DATEBOOK
SUMMER 2011

THROUGH JULY 29
The Lobby 7 Design Competition. The results of SA+P’s campus-wide challenge to students to propose ideas for filling the four Lobby 7 plinths, featuring 15 finalists chosen from a field of 54 entries; the contest was sponsored by the Class of 1954. Monday–Friday, 9AM–5PM. Wolk Gallery, 7-338.

JUNE 6–JULY 27
Professional Development Institute: A series of 14 short courses for real estate professionals that explore the art and science of the profession, using expert knowledge drawn from MIT’s School of Architecture + Planning, School of Economics and Sloan School of Management, as well as CRE’s own top-ranked research program. MIT Center for Real Estate, W-31.

THROUGH DECEMBER 31
The MIT 150 Exhibition. A year-long exhibit highlighting 150 years of MIT history and featuring an impressive array of important milestones from SA+P; the most comprehensive exhibit ever developed by the museum, the show is made up of stories and objects that members of the MIT community helped to select, collect and display to the public, many for the first time. 10AM–5PM. MIT Museum, N51.

Stories in PLAN can usually be found in greater detail online at sap.mit.edu/plan, along with archives of previous issues. To change your address, or to be removed from our mailing list, please email sap-info@mit.edu with the heading ‘address change’ or ‘PLAN cancellation’.

(Cover) A detail from Overliner by Joel Lamere and Cynthia Gunadi, one of more than 20 installations from SA+P that transformed MIT’s campus this spring as part of the MIT150 Festival of Art, Science + Technology. (Photo: © Andy Ryan)
With this issue, I am pleased to announce the creation of an important new entity in the School of Architecture + Planning—
the Center for Advanced Urbanism, a research-based think tank designed to address the critical issues facing urbanization today, world-wide.

With whole new cities rapidly emerging in China and India using drastically outdated templates—and with urban settlements developing in Latin America—we desperately need to develop new urban forms to deal with issues of energy use, sustainability, resilience, digital infrastructure and density and mobility patterns, to name just a few concerns.

We believe our school is uniquely positioned to assume a leadership role in meeting that challenge. We have been engaged in city building for well over a century and the tradition is carried forward today in our architecture and planning departments, at our Center for Real Estate, in our Media Lab and in an array of individual research labs.

We have conducted joint international workshops on urban design for decades; we have undertaken major initiatives in sustainable community design, smart cities, bus rapid transit and urban mobility, to name just a few; in 2006 we established the ongoing Urbanization Lab to invent new models of city form; and this issue of PLAN includes a report on the development of the City Car—a lightweight, intelligent, electric vehicle designed to reduce the energy consumption and carbon footprints of cities.

By facilitating collaborative research with other scholars and committing ourselves to building more capacity in this critical area.

A MAJOR EXHIBIT EXPLORING 15 DECADES OF MIT HISTORY

INCLUDING A HOST OF ACHIEVEMENTS FROM SA+P

In January, as part of the Institute’s sesquicentennial celebration, the MIT Museum inaugurated a new gallery with a year-long exhibit highlighting 150 years of MIT history and featuring an impressive array of important milestones from the School of Architecture + Planning.

The most comprehensive exhibit ever developed by the museum, *The MIT 150 Exhibition* is made up of stories and objects that members of the MIT community helped to select, collect and display to the public, many for the first time.

Given the fact that SA+P traces its origins back to the earliest days of the Institute, it’s not surprising to find the school so well represented in the exhibit. What is perhaps surprising is that, as the smallest of MIT’s five schools, it figures so prominently.

Ascending the museum’s stairs, for example, the very first thing you encounter is an art installation by SA+P alumnus Christopher Janney (SM’78), a series of melodic sounds triggered by your footsteps. Arriving at the exhibit’s entrance on the second floor, one of the first things you see is a prototype for the City Car from the Media Lab.

Moving into the main body of the exhibit, you come upon the first of the show’s ten themes—Artistic MIT—featuring twenty items, fully half of which are from SA+P. And continuing on, you find Mitch Resnick’s Scratch in the Academic section; Nicholas Negroponte’s One Laptop Per Child in the Entrepreneurial section; the SENSEable City Lab’s Copenhagen Wheel in the Problem-Solving section; and, in the Bionic section, Marvin Minsky’s Minsky Arm, Hugh Herr’s PowerFoot One Prosthetic Foot and Saul Griffiths’ Prescription Eyeglass Lens Fabricator.

