DATEBOOK
FALL/WINTER 2011

THURSDAY, OCTOBER 20

Dante III. An exhibition of four videos created by Professor Joan Jonas with music by Jason Moran and David Lang. Media Lab Complex Lobby, E14, 75 Amherst Street. OCTOBER 21–DECEMBER 31


Cities of the Dead: The Ancestral Cemeteries of Kyrgyzstan. An exhibit of photos by Margaret Morton with introductory text by SA+P Professor Nasser Rabbat. M-F 9AM – 5PM, Wolk Gallery 7-338. 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. 10AM–5PM. MIT Museum, N51.

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(Cover) Maxwell’s Dream: Painting with Light, an installation from the Festival of Art, Science + Technology that allowed visitors to play with a magnetic field to create patterns in light. (By Kaustuv De Biswas and Daniel Rosenberg, graduate students in architecture)
When we opened our new Media Lab complex in March of 2010, we deliberately placed a range of related programs side by side to encourage interdisciplinary invention and creativity. The plan is working out just as intended, and this year the appointment of several new leaders in those neighboring programs promises to enhance the synergies that have already begun.

Most prominently, we have hired Joichi Ito as the new director of the Media Lab. A dynamic leader brimming with ideas and energy, Ito is a very unusual hire whose appointment has created a lot of international buzz, along with eager anticipation for what he will bring to the Lab.

Another important new hire is Ethan Zuckerman as director of the Center for Civic Media, a joint program of the Media Lab and the Comparative Media Studies Program in the School of Humanities, Arts and Social Sciences. Zuckerman and Ito have often collaborated in the past and their new proximity opens up even more opportunity for productive partnership.

Meanwhile, our Program in Art, Culture and Technology—newly located in the complex after years of relative exile on north campus—has just recruited two extremely strong and interesting new artists for their faculty, and new leadership is also being sought at the nearby List Visual Arts Center.

All of these new faculty are profiled in this issue (and at greater length online) and I encourage you to acquaint yourself with them. Their presence in the Media Lab Complex will infuse its famously fertile culture with new ideas, new energy and new ways of looking at old problems that should produce some exciting results. Watch this space for developments.

AN EXHIBIT OF WORLD’S 300 BEST DESIGN THESIS

A major exhibit on view at MIT throughout the summer presented 300 of the world’s best thesis projects in architecture, urban design and landscape architecture, featuring entries from 72 countries and 29 American cities.

Sponsored by Archiprix International, the biennial exhibit is the largest such presentation in the world—more than 1400 universities were invited to participate this year—and offers a rare opportunity for assessing current trends in design education around the world and architecture in general. This year marks the first time the exhibit has been held in the United States.

Hosted by SA+P’s Platform for Permanent Modernity, a research program headed by architecture professor Alexander D’Hooghe, the exhibit was part of a two-week international event that also featured intensive five-day workshops for 100 of the students represented in the show, led by prominent designers from leading architecture schools in the United States.

The workshops focused on the future of architecture through a radical speculation about the future of New York City in 21st-century terms—with no more skyscrapers, no more highways and a reconfiguration of the waterfront edge. While the details of the workshop proposals were less important than the conversations the project engendered and the relationships that were begun, the proposals themselves were often fascinating.

One group, for instance, proposed a canal that would run up the center of the island, roughly parallel to Broadway: freight would be moved from container ships in the port by smaller boats that would cross the harbor and travel up the canal to deliver goods directly to the city’s neighborhoods; the goods would then be taken to their final destination by electric carriages.

Another group presented ideas for new, temporary urban infrastructures that could respond to the fast-changing needs of a city, including balloons that could float new rental space in the airspace over the city when a boom economy demands; the balloons could deflate to provide homeless shelter on the streets during slower times.

The catalogue of the thesis competition, published in collaboration with 010 Publishers and edited by Archiprix International Rotterdam, features a representative selection of the projects submitted, including the nominees and prize winners, as well as favorites chosen by the participants themselves, along with personal data on the projects’ designers. The complete collection of submissions can be viewed on the accompanying DVD. For a copy of the book, contact 010 Publishers at www.010.nl.

