At MIT we often talk about how we like to work and think in the context of real world problems. This is, of course, an unsatisfactory position. But what is the real world? It was once thought that we lived in a post-industrial world but that is now considered a too-limited concept. The term Globalization has also run its course. In today’s era, different realities are intensely intermined to create something like a post-Holocene-socio-computational-technical-mediated-aesthetic-epistemic-distributed world. It is a terrible mouthful, but there is no good way to get around it.

There is no ‘bluetooth’ magic that binds everything together in a seamless fashion. Depending on context, one of those components will be stronger than the others, but we can hardly deal with the one without all the others being mobilized in some way or another, for better or worse. We should, therefore, be conscious of—produce and even theorize—the overt and covert pushings and pullings between these entangled realities.

So how do we position our school and what will be the questions that will orient our efforts? That will be the subject for a continued conversation, even in the very pages of PLAN. Our school should not seek to have a single viewpoint but nor should we sit back and ‘make-do.’ Instead, we should promote a range of answers, speculations, pedagogies and solutions, both real and imaginary, both practical and impractical, both in the real world and in the not-so-real world.

MARK JARZOMBEK

A MESSAGE FROM MARK JARZOMBEK

On July 1, Mark Jarzombek and Meejin Yoon took over important leadership positions at SA+P; Jarzombek was named Interim Dean of the School, succeeding Adèle Naudé Santos who stepped down at the end of June, and Yoon was appointed Head of the Department of Architecture, succeeding Nader Tehrani who served as department head from 2010 to 2014. Jarzombek, a renowned architectural historian, critic and theorist, is one of the country’s leading advocates for taking a global perspective in examining the history of architecture. His ground-breaking textbook, A Global History of Architecture (Wiley Press, 2006), emphasized the connections, contrasts and influences of architectural movements throughout the span of history; and his most recent book, Architecture of First Societies: A Global Perspective (Wiley Press, 2013) surveys building practices among societies in the distant past.

Jarzombek is also director of the Global Architecture History Teaching Collaborative, recently established with a $1M grant from the Andrew W. Mellon Foundation to promote the development and exchange of teaching materials for architectural history education across the globe. And recently, through edX, he taught the first-ever MOOC (Massive Open Online Course) on the history of architecture; attracting 25,000 registered students and 5500 active participants world-wide, it was among the most successful courses ever taught on the edX platform to date.

Anne Whiston Spirn, professor of landscape architecture and planning, has taken over Jarzombek’s role as chair of the committee leading the search for a permanent dean; the committee expects to conclude its work this fall.

Yoon, the first woman ever appointed to head the architecture department, is co-founder of Höweler + Yoon Architecture and MY Studio, a multidisciplinary practice widely praised for work at the intersection of architecture, interactive environments and public space.

In 2013, for her work as director of the undergraduate program in architecture, she was presented with the Irwin Sizer Award for the Most Significant Improvement to MIT Education. Last year she introduced a new course, co-taught with Neri Oxman at the Media Lab, that brought students together from over a dozen MIT departments to focus on design as a way of looking at the world that promotes the synthesis of knowledge from many different disciplines in order to unlock creative solutions to our most challenging problems.

Yoon’s design work has been widely recognized for its innovative and interdisciplinary nature, winning the United States Artist Award in Architecture and Design in 2008, the Athena Rising Emerging Designer Award in 2006, Architecture Record’s Design Vanguard Award in 2007, the Architecture League’s Emerging Voices Award in 2007, and the Rome Prize in Design in 2005. With her partner Eric Höweler, she was also presented with the 2012 Audi Urban Future Award—a €100K prize—for a proposal to create a new kind of transportation platform in the Boston to Washington corridor for the year 2030.

CHANGING OF THE GUARD

TWO IMPORTANT NEW APPOINTMENTS

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A CONVERSATION WITH MEEJIN YOON
ON THE FUTURE OF ARCHITECTURE AND ARCHITECTURAL EDUCATION

As Meejin Yoon prepared to take over as head of the Department of Architecture this summer, we sat down for a brief conversation about the future. Below, an edited version of that talk.