The Boston Chinatown Master Plan (2010) is featured in a section devoted to MIT’s involvement with Boston, as are maps for the Perceptual Form of the City, part of the research that led to Kevin Lynch’s seminal book “The Image of the City.” And the section entitled Pioneering MIT features Désiré Despradelle’s Beacon of Progress, SA+P’s Monsanto House of the Future and the Visible Language Workshop, directed by visionary Muriel Cooper, recognized in computer and graphic design circles as one of the greatest designers of the 20th century.

To explore the exhibit online, and to browse all the objects on display, visit museum.mit.edu/150. You can also view all the objects that were nominated for the exhibit by the MIT community and leave your comments. If you’d like to see the show in person, the MIT Museum is open daily from 10AM—5PM, closed major holidays; the exhibit runs through December 31.

MORE: SAP.MIT.EDU/PLAN
Making Clean Energy Cities: A New Set of Tools for Designers and Developers

While previous research has illustrated the problem, this research seeks to help developers choose among a vast array of variables to design more efficient scenarios in particular circumstances; to help them assess the energy consumption for a specific project while in the process of design; and to do this in a way that is easily compared to other projects, to provide a basis for energy policy about the built environment.

In a survey of efforts worldwide, the research identified six examples of clean energy urban form and distilled the prototypes into a pattern book that provides examples for designers, and a database for comparing the energy performance of different design approaches. The intention is that these prototypes, along with new ones, will replace existing typologies that evolved with no consideration of energy consumption.

The other main product of the research is the Energy Proforma, similar to the financial pro forma commonly used in real estate development. The financial pro forma collapses a wide array of factors such as market demand, construction systems, costs and effects over time into a single number that represents the rate of returns on project. Likewise, the Energy Proforma collates the transport, operational and embodied energy use of a neighborhood form along with its potential for energy consumption.

The proposal sets forth three actions related to mitigation, adaptation and negotiation which could help bring about agreement on three specific goals by 2050. The approach also proposes that rather than attempt to reach agreement on all issues at once, reaching consensus first on the ‘low-hanging fruit’ of climate change adaptation, as a stepping stone towards reaching consensus on climate change mitigation, will lead to greater chances of reaching an overall agreement.

Since winning the contest, Chung and Take moto have developed their ideas further to include thinking of clusters beyond geographic regions and considering clustering countries around collective interests.
The topography of the design is guided by the dynamics of the river—where water scour and erodes, carving design principles are used to create ravines and terrace overlooks; where the river deposits new material, accretive principles of design are used to mold and shape land berms for new parkland.

From the street level, a grand stair draws the public up to the second floor, where a contoured media surface wraps around the perimeter of the space; a continuous gallery circuit along the outer edge of the building presents the contents of exhibitions in the foreground with the city in the background, consistent with the BSA’s mission to support active engagement between the process of design and the resulting product of the built environment.
TWO EXHIBITS HIGHLIGHT SA+P’S ARTISTIC LEGACY
PIONEERING VIDEO FROM THE 1960S AND ’70S

In addition to SA+P’s two symposia, an opera premiere and more than 20 architectural installations situated around the campus, this spring’s Festival of Art, Science and Technology featured a pair of exhibits at the List Visual Arts Center exploring the work of two artists who were fellows at SA+P’s Center for Advanced Visual Studies, a precursor to the current program in Art, Culture and Technology.

On display from February 4 to April 3, *The Culture Intercom* exhibited work by media art pioneer Stan VanDerBeek (1927-1984), a research fellow at the Center from 1969—1971. A central figure in American avant-garde cinema, VanDerBeek readily embraced computer graphics, image-processing systems and various new technological forms through the late 1960s and early 1970s. While at MIT, he began to develop new forms of interdisciplinary work and integrated forms of visual information that now stand as significant experiments in early new media art. Much of his work presages today’s Internet and communications technology.

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The exhibit at MIT, the first museum survey of his work, examined the artist’s remarkable output in collage, experimental film, performance, participatory and computer-generated art over several decades, highlighting his pivotal contribution to today’s media-based artistic practices.