MORE: SAP.MIT.EDU/PLAN

(A) Amsterdam Aijubat. Gijis Adriaansens, Eindhoven University of Technology (Netherlands).


(C) A Defensive Architecture, Nicholas Adam Szczepaniak, The University of Westminster (UK).
Still Rebuilding New Orleans
SA+P’s Sustained Commitment Seeks to Extend Still Further

In the years since Hurricane Katrina ravaged the Gulf Coast, SA+P’s Department of Urban Studies and Planning has been and continues to be one of the nation’s most active urban planning departments on the scene, and one of the most effective.

Through involvement with studios, theses, practica, projects, research and advocacy, our students, faculty and alumni have provided assistance to community organizations, city departments and neighborhoods with challenges ranging from economic development to housing to environmental justice and have won development grants for community organizations that range from $15K to $1.2M.

To extend that commitment still further, a movement is now afoot to develop a Living Neighborhoods and Neighborhoods Shared Knowledge. This approach to and from the Infinite Corridor. By Yuna Kim, Kelly Shaw and Travis Williams, graduate students in architecture.

In New Orleans, students are currently working with city planners on a comprehensive zoning ordinance; on developing design standards for nudging growth in desired directions; and on how to develop neighborhood activism to influence policy.

Still Rebuilding New Orleans
SA+P Shares Top Honors in Housing Competition Winning Teams Include Students in Planning, Architecture and Real Estate

Thirteen SA+P students from programs in architecture, urban planning and real estate development were members of winning teams that captured top honors in the 2011 Affordable Housing Development Competition. Since the contest was established eleven years ago, SA+P has consistently been represented among the top winners, including representation on every first-place team.

Sponsored by the Federal Home Loan Bank of Boston—in conjunction with the Boston Society of Architects/AIA, Kevin P. Martin & Associates, Citizens’ Housing and Planning Association, ICON Architecture and Shepley Bulfinch—the annual competition pairs teams of talented graduate students with affordable housing organizations to develop proposals for housing in which at least 40% of the units could be sold or rented to low-income households. This year was an especially tough competition with eight teams participating from four different schools, an all-time record.

The $10K first prize went to a proposal to create 26 affordable family and senior apartments, a multi-use learning center and a redesigned library on the site of the Fields Corner Branch Library in the Dorchester section of Boston. The first-place team collaborated on the proposal with the Vietnamese American Initiative for Development in Dorchester. The $3K third-place winner was Linkage at Brighton, a proposal to expand a senior housing complex operated by Jewish Community Housing for the Elderly in Brighton. Each monetary award is shared equally between the student team and the developer.
A CONVERSATION WITH JOICHI ITO
NEW DIRECTOR OF THE MEDIA LAB

In September, Joichi Ito took over as the new director of the Media Lab, succeeding Frank Moss, who headed the Lab for the past five years. On a hot afternoon in June, we met up with him for a brief introductory chat. The entire interview is online; below, some excerpts:

With all the commitments you already have, why did you want to take on this new responsibility?

There’s a certain amount of exploring you do in your youth—running around trying all kinds of things, working on movie sets, working in nightclubs, working in all kinds of things to try to figure out what it is you really want to be when you grow up. And I think now I’m at the point where I feel like I’ve focused a little more on doing something substantial. In that sense, this is the right time for me to do this.

What do you hope to bring to the Lab?

I think that the Lab has so much... Let me try to phrase it in the right way. I think it would be very easy for a group of super bright students and super bright faculty in this beautiful building to just interact among themselves. And what can happen is that you don’t get as much diversity as you could. I think we have something like 25% women; there’s definitely a gender bias that we could be more interested in and try to connect. And there’s an opportunity to connect at some level, more. So now every person I see, I always feel there’s an opportunity to connect at some level, to learn something.

So from sharks you learned how to deal with the media?

It’s about learning through metaphors.

With all the people you know, all the people you’ve met in the world, who haven’t you met that you’d really like to know?

Oh, interesting. Hmm. When I was younger, when I was in my teens and early twenties, I went after all the Japanese business leaders, all the industrialists, I went and spent time with Jack Welch. There were all these stars that were well known. I went after every single person that seemed interesting and got to know them. I went and hung out with Timothy Leary and became his godson. I hung out with all these cyber gurus. I went after Chris Csikszentmihalyi, who will start the next person you meet.

