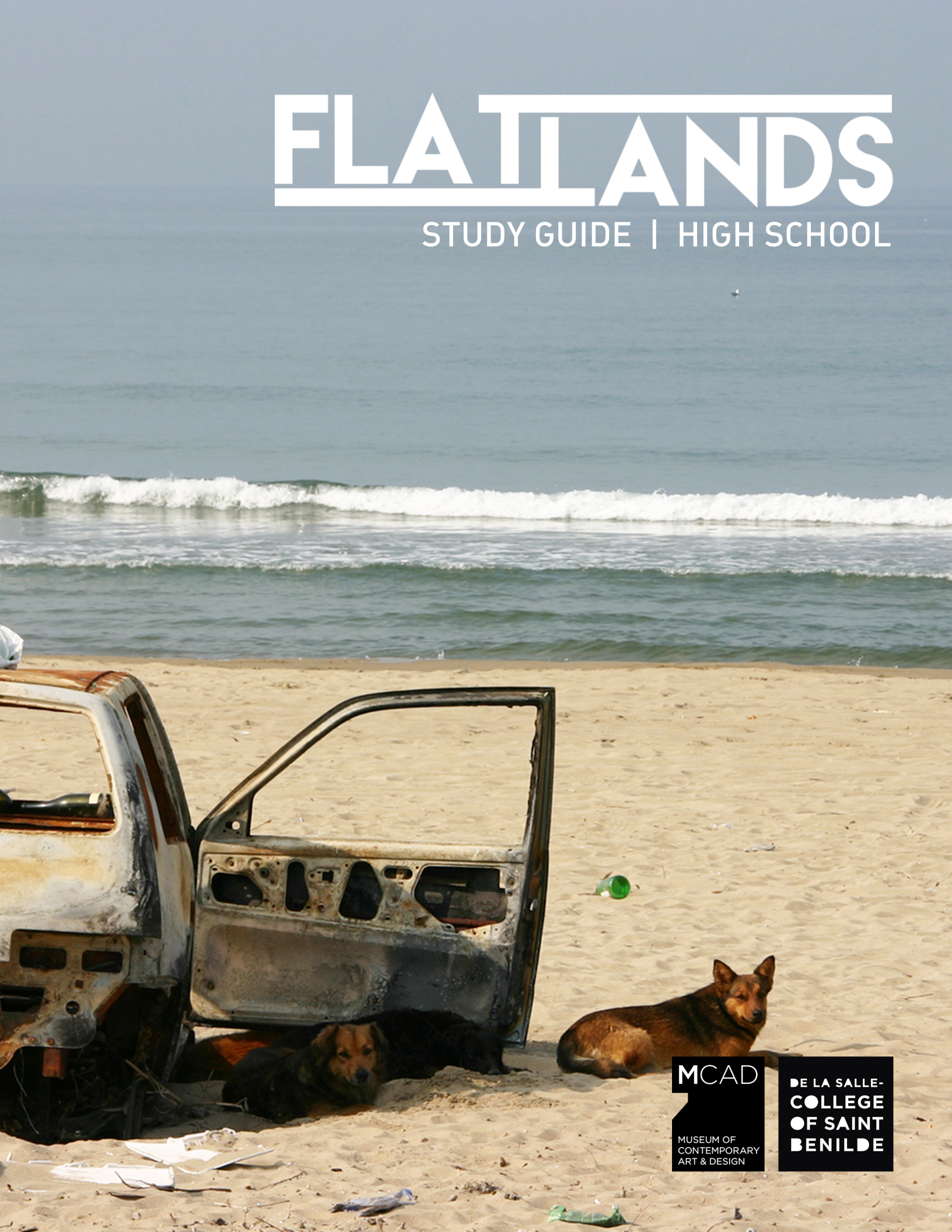


# FLATLANDS

STUDY GUIDE | HIGH SCHOOL



MCAD

MUSEUM OF  
CONTEMPORARY  
ART & DESIGN

DE LA SALLE-  
COLLEGE  
OF SAINT  
BENILDE



# Provenance

## Amie Siegel



### PRE-VISIT

#### Knowing More about Design

- Introduce students to architects who also designed furniture such as Frank Lloyd Wright, Philip Johnson, Zaha Hadid, Marcel Breuer, Shigeru Ban, Oscar Niemeyer, Buckminster Fuller, Mies van der Rohe, Frank Gehry. Let them research their most prominent work as well as their unique design principles and style.
- Have a discussion on the differences and similarities between designing furniture and designing buildings. Let the students make a Venn Diagram presenting these. Furthermore, have the students look for examples depicting the similarities and differences in design principles when it comes to creating furniture and buildings.
- In groups, let the students design their own furniture based on the architects, examples, and design principles they have researched. They can make a drawing or a 3D rendition of what they have conceptualized. As a culmination, let the class have a showcase of their designs. They can invite peers from other classes to look at the designs and give their comments.