A second solo exhibit, on display at the List from May 5 to July 10, features Chilean-born video artist Juan Downey (1940-1993), a research fellow at the Center in 1973 and 1975. A pioneer of video art, Downey played a significant role in the New York art scene of the 1970s and 1980s.

Ranging thematically over several decades, and featuring a selection of key works, *Juan Downey: The Invisible Architect* is the first US museum survey of his work and includes early experiments with art and technology that marked a shift from object-based artistic practice to an experiential approach combining interactive performance with sculpture and video.

Along with this foundational early work, the exhibit also features Downey’s video installations of the 1970s and 1980s, combining an autobiographical approach with the style of anthropological documentary—one of his most important contributions to the medium.

Established as an artists’ fellowship program in 1967 by MIT Institute Professor György Kepes, the Center for Advanced Visual Studies was designed to encourage social, political and environmental art through the use of new technology as an artistic medium and to facilitate the interaction of artists with scientists, engineers and industry. The Center merged with SA+P’s visual arts program in 2010 to form the MIT Program in Art, Culture and Technology.
IN HONOR OF MIT’S 150TH ANNIVERSARY

SA+P INSTALLATIONS

AS PART OF MIT’S FESTIVAL OF ART, SCIENCE + TECHNOLOGY (FAST)—
A PROMINENT FEATURE OF THE INSTITUTE’S SESQUICENTENNIAL CELEBRATION—
A SERIES OF ARCHITECTURAL INSTALLATIONS BY FACULTY AND STUDENTS
IN THE SCHOOL OF ARCHITECTURE + PLANNING CRUDED UP HERE AND THERE
AROUND CAMPUS THROUGHOUT THE SPRING SEMESTER.

Designed to celebrate the Institute’s culture of creativity and innovation at the intersection of art, science and technology, the installations demonstrated how technology and fantasy can transform the physical environment in thought-provoking, breathing ways.

As people trudged through the campus this spring, they came upon a large-scale, diaphanous origami lining the entrance of a stairway, a vaulted passageway reeking Excher, Gothic and Gothic cathedrals; a field of white paper moons running alongside Walker Memorial and a shimmering curtain of light in the archway before the Green Building, harvesting energy from the wind.

Several of the installations aided visitors in navigating. A cloud of paper butterflies printed with text from books, sheet music and parts of MIT theses that transformed the corridor near the Hayden Library; when people approached, one of several pathways of butterflies lit in sequence about them, creating a path through the visual field, crating patterns in light. Another lit the facades of buildings with numbers that held special significance at MIT with lights projected around the plaza hinted at the meaning of the numbers, creating a visual puzzle. And a video installation nested layers of the past into an image of the present so that when people stepped into front of the screen(s) they use themselves descending into the past, joining previous visitors who had passed by.

The festival also featured a diaphanous mad of silver butterflies suspended in the lobby of the Killian Court Rogers Building, arching and shimmering in response to air currents, light and the motion of passersby; smart, clean energy charging stations disguised as outdoor lounge furniture; an inflatable floating screen for projecting images of environmental awareness; a transforming outdoor pavilion made of silver balloons suspended in the lobby of the Killian Court Rogers Building, transforming a busy stairway with a shimmering curtain of light. The series of installations was curated by a team from the School of Architecture + Planning—including Door Abbele Nadir Santos and Professors Rien Yass and Ted Speed — working with Lilyinfinity, MIT’s Director of Arts Initiatives and producer Wendy Fischel from the Office of the Dean of the Arts.

Under the overall direction of Ted Speed, the Festival of Art, Science + Technology culminated on May 7 and 8 with evening celebrations highlighting an extraordinary outpouring of still more installations that illuminated the MIT campus and the riverfront, a fitting finale to MIT’s 150 days of celebration.
ARTISTIC RESEARCH/SCIENTIFIC RESEARCH
A YEAR-LONG COLLABORATION
WITH SIEMENS STIFTUNG, MUNICH

AR—Artistic Research, a yearlong collaboration between the MIT Program in Art, Culture and Technology (ACT) and the Siemens Stiftung of Munich, focused attention this academic year on artistic research, how it intersects with science and the differences between the two methodologies.