What do you think is the greatest challenge currently facing the architecture profession?
I think the profession is currently most challenged by two simultaneous and inter-related conditions: on the one hand we have the expansion of our understanding of the built environment as a social, technological and ecological condition, while on the other hand we have the contraction of the architects’ ability to intervene in that built environment. This contraction is a loss of the original breadth of the discipline. The notion of the master architect—which we all inherited through the atelier model and is perpetuated in the media and in the academy—is changing. The profession has moved to the expertise model, where there are architects that specialize in building types: just health care, just sports facilities, or commercial office buildings. By specializing, of course, you limit liability because you become an expert in that area but you risk losing the wider view—the ability to connect the dots and see the big picture, which is precisely what is needed. And while that’s happening on one end of the profession, on the other end of the profession, other disciplines are taking on more of what was the historic responsibility of the architect. Like construction, the construction industry is no longer as integrated with architecture as it was historically, when we had a relationship with crafts people, because construction is now its own kind of industry. This condition of expansion and contraction seems to be an opportunity to frame a new kind of architectural practice, discourse and debate.

So what’s happening is that architects are giving away pieces of their work to experts while at the same time, pieces of their work are being taken away from them by other disciplines.
Yes.

This is not a good scenario.
No. But there are certain firms that are leading the way in expanding the practice—taking on more in terms of materials research, project delivery systems, innovation in building technology and speculative research. And I believe our faculty, across the department, are leading in this effort. Which means that we are in a great position to rethink design research in the Academy.

Which brings us then to the next question. The really difficult situation you just described, the state of the profession. How do we best prepare students to function, and even flourish, in that environment?
I think we have to teach students how to ask the right questions. We should be striving to create the kinds of students who challenge the discipline by asking questions that push the discipline beyond its current comfort zone. We need to nurture the leaders and innovators, as well as the ‘black sheep’ of the profession. I think most people get into architecture because they believe the built environment has an impact on society and culture. And because of the overwhelming complexity of the building industry today, the profession often withdraws from experimentation because it requires more risk. I think in the long run, if we are to really make a contribution—not by LEED points but by rethinking basic questions about energy and materials? This is all being done by various faculty but I think we need to find platforms and projects that bring us all together so we can work on them together. The other big agenda I would have to make to the Department of Architecture at MIT is to develop an infrastructure to really interrogate the potential of design research and how it can contribute to questions within our profession, as well as some of those questions that live outside our profession. In short, to capitalize on what is really unique about MIT: we are part of a research institute where science and technology provide a culture of experimentation that could serve as a platform for a new kind of design education and pedagogy.

How do you gauge the success of that change to the program?
The measure of success has been what our graduates go on to do. Over the last four years we’ve seen a big increase in the number of students going to top grad schools, as well as students finding alternate entrepreneurial paths related to the discipline but not entirely within it. The challenge that remains for our undergraduate program is to draw a larger student audience. I think most people all across the Institute are really interested in design but they have trouble finding a place where they can get a design education that isn’t discipline-specific. Learning about design thinking and methodology, right now, is always within a specific discipline—mechanical engineering or architecture or civil engineering. It seems we need to be thinking about design education in a broader sense—across disciplines and scales.

Speaking of how people come into the profession, why they get interested in it—what did you do with the program for our undergraduates that won you the award for most significant improvement to MIT education?

The agenda I had for the program was to broaden the questions that were being asked in the introductory studios. So students weren’t delving into the specifics of buildings from day one but were instead asked to work with fundamental principles—such as inside/outside, compression/tension, equilibrium or imbalance—and to understand how these fundamental aspects of our physical environment are actually quite rich and complex. Also, historically, our undergraduate students were asked to designate a specialization in one of our five discipline groups: computation, building technology, architectural design, history and theory, or art, culture and technology. Starting next year, though, the students will be in an integrated curriculum that offers courses in all those areas but doesn’t ask them to declare a specialization. We want students to understand they need to have breadth across all those areas to have meaningful depth in any one of them. This broad design education prepares students to think of design as a means of framing questions, collaborating and developing solutions, rather than a discrete body of knowledge to be acquired.