So the answer to that question is that the person you’re most interested in getting to know is the next person you meet.

Yeah, really. That’s true.

Would you encourage people to get in touch with you?

Oh, yeah, absolutely. Especially in countries that don’t have a lot of MIT connection, I want to meet the alumni. My travel schedule is on my blog and I tweet all the time about where I’m going. So if anybody wants to connect, I’d look forward to meeting them.

More: SAPIENTEDUPLAN

Ethan Zuckerman
Lead Center for Civic Media
Strengthening Community Bonds, Encouraging Civic Engagement

Ethan Zuckerman has been appointed the new director of MIT’s Center for Civic Media, succeeding Chris Coeckelsum of the ‘Leaders of The Pack’; and TIME’s digital information. In 1997, at Commons, a nonprofit organization (previously CEO) of Creative chairman of the board (and CEO of Neoteny Co., Ltd. Currently, he is chairman of the board (and previously CEO) of Creative Commons, a nonprofit organization that promotes the sharing of digital information. In 1997, at age 31, Ito was listed among TIME’s ‘Cyber Elite’; in 2001, he was selected by the World Economic Forum as one of the ‘Global Leaders for Tomorrow’. In 2005, Newsweek named him one of the ‘Leaders of The Pack’, and in 2008, BusinessWeek named him one of the ‘25 Most Influential People on the Web’.
Renée Green has been appointed an associate professor in SA+P’s Program in Art, Culture and Technology.

As an artist, writer and filmmaker, her practice spans a broad range of media including video, film, sound, photography and prints, which usually converge in complex, spatial installations that examine ideas, events and narratives—as well as cultural artifacts—from multiple perspectives. Her work has a strong research base and because of the selective accumulation of the materials, it is also considered context-specific and archival.

Displayed at different locations, Green’s installations often recur during a span of time, but in different media and formats and expanded with new material. For example, *Import/Export Funk Office* (1992), was presented as an installation in Cologne and Los Angeles, and exists also as CD-ROM (1996); and *Code: Survey* (2005–2006) takes the form of a permanent public work installed at the Caltrans Headquarters in Downtown Los Angeles, and as a website, which can be accessed worldwide.

Her explicit subjects have been wide ranging—from the social valence of race and gender in the twined histories of Josephine Baker and Saartjie Baartman (known as the ‘Hottentot Venus’) (*Revue*, 1989), to the suggestive nature of cultural exchange between US and European popular and intellectual cultures (*Import/Export Funk Office*, 1992). But her underlying subject—the formation of the individual consciousness and the fluid nature of human subjectivity—has remained consistent throughout.

Azra Akšamija has been appointed an assistant professor in SA+P’s Program in Art, Culture and Technology.

A Sarajevo-born artist and architectural historian, Akšamija’s transdisciplinary practice explores the potency of public art in arbitrating cultural and political conflicts using various types of media—including clothing, video, performance, sculpture and/or new media. Her recent projects focus on the representation of Islamic identities in the West, the spatial mediation of identity politics and cultural interaction through art and architecture, a focus that has grown out of her personal experience of fleeing Bosnia and Herzegovina during the 1990s war and resettling in Austria.

Over the course of the past decade, Akšamija has developed a methodological framework that makes her practice unique in the art world—her art draws from her historical and theoretical research and her projects explore the interplay of art, culture and technology as an integral part of her academic teaching and research. All in all, her practice is a pioneering example of research across disciplines in which the artistic, the architectural and the historical components can stand on their own and make equally valid contributions in their respective fields, yet gain additional qualities through the methodological blend.

Her study of mosques, for example, contributes to discourse on nationalism, globalization and identity construction while also informing her artistic explorations of Islam in the West and the conflicts over the increasing visibility of Muslims in American and European public space.

