

Foundations in the Visual Arts
Wendy Jacob and Sanjit Sethi, Professors

Student Work from Made Public

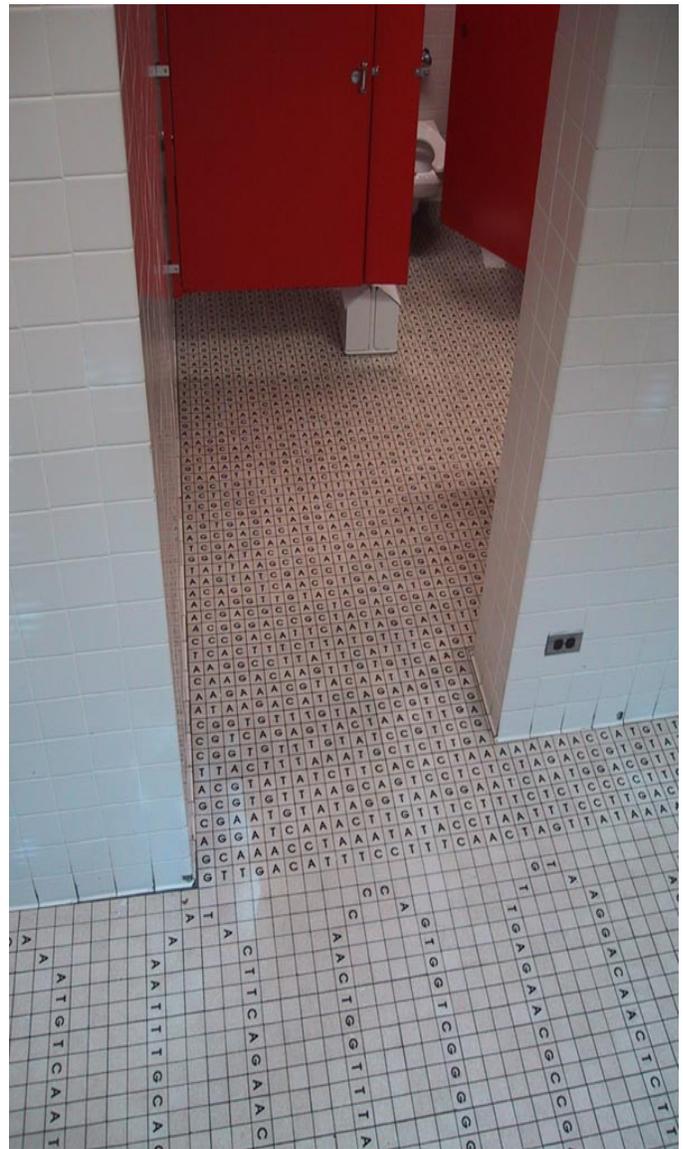
In a public space make a work that reveals or draws attention to something overlooked, hidden, unseen, or absent, or which bears witness to a past event. We will be discussing monuments, counter monuments, site interventions and strategies for working in public.

Note: Working in public necessitates considerations of safety, permission, and weather. Getting permission or asking for forgiveness afterward is part of the assignment.



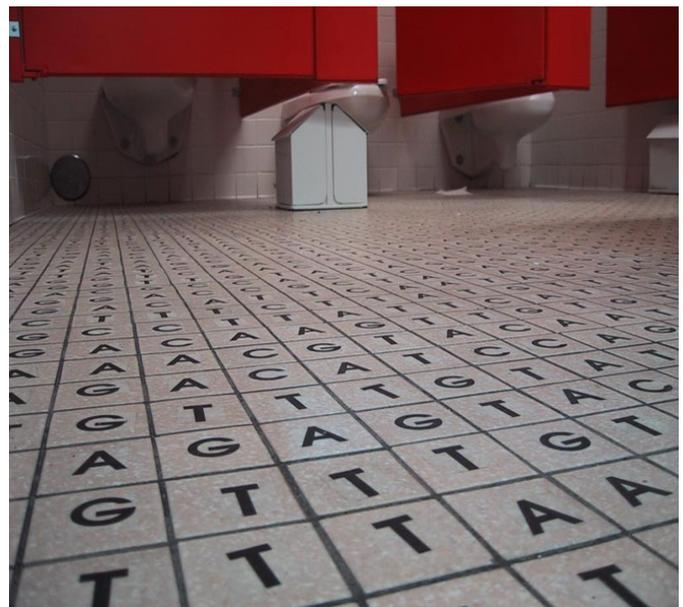
Work by Leon Wang.

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Made Public Review
Compilation of Student Work



Work by Jessica Rosenkrantz.