Everything you’ve said sort of points to the answer to this last question. But let’s just ask it and see if there’s more to say. What’s your ambition for the department and for the program during your tenure as head?
I think the program is already in an amazing place. I think Sian, Yang Hu and Nadler did a great job making the department what it is today. If there is anything I want to work on in the next couple of years, I would say it’s integrating all the discipline groups by finding platforms and projects that would allow us all to come together to explore big questions. Like water resources: what are we going to do? How do we deal with natural disasters? How do we question current notions of sustainability and really make a contribution—not by LEED points but by rethinking basic questions about energy and materials? This is all being done by various faculty but I think we need to find platforms and projects that bring us all together so we can work on them together. The other big agenda I would have to make is to the Department of Architecture at MIT is to develop an infrastructure to really interrogate the potential of design research and how it can contribute to questions within our profession, as well as some of those questions that live outside our profession. In short, to capitalize on what is really unique about MIT: we are part of a research institute where science and technology provide a culture of experimentation that could serve as a platform for a new kind of design education and pedagogy.

MUCH MUCH MORE: SAPP@MIT.Edu/ISSUERE/PLAN-88

(Above) A reinterpretation of the Chinese courtyard typology as a contemporary exhibition hall, Howeler + Yoon’s Chengo Sky Courts uses its constraints—the building typology and a mandate for sloped roofs—as opportunities to transform this traditional building type into a contemporary architectural proportion for a modern mixed-use program. (Photo: Yihuai Hu)
In April, SA+P’s Center for Advanced Urbanism (CAU) brought together more than 200 political
leaders, infrastructural engineers, design professionals and academicians to explore the
question of how to shape sustainable futures for cities around the world.

The impetus for the event was the need to rethink how we approach infrastructural invest-
ment and at what scales we apply those invest-
ments in the face of current economic, political and
environmental challenges. Participants
addressed the question in a series of extended
discussions on such topics as recalibrating
infrastructure in the context of shrinking cities,
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mitigated through redundancy and how smaller
infrastructure might change the way we think
about cities, urbanization, location choice,
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One promising approach to disaster resil-
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even to the level of individual preferences.

Another important concern is the fact that
new forms of urbanization in American and international contexts are far different from
twentieth century centralization models, lead-
ing some experts to recommend that instead of
focusing only on urbanization, we pursue more
sustainable suburban practices.

Ken Laberteaux, a senior principal scientist
at the Toyota Research Institute-North America,
hailed relatively dense, energy-efficient neigh-
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New mobility options are also needed for
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This story is based in part on a report by Peter
Dizikes | MIT News Office: 900.221.9835

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\(\text{Overall, HUD is allocating approximately \$920M to New York, New Jersey and New York City to}\)
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Joan Jonas, Professor Emerita with SA+P’s Program in Art, Culture and Technology, has been chosen to represent the United States next year at the 56th Venice Biennale, the world’s most prestigious contemporary art event. She is the second artist from SA+P to represent the US at the Biennale and one of several others from SA+P who have represented their countries of origin and/or curated exhibits there.

A pioneering figure in performance art and video, and one of the most important contemporary artists today, Jonas explores ways of seeing, the rhythms of ritual and the authority of objects and gestures. For the five galleries of the US Pavilion, she will create new, interrelated, site-responsive installations incorporating video, drawings, objects and sound. She will shoot all the video, create the sculptural and drawn elements, write the script and design the soundtrack. (For more detail, visit joanjonas-venice2015.com)

The US Pavilion for 2015 is curated by Ute Meta Bauer, founding director of SA+P’s Program in Art, Culture and Technology—now director of the Centre for Contemporary Art at the Nanyang Technological University in Singapore—and by Paul Ha, director of the MIT List Visual Arts Center, who also serves as commissioner for the project. Jonas’ exhibition will be the third project presented by the List Center at the Venice Biennale, including Fred Wilson: Speak of Me as I Am (2003) and Ann Hamilton: Myein (1999).