The collaboration featured an exhibit of works by artists working at the intersection of art, science, and technology, and a lecture series that brought artists together with scientists to discuss their different forms of inquiry. Co-curated by ACT director Ute Meta Bauer, curator of Visual Arts at the Siemens Stiftung, the exhibit was installed in the ground floor gallery of SA+P’s new Media Lab Complex, home to ACT, beginning with work by a single artist then evolving over several weeks to include a second, a third and finally a fourth.

The first chapter in the exhibit featured a selection of photos and videos by the Hungarian artist Attila Csörgö, whose work applies the methodology and his family’s archives, rarely exhibited before. The display included a selection of ten photographs from the 1970s and two large-format color Polaroids done in collaboration with the Polaroid Corporation in the 1980s.

The third installment featured a project by Argentinean artists Guillermo Fanovich and Nicolás Goldberg, concerned with researching the cultural impact of a meteorite shower that took place in Argentina 4000 years ago by studying, reconstructing and reinterpreting their visual, oral and written history.

The exhibit also presented The Infinity Burial Project, a long-term project by ACT fellow Jae Rhim Lee that proposes alternatives for the post-mortem body and features the training of a unique strain of mushroom to decompose human tissue and support new plant growth.

The artists exhibited in the show also spoke in ACT’s Monday night lecture series, paired with MIT respondents from a range of disciplines including planetary science, anthropology, chemistry and law. The series also included lectures by Florian Dombros, Laurent Grasso and Ricardo Dominguez.

The MIT Program in Art, Culture and Technology operates as a critical studies and production-based laboratory, connecting the arts with an advanced technological community. Siemens Stiftung develops exhibitions in the field of contemporary art with a strong thematic focus on emerging issues of societies and technology that operate as a critical studies and production-based laboratory, connecting the arts with an advanced technological community.

On view at the Wolk Gallery this spring from February 9-April 8, The Learning Machine is a new work by The Urbonas Studio, a joint effort of Gediminas Urbonas, Associate Professor in SA+P’s Art, Culture + Technology Program, and his partner Nomeda, with whom he has worked in joint artistic practice since 1997. Together, the artists have established an international reputation for their investigations into how a society adapts to the sudden change from one governmental system to another. The Learning Machine combines two previous works, Transaction (2000-2005) and Ruta Remake (2002-2005), that explore the roles of women in Lithuania, a society making the transition from Soviet control to post-Soviet liberalism.

On view in the exhibition:
- archival footage from Lithuanian films from 1947-1997, featuring stereotypical women’s roles in Soviet-era cinema (mother, innocent girl, siren, witch)
- recordings of prominent Lithuanian psychiatrists discussing Lithuanian cinematic portraits of women in the context of transactional analysis
- an interactive musical instrument, the Theremidi: by moving their hands over the Theremidi, an interactive musical instrument played by passing shadows over sensors embedded in a table, activating a soundscape of women’s voices sampled from Lithuanian media.

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With a Little Help From Our Friends… MIT Center for Real Estate Aiming to Move to Central Campus

With the help of its generous alumni, the MIT Center for Real Estate and the Master of Science in Real Estate Program (MSRED) are poised to move to a new location overlooking Mass Ave in the heart of the School of Architecture + Planning. The new facilities will offer significant advantages for growth of the Center’s work, including further integration of the MSRED program with graduate education in architecture, city and regional planning, engineering, transportation and logistics, and the Sloan School of Management. The proposed plan includes a new 66-seat state-of-the-art classroom, office and conference spaces for faculty and staff, a lounge for MSRED students and meeting rooms with flat screen displays and video conferencing technology.

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Kevin Lynch Award Presented to Randolph Hester Landscape Architect/Sociologist Extends Lynch’s Legacy

The School of Architecture + Planning has named landscape architect/sociologist Randolph Hester the winner of the 2011 Kevin Lynch Award. The award is presented biannually for outstanding scholarship, work and practice in urban design, planning and landscape design. Hester is Professor Emeritus of Landscape Architecture & Environmental Planning and Urban Design at UC Berkeley. Dean Adele Naudé Santos, herself a member of the UC Berkeley architecture faculty before coming to MIT, recalls that “Professor Hester’s vivid teaching and community-based professional practice has enabled and inspired Berkeley undergraduate and graduate students for thirty years.”