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When asked to present a work that revealed something overlooked or hidden, I was immediately attracted to the effect of modern urbanism on our perception of private and public spaces. In a world dominated by sprawling systems of infrastructure and modes of circulation, we are unconsciously bombarded with escalators, elevators, entryways, sidewalks, street signs, and traffic lights just to name a few—all invading and regulating the way in which we move through space and time. In particular, I was drawn to the structure of a revolving door, as it is a compact, controlled study of how people pass through a series of private and public spaces in a matter of seconds. While swiftly pushing through this spatial volume, people neglect the rather intimate quadrant they occupy for the second that they are enclosed in the revolving door's cylindrical glass. The users of the doors are merely thinking only of traveling swiftly and seamlessly to their destination. In my *Made Public* installation, I wanted to reveal both the unseen fragmentation of our travel into private and public spaces, and also how heavily we rely on our visual memory to define destination and origin points as we travel through these spaces. Much of the inspiration for this concept is derived from Vito Acconci's essay "Public Space, Private Time," where Acconci proves that space and time are inseparable and powerful in affecting us psychologically. I want others to realize their dependence on visual memory and expectations as they pass through the set of revolving doors in E25. These particular doors present a unique situation in that the pathway connecting the two doors nearly restricts the flow of traffic to a single, suffocating line. Inevitably linked, the two doors frame a compressed space that effectively creates a traffic "bottleneck" between MIT and the outlets for off-campus travel: Carleton Street and the Kendall T station. By posting the plots fully around the circular glass, the outward appearance of the doors become opaque; I intend to call attention to the surprisingly private, compartmentalized space that is solely controlled by the traveler for a transient moment.

Work by Michelle Ha.

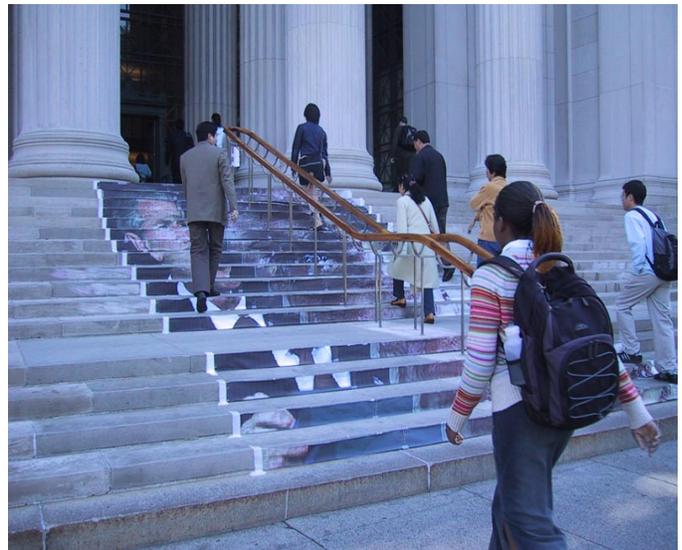
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Work by Jamie Carreiro.

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"Faces of Terrorism" by Lindsey L. Buck-Moyer.

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Like many large American cities, the city of Boston continually works to promote itself as not only a place of culture and sophistication, but also as a place that embodies the goodwill of mankind. Sprinkled throughout Boston are landmarks and monuments that reinforce this spirit; an example would be the Public Gardens' *Make Way for Ducklings* sculptures by Nancy Schön. Inspired by Robert McCloskey's 1941 book *Make Way for Ducklings*, these sculptures tell the story of Mrs. Mallard and her eight duckling children and her search to find a safe and nurturing place in which to raise them. These ducklings, an indispensable symbol of Boston culture, are representative of an era of innocence and virtue, and they reinforce the city's duty to promote the safety and well-being of the Boston's youth. Unfortunately, the popularity of these sculptures adversely masks several social problems prevalent in the city of Boston, specifically those present in disadvantaged, generally overlooked neighborhoods like Roxbury and Dorchester. In painting a pristine picture of a safe and wholesome Boston, citizens fail to notice the social plague that exists beneath the surface—a plague characterized by rape, murder, and brutality. In the city's idealistic quest to establish a safe environment for its children, it ignores the fact that this social plague has not only victimized innocent children but has created criminals and perpetrators among them as well. My public work seeks to challenge traditional views by addressing the hidden reality within Boston's mix of socio-economic and cultural groups. It is a juxtaposition of two very different generations, two very different societies: the innocence and idealism of Robert McCloskey's world versus the harsh reality of 21st-century urban America. The effectiveness of this piece lies in the ability to initially attract the audience for purely aesthetic reasons, then impose an unlikely shock and insight at the moment when the curious audience chooses to take a closer look.

Work by Andrea Urmanita.

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