MORE: SAP/MIT.EDU/PLAN
SA+P ALUMNA JENNIFER ALLORA (SMViSS'03), WITH HER PARTNER GUILLERMO CALZADILLA—JOINTLY KNOWN AS ALLORA & CALZADILLA, AN ARTIST TEAM WORKING IN PUERTO RICO—ARE REPRESENTING THE US AT THIS YEAR’S PRESTIGIOUS VENICE BIENNALE.

‘Haiti by the Met’ (Video): As “the shooting star of the international art scene”, and frequently featured in the New York Times, Allora & Calzadilla are showing its new works at Venice. It is particularly significant for the US pavilion as part of an installation called ‘Glory’, on display through November 27. According to NPR’s Christopher Lydon, the whole experience is “exquisitely prepared and destined for controversy, just as works from such past Biennale artists as Jackson Pollock, Robert Rauschenberg and Jasper Johns were in their day.”

Collaborating since 1995, Allora & Calzadilla have drawn on a wide range of sources and a wide range of sources and a wide range of media, including the Mediterranean, the international art scene, and the First World War. This year’s show is “majestically profane and destined for controversy, just as works from such past Biennale artists as Jackson Pollock, Robert Rauschenberg and Jasper Johns were in their day.”

According to Laura McLean-Ferris, writing for the Independent, “The work is more complex than its description might suggest. The way in which the figures...are choreographed by the military machine, and yet pass all its energy into the workings of the ‘Treadmill’, running himself into the ground, and sending a loud metallic clanking through the pavilion’s rotunda, which sits atop the dome of the US Capitol Building, is scaled up by composer Jonathan Bailey. The result is a powerful statement about America and war.”

Indeed, the entire pavilion, she wrote, “is a particularly powerful example of a feeling that is everywhere at the 2011 Biennale — anxiety about national representa- tion and what this might mean.”

In an interview with Artsy, David Sinkevicius, the US cultural attaché in Rome, was asked about the critical light the installation casts on US military policy. It is a Republican president we are talking about, he said, “but artists from Puerto Rico in 2011 certainly make comments about military power. I think it just shows our strength.”

“Any reasonable American,” he went on, “knows that there are many aspects to our use of armed force, and I think that it is perfectly appropriate for artists of all people to ask difficult questions… This is not an in-depth political discussion of the defense department, and it doesn’t pretend to be. It’s an art project.”

In an interview with NPR, the pavilion’s curator Lisa Freiman said “A lot of people asked us, ‘Did the US government know what they were getting when they chose Allora and Calzadilla?’ And I said, ‘Now! They knew everything!’ It’s been an interesting experi- ence in transparency and it seems to have worked.”

The art’s presence at the Biennale represents something of a triple play for the US: this is the first time a collaboration, rather than a single artist, has been chosen to represent us, the first time that a combination of perfor- mance and installation occupy our pavilion, and the first time artists working in Puerto Rico, rather than on the mainland, have received the coveted commission.

Also exhibiting in this year’s Biennale is alumnus and newly appointed faculty member Ana Alvarado whose ‘Monument in Waiting’, a kilim designed by her and woven by women war refugees, is part of Penelope’s Labour: Blessing Words and Images on view at the Cini Foundation; and Narda Alvarado, a second- year reader candidate in the Program in Art, Culture and Technology—a native of Bolivia, Alvarado is featured in the Pavilion of the Italian State Latin American with a 360-degree video animation.

Yet another representation of SA+P at the Biennale, the Meta Barouk took part in a con- ference on Art as a Thinking Process Hosted Farms of Knowledge Production in June, present- ing research-based artistic practice as a SA+P Program in Art, Culture and Technol- ogy, which she directs.
The Lobby 7 Design Competition

Theoretical Ideas Contest Nets Students $27K in Prizes

MIT’s William Barton Rogers Lobby—more commonly known as Lobby 7, the main entrance on Massachusetts Avenue—was the focus of a spirited contest this spring that awarded students a total of $27K in prizes from MIT’s Class of 1954.

Designed by William Welles Bosworth as the culminating element of his 1916 campus design, the lobby space includes four plinths at the corners of the great rotunda that were originally intended as bases for statues of Aristotle, Ictinus, Archimedes and Callimenes. But since their completion in 1939, the plinths have remained forever empty.