The Lynch award was established in 1988 to honor the memory of Kevin Lynch, an MIT alumnus, urban designer, author and 30-year faculty member in SA+P’s Department of Urban Studies and Planning. Conferring to individuals or organizations whose work embodies and advances Kevin Lynch’s research as developed in his seminal books, nominees are selected for their plans, books, research, designed projects, media productions, public processes or similar contributions.

Randolph Hester is a founder of the research movement to apply sociology to the design of neighborhoods, cities and landscapes. His work extends Lynch’s legacy by focusing on the role of citizens in community design and ecological planning. Professor Hester is a strong advocate for community participation in the development of what he calls ecological democracies and sacred landscapes—spaces that grow from true understanding of a local community’s needs and the potential of its resources. According to Amy Glasmeier, head of SA+P’s Department of Urban Studies and Planning, “The receipt of the Lynch award recognizes Randy Hester’s contribution to the valuation of the citizen’s view of his or her community and how this perspective is a vital component to urban design.”

The award was presented to Hester on April 8, followed by a reception to celebrate MIT’s 150th birthday and the opening of the American Planning Association National Conference, taking place in Boston from April 9-11.

Two teams of students from SA+P have won first and second place in the New Orleans Chase Competition, an annual contest showcasing the talents of college students nationwide in supporting and furthering redevelopment of New Orleans communities.

Every year, teams of six to eight students partner with New Orleans-based nonprofits to create feasible, sustainable development proposals for local community efforts. Winning proposals garner awards of $25K, $15K or $10K grants to the nonprofit partner from JP Morgan Chase Bank NA, sponsor of the competition.

This year’s first place team won a $25K grant for the Mary Queen of Vietnam Community Development Center to expand healthcare in New Orleans East by building a preventative care clinic on Chef Menteur Highway. The second place award was given to a team at SA+P’s Department of Urban Community Connections to rehabilitate an abandoned school building into a construction and design center.

In partnership with Tulane University, Mary Queen of Vietnam CDC is already in the process of constructing a health care facility on Chef Menteur Highway that will meet the needs of underserved populations of New Orleans East. The first-place proposal in this year’s Chase competition calls for a second phase of that development, a 10,000 square foot new construction project called BRIDGE—a health care facility that would provide preventative care and mental health services to low-income and underserved residents of New Orleans East and St. Bernard Parish. The facility would also aim to break down language barriers that sometimes prohibit the area’s large Vietnamese and Hispanic populations from attaining medical assistance.

The idea of linking was a signature theme in the second place group’s proposal to develop the Israel Meyer Augustine school site on South Broad Street as the home of The Priestley School of Architecture and Construction, a charter school that serves at-risk students. A permanent home for the Priestley School—on its fourth location in four years—will allow the school to focus on providing a quality education. The building will also feature a Fabrication Laboratory, or Fab Lab, for high-tech digital fabrication.

This is the third year in a row that SA+P team members have been among the competition’s winners. Last year’s second place proposal was a plan to transform an abandoned building in the Lower 9th Ward into the neighborhood’s sole grocery store. In its previous year, the competition awarded $25K to a proposal to begin renovation of the Franz Building to be used as a business incubator and retail shop; that project is now under construction.

This year’s first place team included M. Dang, K. Feeley, L. Manville, E. Scanlon, B. Valle, Y.-P. Wang and R. Maliszewski, the second place team included T. Bates, A. Bowman, C. Edwards, A. Emig, A. Martin, A. Xypolia, S. Suri and A. Woods; the executive director of their non-profit partner is alumnus Jeffrey Schwartz (MCP’03). Project advisor for both teams was Karl Seidman.

SA+P STUDENTS WIN FIRST AND SECOND PLACE IN CHASE COMPETITION

THIRD YEAR IN A ROW IN THE WINNERS’ CIRCLE

Landscape architect/sociologist Randolph Hester has authored ten books and numerous articles on citizen participation and social democratic planning, including Neighborhood Space (1975), Planning Neighborhood Space with People (1982), Community Design Primer (1990) and most recently Design for Ecological Democracy (2006).

