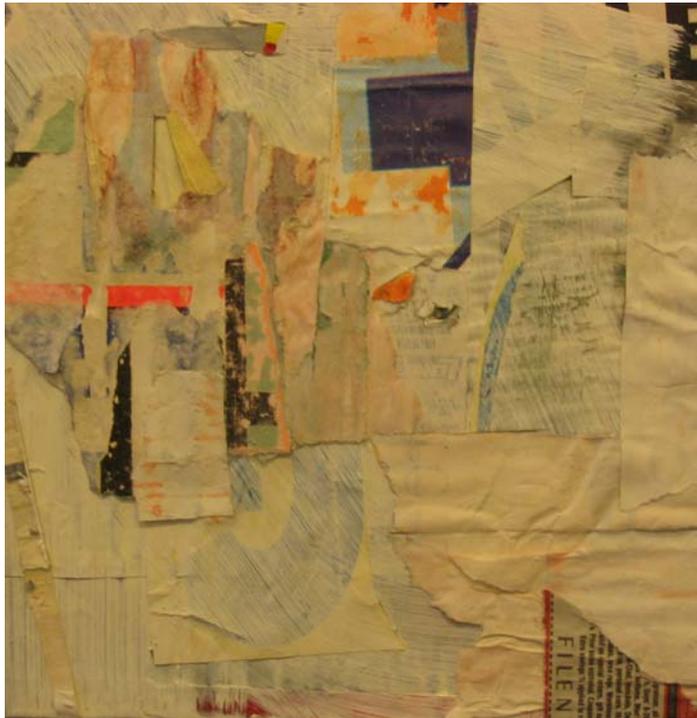
Exercise 3 SEQUENCE ONE: EXTRACTION

Collages in various post-over-painted recovery stages.



Exercise 3 SEQUENCE ONE: EXTRACTION

Collages in various post-over-painted recovery stages.



Exercise 4 SEQUENCE ONE: EXTRACTION

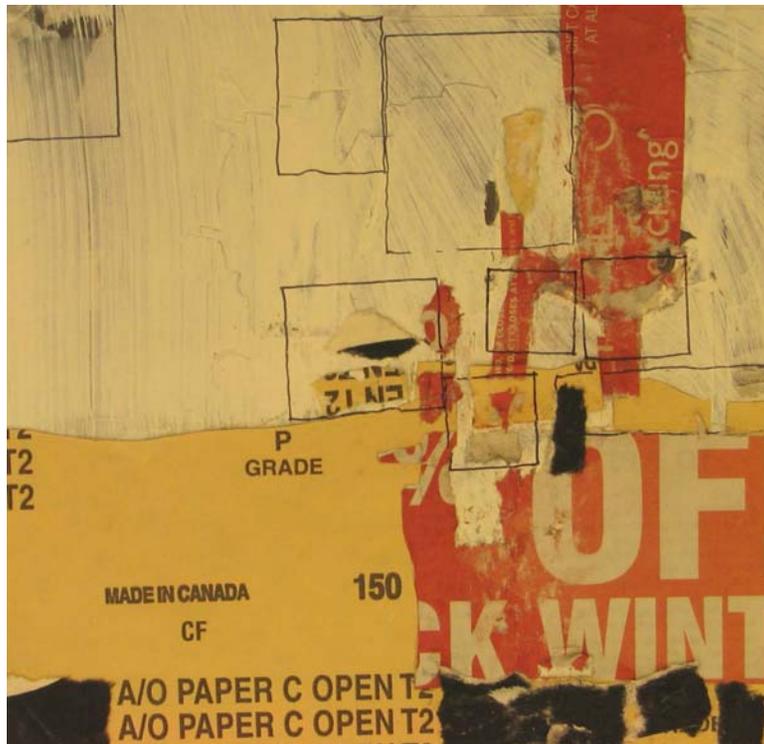
Students, in consultation with each other, had to take cut out small square mini-collages out of the boards. Using paper and moving it across the surface of the larger work, they extracted as many moments of aesthetic quality as they could find.



Exercise 4 SEQUENCE ONE: EXTRACTION

Extraction in various phases.

1



2



Exercise 4 SEQUENCE ONE: EXTRACTION

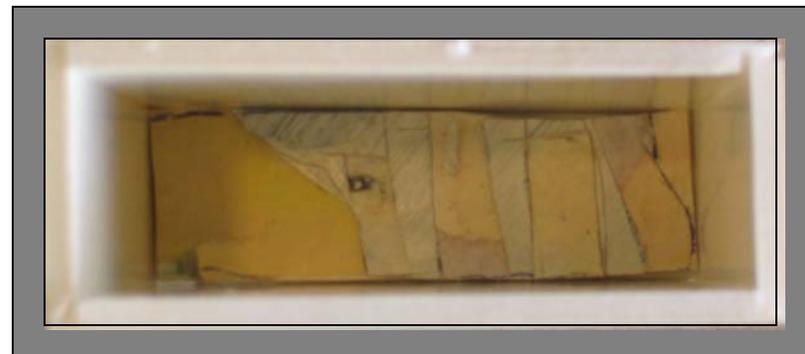
Pieces isolated and distributed to class members.