This year, however, as part of MIT’s 150th anniversary celebration, the Class of 1954 issued a grand challenge to students in all departments to come up with ways to fill the four plinths. The competition received 54 entries from across the Institute, 14 of which were chosen as finalists and included in an exhibit in SA+P’s Wolk Gallery. The six prize winners were presented at the April opening of the show by Associate Dean Mark Jarzombek, who organized the competition and chaired the jury.

The $10K Grand Prize winner in the graduate student category went to Inverted Platform, a proposed installation of four sculptures, each of which recalls the shape of a traditional Kyrgyz yurt. Delicate metal frames evoke the form and structure of yurts. Graceful crescent moons balanced on fragile metal rods float above domes and peaked towers; within the walls scattered among the imposing mausoleums, delicate metal frames evoke the form and structure of yurts.

(Photos: Margaret Morton)

Cities of the Dead: The Ancestral Cemeteries of Kyrgyzstan

Photographs by Margaret Morton

From September 16 through December 30, SA+P’s Wolk Gallery is showing a collection of photos by Margaret Morton, Professor of Art at The Cooper Union; the exhibit features introductory text written by Nasser Rabbat, Aga Khan Professor in MIT’s Department of Architecture.

The exhibit is the result of Morton’s three-year photographic project in the Kyrgyz Republic. From 2006-2008, she traveled throughout this Central Asian country, living with families, visiting tribal burial grounds and consulting with scholars. She discovered regional differences that ranged from towering monuments to hand-hewed wood posts marked with horns of mountain goats.

From the exhibit’s press release: ‘Seen from a distance, a Kyrgyz cemetery is astounding. The ornate domes and minarets, tightly clustered behind stone walls, are so completely at odds with the desolate mountain landscape that at first they seem a mirage—miniature walled cities that appear unexpectedly on the edges of inaccessible cliffs, or stretched along deserted roads, displaying an otherworldly grandeur out of context with their isolated surroundings.’

Morton has published four books of her photography and has exhibited in more than twenty-five solo and fifty group exhibitions in the US and Europe. Her Kyrgyzstan project has been supported by grants from the Graham Foundation, New York State Council on the Arts and University of Central Asia.

SA+P Students Sweep Schnitzer Awards

Two Students of Art, One of Architecture and One of Media

All four of the top prizes in this year’s Harold and Arlene Schnitzer Prize in the Visual Arts went to graduate students in SA+P. Since the prize was established in 1996 to recognize a body of artwork by a current MIT student, our students have consistently won top honors in the competition.

This years’ $5K first prize winner was Sarah Witt, a graduate student in the Art, Culture and Technology program. Witt investigates how people interact with constructed environments, aiming to help us understand our role as members of a species ‘seemingly determined to shock off its humanity in pursuit of the unattainable’.

The $2500 second prize winner was Otto Ng, an MArch student and graduate researcher in the Interactive City Laboratory. Working across disciplinary boundaries, Ng engages in design, research and consultation in architecture, urban planning and interactive media.

The $2K third prize was shared this year by Sohini Hwang and Hannah Perner-Wilson. Hwang is a graduate researcher in the Program in Art, Culture and Technology; Perner-Wilson is a graduate student in the High-Low Tech research group at the Media Lab.

The Schnitzer Prize was established through an endowment from Harold and Arlene Schnitzer of Portland, Oregon. Otto Ng, a kinetic illumination project installed in the MIT Chapel to celebrate MIT150, produced with a network of LEDs, pizza sensors and mechanical linkages.

(More: sap.mit.edu/prizes)

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MSRED Students Receive Memorial Scholarships

In Memory of Heather Smith Who Died 9/11 on AA Flight 11

Two candidates for the MS in Real Estate Development were awarded Heather Smith Memorial Fellowships at a gala in June. The fellowships are named for the fiancée of SA+P alumn Mike Jammen (MSRED’97), who was aboard American Airlines Flight 11 on September 11, 2001.