### VISIT

#### Explore the Exhibit

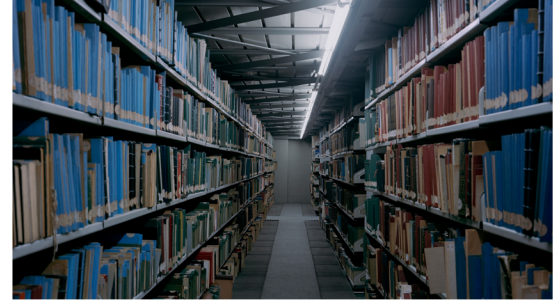
- The camera moves in certain directions but pauses/stops in some instances to make you notice details or to emphasize an object. Let the students write an analysis based on the following questions:
  - What were the details highlighted? Do they share any similarities? Why or why not?
  - In doing this method, what do you think the video is trying to say about these objects?
  - What is the significance in foregrounding this message?
- It also seems that the artist is playing with contrasts. Have the students list down the contrasts they have noted in the film and hypothesize as to the functions of these contrasts. Once done writing and listing down the answers, the class can divide themselves into groups and then share their insights to one another.

### POST-VISIT

Discuss the issue of repatriation of cultural heritage. One of the effects of patrimony laws is an upward spike of prices of cultural objects. This can lead to the growth of illegal trade of the objects (you can refer to this list <http://icom.museum/resources/red-lists-database/> for objects that are known to have been lost through illegal trafficking) List down some items of value (cultural, historical, artistic, etc.) and laws relating to their repatriation and/or protection/conservation. Compare the number of laws or the gravity of the penalty when disobeying these laws to the price of the object. Discuss the difference between cost and value.

# istory

## Hrair Sarkissian



### PRE-VISIT

#### Stories in Photographs

Photographs form part of what is known as inherited history. Have the students create an album featuring various photographs such as family pictures, postcards and tourist reproductions, studio portraits, movie stills, etc. Include in the album stories associated with each of the photographs. Afterwards have a show and tell of the albums created by the students. Lastly, have a discussion on the stories' differences in terms of:

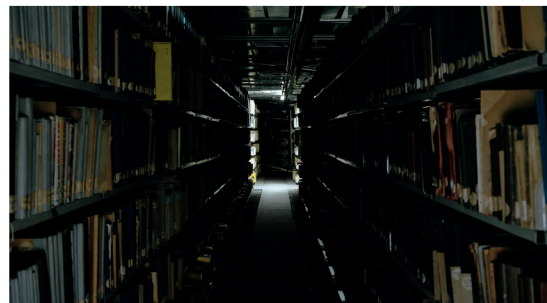
- Subject/s in the photographs
- Setting of the photographs
- Date of the photograph (When was it taken?)
- Points of view
- Feelings felt while looking at the photograph
- Details included and excluded in the photographs

### VISIT

#### Explore the Exhibit

In the past recording of events was done by government or institutions, but has since been done also by individuals with their smart phones and other gadgets.

- Have the students observe themselves and other museum visitors. Do they take photographs inside the museum? What do they photograph and why?
- Human beings are usually present in events but in Sarkissian's photographs, they are absent. Why? Have the students look at the photographs again and see if there are evidences of human presence.
- Photographs are documents of events. Looking at these photographs, discuss
  - What history/events are recorded
  - How the style of photography help determine the narrative
  - What information and details of the events cannot be seen in the photographs
- Have the students write a reflection on how this kind of photographs affect the overall quality and integrity of the archives. Does it still accurately represent our history, culture, and identity? Why or why not? Also, explore the idea of how history is literally in the dust of time.



## POST-VISIT

### History and Photography

- Have your students bring five history books each (specifically the ones used in different schools) and look at which photographs appear most often. In a table, present/list down the most common photographs and include the following details: which sections of the books they appear in, how these are presented (size, layout, caption). From this, let them write an analysis based on the following questions:
  - Why do you think the photographs you listed down are the most common ones?
  - What are the similarities and differences in terms of details among these pictures?
  - How do you feel about seeing these comparisons and contrasts?
- Have the class read Malcolm Vick's *Picturing the History of Teacher Education: Photographs and Methodology*. Discuss standard uses of photographs in historical writing. Go into the methodological and ethical issues of using photographs as evidence. From this, let the class work in groups where they will create their own set of guidelines or moral code of conduct in utilizing photographs as a supplement to history. Have a class presentation and let everyone comment on each work made.



# Licola Pop Up

## Eugenio Tibaldi



### PRE-VISIT

#### How Do Pop-Ups Work?

- Have the students bring examples of pop-up cards and/or books and have a discussion on the engineering behind this. Show videos of pop-up artists explaining the engineering behind their works like <http://www.scitechnow.org/videos/engineering-perfect-pop-book/#>. You can take a look into this YouTube video for a more comprehensive guide to making pop-ups: [https://www.youtube.com/channel/UCx2M2bGHtXBszG6tuR\\_NIbQ](https://www.youtube.com/channel/UCx2M2bGHtXBszG6tuR_NIbQ).
- From this, have the students write a reflection on the process of making pop-up books and cards. Base the reflection on the following questions:
  - How do you feel about the process of creating pop-up books?
  - What are the qualities one must possess in making these? Do you believe that you possess them? Why or why not?
  - What are your views on pop-up books now? Do you find it to be more than just a reading a material? Why? How?