Exercise 5 SEQUENCE ONE: EXTRACTION

KYLE STEINFELD

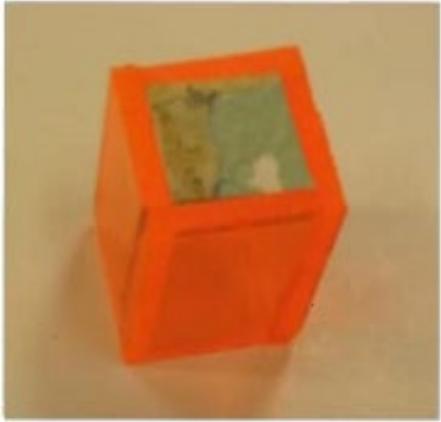
Students were asked to frame the mini-collages in any way that they thought suitable. The frame was a way to protect and enhance works that are otherwise insubstantial or fragmentary. The frame also, obviously, defines the nature of the viewing condition.



Exercise 5 SEQUENCE ONE: EXTRACTION



KYLE STEINFELD

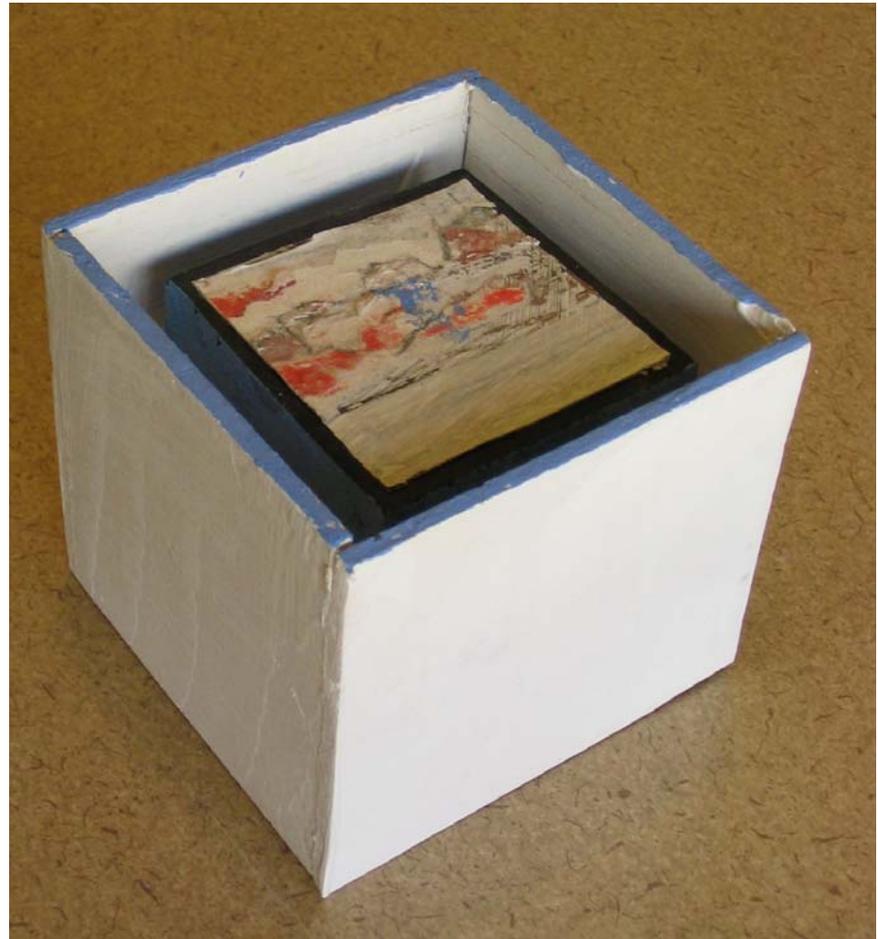


Exercise 5 SEQUENCE ONE: EXTRACTION



NAVEEM MOWLAH

Exercise 5 SEQUENCE ONE: EXTRACTION



MARK JARZOMBEK

Exercise 5 SEQUENCE ONE: EXTRACTION

JELENA PEJKOVIC



PABLO WENCESLAO



Exercise 5 SEQUENCE ONE: EXTRACTION

JELENA PEJKOVIC



Exercise 5 SEQUENCE ONE: EXTRACTION

KWAN CHAN