‘This is a great way to carry the positive energy from our 25th anniversary celebration forward into the future,’ says Center Chairman Tony Ciochetti.

The new facilities will give the Center room to breathe and expand in the years to come as we build upon the progress we’ve made over the past quarter century.

To help fund the relocation, the Center was offered a cornerstone pledge from a generous alumnus who wished to remain anonymous. Many more alums from around the world have stepped forward with pledges to match those funds, for which we are deeply grateful. If you would also care to contribute to this important move, please contact Marion Cunningham at marionic@mit.edu or Barbara Feldman at btf@mit.edu. Your consideration is much appreciated.

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The idea of linking was a signature theme in the second place group’s proposal to develop the Israel Meyer Augustine school site on South Broad Street as the home of The Priestley School of Architecture and Construction, a charter school that serves at-risk students. A permanent home for the Priestley School—on its fourth location in four years—will allow the school to focus on providing a quality education. The building will also feature a Fabrication Laboratory, or Fab Lab, for high-tech digital fabrication.

This is the third year in a row that SA+P team members have been among the competition’s winners. Last year’s second place proposal was a plan to transform an abandoned building in the Lower 9th Ward into the neighborhood’s sole grocery store. In its previous year, the competition awarded $25K to a proposal to begin renovation of the Franz Building to be used as a business incubator and retail shop; that project is now under construction.

This year’s first place team included M. Dang, K. Feeley, L. Manville, E. Scanlon, B. Valle, Y.-P. Wang and R. Maliszewski, the second place team included T. Bates, A. Bowman, C. Edwards, A. Emig, A. Martin, A. Xypolia, S. Suri and A. Woods; the executive director of their non-profit partner is alumnus Jeffrey Schwartz (MCP’03). Project advisor for both teams was Karl Seidman.
PETER SAMTON (BArch’57) AND JORDAN GRUZEN (BArch’57)
LOYAL PARTNERS, LOYAL DONORS

SH: How did you come to work together?
PS: After MIT we both had Fullbrights; Jordan to Italy and I to France. Afterward we worked in several offices in Boston and New York. I worked for Hugh Stubbins in Boston, Marcel Breuer in New York, and on my own in various competitions. Jordan joined Kelly and Gruzen with his father (B. Sumner Gruzen, BArch’26, March/B). Later I joined the firm as well. We changed our name to Gruzen and Partners, then The Gruzen Partnership. In 1986 it became Gruzen Samton, as it is known today.

SH: What’s the basic philosophy of your firm?
JG: It has never been just one or two of us, but a group of partners that work together. We have always felt that this was a collaboration of equals working well together with a common trait of working for excellent design.

SH: You’ve been very generous to SA+P over the years. What motivates you in that?
JG: When we had a student project which rallied the support of our alumni, we were very pleased to be part of it.

What’s most memorable about your experience at SA+P?
Richard Berg (March’66): Taking Maurice Smith’s “Small Built Collage” class and learning about architectural form and field organization.

Jonathan Michael Feldman (MCP’66): When we had a student project which rallied against “Condos for the Rich, Low Income Projects for the Poor” as part of a group student project.

Jean Carol MacCarthy Marshall (MCP’61): Opportunities to meet with fellow students from so many varied parts of the world and with such fascinating backgrounds, both academically and socially.

Kelly Quinn (MCP’86): Learning how to manage the cold and snow. Getting to know the Boston area, which would become my home of 15 years and is where my children were born.

Gail Sullivan (March’68): My favorite memories—there are many—are of time in the architecture studios humming with activity in the middle of the night and the breaks we took to dance away the stress with the Talking Heads blaring from a boom box.

Words of wisdom for the Class of 2017
Mark D. Gross (BSAD’78, PhD’86): Success is when you love your work and have fun doing it. Ignore naysayers.

Gamel M. Hamid (SMArch’86): Let your visions and dreams be as wide as the horizon. Carol Lurie (MCP’86): Success is never being bored at your job. Always try new things. Kelly Quinn (MCP’66): Success is personal. It encompasses all aspects of your life and depends on what you set as goals. Success can only be defined by you.

Dr. Joyce C. Wang (MCP’61): My definition of success is to do your best and not to pay too much attention to the end result because the former is more under your control.