In 2011, SA+P alum Jennifer Allora (SMVis’S03) represented the US with her partner Guillermo Calzadilla. SA+P faculty representing their country of origin in Venice have included Krzysztof Wodiczko representing Poland in 2009; Gediminas Urbonas with his partner Nomeda Urbonas, representing Lithuania in 2007 (singled out for honorable mention); Antoni Muntadas representing Spain in 2005; and Otto Piene representing Germany in 1971 and 1967.

In 2005, SA+P’s Yung Ho Chang designed a prominent bamboo refuge for China’s first official pavilion and in 2003 Ute Meta Bauer served as commissioner for the Nordic Pavilion (Finland, Norway and Sweden). At the Venice Architecture Biennale in 2012, Professor Anton Garcia-Abril curated the Spanish Pavilion and in 2006 SA+P exhibited several projects there dealing with digital technology and the urban environment.

The Venice Biennale (La Biennale di Venezia) dates to 1895, when the first International Art Exhibition was organized; it is one of the most important international biennials and cultural institutions in the world, introducing hundreds of thousands of visitors to exciting new art every two years. The Biennale Archiettura debuted in 1980.
SA+P AT THE VENICE ARCHITECTURE BIENNALE

SA+P IS WELL REPRESENTED AT THIS YEAR’S VENICE ARCHITECTURE BIENNALE, OPEN NOW THROUGH NOVEMBER 23.

The US Pavilion, conceived by architect Peter Zumthor, is located in a southern part of the grounds and is organized by the Swiss Foundation Switzerland Global (SFAG). The pavilion explores how architecture, in response to the climate crisis, can create an environment that is conducive to healing and healing to the environment. The pavilion features a series of installations that are designed to evoke the sense of a place in the midst of nature, and to encourage visitors to reflect on the relationship between architecture and nature. The pavilion is designed to be a place of refuge and renewal, and is open to the public daily from 10am to 6pm.

The Canadian Pavilion, designed by architecture firm Snøhetta, is located in the northern part of the grounds and is organized by the Canadian Centre for Architecture (CCA). The pavilion explores the theme of “The Future of the Future,” and is organized around the idea of imagining a future that is sustainable and equitable. The pavilion features a series of installations that are designed to encourage visitors to think about the role of architecture in shaping the future, and to consider the implications of our current practices.

For additional information about the 2022 Venice Architecture Biennale, please visit the official website at www.venicebiennale.org. The biennale runs from May 21 to November 27, 2022. For more information about the SA+P Pavilion, please visit www.saapcolumbia.edu/venicebiennale. For more information about the Canadian Pavilion, please visit www.cca.ca/venice2022. For more information about the US Pavilion, please visit www.uspavillionvenice.com. For more information about the Canadian Pavilion, please visit www.cca.ca/venice2022. For more information about the US Pavilion, please visit www.uspavillionvenice.com.
SA+P’s Senseable City Lab has created a visualization tool that could potentially help reduce congestion, decrease vehicle emissions and lower the cost of mobility infrastructure. In the near term, researchers hope it will help to stimulate thinking about ways to use publicly available data to explore new concepts for mobility, especially in crowded urban contexts. Based on data from more than 170 million taxi trips in New York City in 2011, HubCab takes the form of a map of the city’s five boroughs, with blue and yellow dots denoting taxi pick-ups and drop-offs. Users can explore 200,000 street segments over various time segments of the day, amounting to more than one trillion flow combinations, and filter for a specific time of day to see where cabs are most often needed for commuters before and after work, or for partiers at night.

By providing insight into the city’s inner workings with a never-before-seen granularity, the tool allows users to navigate to the places where their taxi trips start and end, and to see how many others in their area follow the same travel patterns, suggesting how many of their cab rides might be shareable with others around them.

By visualizing the benefits that could arise from sharing cabs, the research shows that taxi sharing could reduce the number of trips by 40% with only minimal inconvenience to the passengers. And by identifying commuter travel patterns, researchers can work to develop a more efficient car share system—a system that might not only save people time and money, but also allow them to better plan their taxi rides.