### VISIT

#### Finding the Buboos

- One of the images that the artist alludes to is that of a bubo or a swelling. The space is compared to a human body - have the students determine which area is the armpit, the groin or the neck.
- In the artwork, what is/are the bubo? Previously, a bubo is made to burst using an instrument. Nowadays, buboes are made to recede. In the work, is it a bursting or a recession that is happening? How is it happening?
- From this, have the students write an analysis on how buboes and the human body are related to that of the construction of edifices in an expansive and fecund landscape. They can also create illustrations, charts, or diagrams depicting the connections and implications.

### POST-VISIT

#### Loss of Heritage and Tradition

- Licola holds archaeological heritage as well as popular and religious traditions which are not seen in the artwork. Have the students research on which archaeological heritage and popular and religious traditions have receded and why.
- From this, have them look into their own heritage and traditions -- which ones have receded and why? They can interview family members especially their grandparents or great grandparents and ask what traditions and beliefs were prevalent during their time. Do you think these are still popular today? Why or why not? How is this so?
- In a simple report, let the students present their interview transcript or perhaps the key points/findings they have gained. Include also their analysis/reflection on why they can or can't identify with the traditions their forefathers mentioned.

# Negative Space:

## A Scenario Generator for Clandestine Building

James Beckett



### PRE-VISIT

#### What is Negative Space?

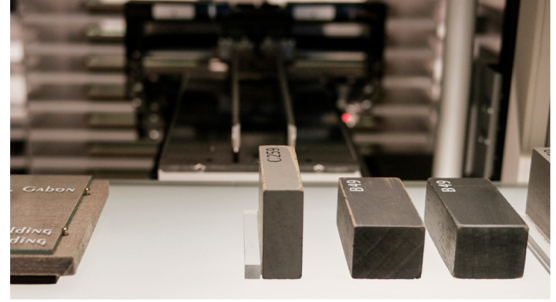
- Have the class research or read on the concept of negative space and their uses as defined by different artforms. They can focus on the following artforms:
  - Visual Arts
  - Sculpture
  - Literary Arts
  - Architecture: <http://djcoregon.com/news/2000/12/04/architext-positive-versus-negative-space-as-architectural-concept/>
  - In music, it is silence which is negative space: <http://www.itdjents.com/features/effects-negative-space-music-idea/>
- Let the students bring their research for a class sharing. From this, let them create their own definition and concept of “negative space” based on their readings.
- In small groups, have the class choose to create either a drawing/painting, a story/poem, a piece of music, or a simple sculpture which incorporates the idea of negative space. Once done, let them present their creation to everyone and explain how they exhibited or highlighted negative space in their work.

### VISIT

#### Explore the Exhibit

- Have the students take note or list down what structures listed by the artists. Focus on the following features when writing down the answers:
  - Material/s the structure is made of
  - Number of rows and columns seen in the edifice
  - How much space the structure occupies in the gallery
  - Placement in the exhibit
  - Names of the buildings whose elements the work gave suggestions on how to build on
- Working in pairs, let the students share what they have listed down/observed while they were exploring the exhibit.
- According to James Beckett, this work presents suggestions on how to repurpose modernist buildings in Africa, with two examples each per country. Have the pairs view the suggestions and answer the following questions:
  - Are the suggestions practical? Realistic? Why or why not?
  - How do these suggestions promote efficiency?
  - What are your own suggestions in repurposing these buildings?
- Incorporating Beckett’s or their own ideas and suggestions of repurposing modernist buildings, let the pairs create their own structure through a sketch or drawing. From this, each pair can exchange works with another and comment about it.





## POST-VISIT

### Modernist Architecture

- Give students photos of modernist architecture in their locale or nearby areas.
- Ask them to research on the structure's history and answer the following questions:
  - How many of these are still standing, still being used?
  - Are they used as intended? Why or why not?
  - What do you think is the public's reaction/reception of these buildings?
  - What is the significance of these structures to society?
- Have the students report their findings and answers through a PowerPoint or video presentation. Include in the report also their overall stance on modernist architecture. Are they in favor of it? Why or why not?
- Have a discussion on the characteristics of modernist architecture.

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# FLATLANDS

James Beckett | Hrair Sarkissian | Amie Siegel | Eugenio Tibaldi

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SUPPORTED BY



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Alexandra Sevilla

Project Manager  
Arianna Mercado

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MUSEUM HOURS

Tuesday - Saturday  
Sunday

10.00am - 6.00pm  
10.00am - 2.00pm



MCAD is closed during holidays.

FOR INQUIRIES AND RESERVATIONS

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