Awarded annually, the fellowships are based on financial need, career objectives and academic standing; to date, over $170K has been awarded. This year’s recipients were:

Christina Fenbert. Originally from Detroit, Christina Fenbert earned her BS in Business Administration from Central Michigan University in 2003, concentrating on international business and French. In her role as a Senior Portfolio Manager at CWCapital LLC, a national real estate and investment management firm, she was responsible for a $1.66B portfolio of highly structured commercial real estate loan transactions ranging from multifamily to office, retail and hospitality properties spread across the United States.

Khadija Oubala. A native of Casablanca, Morocco, Oubala earned her BA in Finance from Al Akhawayn University in 2000 and her MBA in Finance & International Business from NYU’s Stern School of Business in 2005. She joined MIT after spending five years in the Middle East heading up the real estate division for a sponsored investment firm focused on emerging Asian markets. She has asked that we include here a tribute to her brother Yasine, who died June 3 at age 44. ‘It was during one of our last conversations,’ she wrote, ‘that he reiterated the pride he felt as a brother after learning that I was awarded the Heather Smith Memorial Fellowship. He supported and encouraged me to push further and accomplish more my entire life.’

(More: sap.mit.edu/prizes)
NEW BOOKS FROM OUR FACULTY

ADDRESSING THE ENVIRONMENT, CITIES, ARCHITECTURE, ANGRY PEOPLE AND ‘CREATIVE MAGIC’

JoAnn Carmin and Adam Faquin, Editors. Green Activism in Post-Soviet Europe and the Former Soviet Union: Routledge, May 2011. After the downturn of the Soviet-style communism in Eastern Europe at the end of the 1980s, environmentalists were expected to form the bedrock of the new civic societies that were predicted to flourish across the region. Through country case studies and comparative analysis of national movements, this volume explores green politics in the region two decades later.

JoAnn Carmin and Julian Ageman, Editors. Environmental Inequalities Beyond Borders: Local Perspectives on Global Injustices (Urban and Industrial Environments). The MIT Press, April 2011. Case studies drawn from Africa, Asia, the Pacific Rim and Latin America assess how diverse types of global inequalities play out on local terrains, demonstrating the disconnect between global consumption and production on the one hand and local environmental quality and human rights on the other.

Diane E. Davis and Nora Libertan de Duren, Editors. Cities and Sovereignty: Identity Politics in Urban Spaces (Indiana University Press, February 2011). The contributors to this interdisciplinary volume examine the interrelationships of ethnic, racial, religious or other identity conflicts and larger battles over sovereignty and governance. Employing comparative analysis, case studies from the Middle East, Europe, and South and Southeast Asia advance our understanding of the nature of urban conflict.

Alexander O’Hearne. The Liberal Monument: Urban Design and the Late Modern Project (Princeton Architectural Press, December 2010). The Liberal Monument is a provocative, accessible work of theory that challenges all of the accepted truths of urban design. Its goal is to restore the confidence architecture will need, whether it is building cities from the ground up in China and Dubai or managing the growth of the sprawling suburbs of Phoenix and Raleigh/Durham.

JoAnn Carmin and Adam Faquin. The Environmentalist Citizen: Translating Values Into Policy. CQ Press College, April 2011. In this exhilarating tour of the Media Lab’s inner sanctums, its professors and their Apprentices—and witness first hand the creative magic behind inventions such as Neri, CityCar, Sixth Sense and PowerFoot.

Frank Moss. The Sorcerers and Their Apprentices: How the Digital Magicians of the MIT Media Lab Are Creating the Innovative Technologies That Will Transform Our Lives. (Crown Business, June 2011). This, the book gives readers a first-hand look at some of the most interesting and illuminating controversies in US environmental policy making. This third edition features fully revised and updated case studies, as well as three brand new cases: Cape Wind and Alternative Energy, Ecosystem-Based Management in the Chesapeake Bay and the restoration of New Orleans after Hurricane Katrina.

Ralph Gakenheimer and Harry T. Smith. From Tower to Adaptive Urbanism and the Design of the Low Carbon Community (Routledge, December 2011). ReNew Tower puts forth an innovative vision of performative design and planning for low-carbon sustainable development, and illustrates practicable strategies for balancing environmental systems with urban infrastructure and new housing prototypes. The book is the product of a collaborative design research project with Japan’s Sekisui House LTD.