A researcher at the Media Lab has invented flexible inner soles that you can slip into your shoes that will turn them into SuperShoes, footwear so smart it can guide you around the city with such accuracy that you’ll never need to consult a map. 

By exploiting the motivation for his invention, Dharya Dand laments the amount of time we spend staring at our smart phones instead of the world around us. We use Google to find the right street, Yelp to find the right restaurant, Match to find the right friends, and on and on. We don’t get lost anymore, says Dand, we don’t wander, wonder and discover. By freeing us to engage directly with unfamiliar surroundings, he says, SuperShoes bring us back to our innate nature as explorers. 

SuperShoes work by connecting via Bluetooth to the smartphone in your pocket, which runs an app called ShoeCentral. You register with ShoeCentral—one and populate it with your preferences in food, shopping, interests, etc. Then, using your smartphone’s GPS data, ShoeCentral can guide you to where you want to go by telling you when and where to turn left or right. Over time, by learning your patterns, the app will fine tune its understanding of your preferences, becoming ever more efficient.

The shoes use a tickling interface to guide you as you walk. If your left toe tickles, you should turn left. If your right toe tickles, turn right. No tickle? Keep on straight ahead. Both toes tickle? There’s something nearby that might interest you. And if both toes tickle repeatedly, voila! You have reached your destination.

In addition to using SuperShoes as a guide, you can use them as a reminder: put your to-do list on your smartphone and the shoes will alert you when you’re close to the cleaners, grocery, pharmacy or wherever you have errands to run. MORE: SAPIENTDIUSTEXESPLAN-88

Sharing Our Way to a Better Future
A Step Toward Improving Urban Transportation Efficiency

SA+P’s Department of Urban Studies + Planning will be playing a key role in a new campus-wide initiative to promote cross-disciplinary research related to large-scale environmental issues.

Initially under the direction of Susan Solomon, the Ellen Swallow Richards Professor of Atmospheric Chemistry and Climate Science, the initiative will promote interdisciplinary research to address the most significant problems in our environment, spanning the physical and social sciences, engineering, and urban planning and policy.

An important goal will be to propose research that might not be easily funded by current federal agencies, which tend to be defined by disciplinary areas. Like the MIT Energy Initiative (MITEI), the new program is also expected to produce detailed, comprehensive studies in various areas of concern.

A major component of the initiative will be the Abdul Latif Jameel World Water and Food Security Lab (J-WAFS), newly established through a major gift from MIT alumnus Mohammed Abdul Latif Jameel (BSCE’78) aimed at ensuring the world’s food and water supply for the 21st century.

Headed by John Lienhard, the Jameel Professor of Water and Food in the Department of Mechanical Engineering, the lab is being established to help humankind adapt to a rapidly rising population, a changing climate and increasing incomes, economists, engineers and policymakers can work together to address the challenges.

In order to have the greatest impact, J-WAFS will draw on MIT’s particular strengths in urban planning to tackle the pressing problems faced by cities.

More: SAPIENTDIUSTEXESPLAN-88

A New Way to Navigate the City
Let Your SuperShoes Do the Walking

Three planning students from SA+P were among the winners of the 2014 Affordable Housing Design Competition sponsored by the Federal Home Loan Bank of Boston.

The annual competition pairs teams of students with affordable housing organizations to develop housing projects addressing the organizations’ needs; since the contest was established, SA+P has consistently been represented among the top winners.

This year, Elizabeth Kuwada’s team won the $10K first place for their AlmaViva project, a four-parcel, scattered-site plan to provide affordable rental housing in Lawrence MA.

(Images: Amitabh Vanesa)

Urban Planners Win in Affordable Housing Competition
SA+P Represented on First and Third Place Teams

Planning Students Win in Affordable Housing Competition
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SA+P represented on first place for their AlmaViva project, a four-parcel, scattered-site plan to provide affordable rental housing in Lawrence MA.