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Nasser Rabbat. The Courtyard Hause (Ashgate, September 2010). A series of viewpoints on courtyard houses from different periods and in different regions of the world—from the Harem courtyards of the Topkapi Palace and the low-cost housing settlements of Protectorate Casablanca, to contemporary design strategies for courtyard houses in the Gulf region—illuminating issues of particular relevance in architectural, art historical, and conservation discourses today.

Lawrence Susskind and Patrick Field. Dealing with an Angry Crowd: Public: The Mutual Gains Approach to Resolving Disputes (Prentice Hall, 2010). Some of the American public will react negatively to almost any new corporate initiative. Similarly, government efforts to change policy or shift budget priorities are invariably met with stiff resistance. Susskind and Field show how resistance to both public and private initiatives can be overcome by a mutual-gains approach involving face-to-face negotiation.

Judith Layzer. The Environmentalist Citizen: Translating Values Into Policy. CQ Press College, April 2011. This, the book gives readers a first-hand look at some of the most interesting and illuminating controversies in US environmental policy making. This third edition features fully revised and updated case studies, as well as three brand new cases: Cape Wind and Alternative Energy, Ecosystem-Based Management in the Chesapeake Bay and the restoration of New Orleans after Hurricane Katrina.


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THE DEAN’S CIRCLE
SCHOOL OF ARCHITECTURE + PLANNING
JULY 1, 2010—JUNE 30, 2011

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A Generous Cornerstone Pledge
Donor Profile, MIT Alumnus:
Hamid Moghadam
A Generous Cornerstone Pledge for the Real Estate Relocation

Last year, to seed the fundraising effort of the MIT Center for Real Estate—a 25th aniversary drive to underwrite the cost of the Center’s impending relocation to Building 9—in the heart of the MIT campus, Hamid Moghadam ’77, SM’78 launched a challenge to get the enterprise underway, inspiring alumniae and friends to give $1M—and he would match it. His generosity led to many gifts from alumni and friends of the Center’s Master of Science in Real Estate Development program, ultimately exceeding the challenge. These loyal supporters are indicated on this year’s list of donors, opposite, and we are deeply grateful for their continued largesse. But we also felt it appropriate to give special attention here, and particular thanks, to Mr. Moghadam.

‘Hamid is one of the leaders of the entire real estate industry,’ says Center Chairman Tony Ciocchi, ‘so we are especially pleased to acknowledge his longstanding support of the Center, both domestically and abroad. His generous backing on this particular giving effort gives us a great opportunity to more closely align our operations with the divisions of the School of Architecture + Planning.’

‘It is a pleasure to support this important campaign for space,’ says Moghadam. ‘The MIT Center has established a solid reputation for real estate education over the years, and this new space will allow it to grow and develop still further over time.’

Moghadam is chairman and co-CEO of the newly formed Prologis Incorporated, in San Francisco. He was previously chairman of the board and CEO of AMB Property Corporation, which he founded in 1983. He has served as chairman of the National Association of Real Estate Investment Trusts and the Real Estate Investment Trust Political Action Committee, and is a founding member of the Real Estate Roundtable.
My New Theater: Reading Dante III.
An exhibition of four videos created by Professor Joan Jonas with music by Jason Moran and David Lang. Media Lab Complex Lobby, E14, 75 Amherst Street.

OCTOBER 21–DECEMBER 31
Otto Piene: Lichtballett.

THROUGH DECEMBER 30
Cities of the Dead: The Ancestral Cemeteries of Kyrgyzstan.
An exhibit of photos by Margaret Morton with introductory text by SA+P Professor Nasser Rabbat. M-F 9AM – 5PM, Weik Gallery 7-338.

THROUGH DECEMBER 31
The MIT 150 Celebrations.
A year-long exhibit highlighting 150 years of MIT history and featuring an impressive array of important milestones from SA+P. 10AM–5PM. MIT Museum, N51.

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(Cover)
Maxwell’s Dream: Painting with Light, an installation from the Festival of Art, Science + Technology that allowed visitors to play with a magnetic field to create patterns in light. (By Kaustuv De Bivraj and Daniel Rosenberg, graduate students in architecture)
(Photos: © Andy Ryan)