(Images: AlmaViva Team)

Urban Planners Play Key Role in New MIT Initiative
Campus-Wide Effort Will Address Large-Scale Environmental Issues

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More: SAPIENTDIUSTEXESPLAN-88

Because the needs and challenges related to water and food systems are often specific to a particular region or country, the research will seek to develop cost-effectively benign, scalable solutions for water and food supply across a range of regional, social and economic contexts.

(Photos: Sh♕dowcock)

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SA+P STUDENTS WIN VISUAL ARTS AWARDS

CANDIDATES IN MEDIA STUDIES, IN ARCHITECTURE, AND IN ART, CULTURE AND TECHNOLOGY

Five students from the School of Architecture + Planning—candidates for degrees in media studies, in architecture, and in art, culture and technology—look top honors in this year’s annual visual arts awards.

The Harold and Arlene Schnitzer Prize in the Visual Arts was established in 1996 through an endowment from Harold and Arlene Schnitzer of Portland OR to recognize excellence in a body of student artistic work; in recent years, SA+P students have regularly dominated the awards.

This year’s $5K first prize went to Anne Macmillan, a candidate for the SM in Art, Culture and Technology. Macmillan’s work focuses on the complexities of measuring and representing the natural world—such as lakes, rocks and trees. In her winning piece, ‘Boxes for Rocks’, she 3-D scanned rocks to create custom cardboard boxes for them, leaving gaps in the cardboard that represented inherent limitations in depicting nature.

Sophia Brueckner, a candidate for the MS in Media Arts and Sciences, won the second-place prize of $3K with her computation-influenced painting. With interests in interaction design, generative art, algorithmic writing, and painting, Brueckner explores the relationship between digital and manual modes of creating.

Winner of the $2K third prize was Floor van de Velde, a candidate for the SM in Art, Culture and Technology. Her artistic experiments in the perceptual phenomena of light, sound and space aim to be immersive and visceral. In her most recent show, ‘Score for a Color Field’, seven sheets of fluorescent acrylic were suspended from the ceiling and lit by black lights, creating an intense ultraviolet light that aimed to skew the viewer’s sense of perception.

Alison Malouf, an undergraduate studying architecture, was honored for mention for her work in architecture, photography and film. Her winning entry, ‘Chance’, is a series of paintings that questions decision making in abstract art by using ‘random’ input to generate sets of constraints within a single, frame-like algorithm. Formal decision-making occurs, she says, in the (often subversive) translation of these constraints onto canvas.

The Laya and Jerome B. Wiesner Student Art Awards are presented annually to two or three students, living groups, organizations or activities for outstanding achievement in and contributions to the arts at MIT. Established by the Council for the Arts at MIT in 1979, these awards honor the late President Emeritus Jerome Wiesner and Mrs. Wiesner for their contributions to the arts at MIT. established by the Council for the Arts at MIT in 1979, these awards honor the late President Emeritus Jerome Wiesner and Mrs. Wiesner for their contribution to the arts at MIT. An endowment fund provides a $1500 honorarium to each recipient.

This year’s winners include Elena Jessop, a PhD candidate in media arts and sciences, for art and technology; and, again, Floor van de Velde, for visual art. Also named winners in this year’s awards were Adam Strandberg, a senior PhD candidate in media arts and sciences, for the opera Death and the Powers.

The work of the Wiesner winners was on view at the Jerome B. Wiesner Student Art Gallery through August; the gallery was established as a gift from the Class of 1983.
Reclaiming Public Space
A Symposium and Exhibition in Honor of Antoni Muntadas

In April, SA+P’s Program in Art, Culture and Technology, in concert with MIT’s Center for Art, Science and Technology, presented a two-day symposium and accompanying exhibit to celebrate the living legacy of artist and educator Antoni Muntadas who retired in the spring after 24 years of teaching here.

The symposium brought together more than 300 scholars, artists, architects and planners from MIT and beyond to consider definitions of public space and the tools, tactics and consequences of reclaiming it through architecture and art. The themes of the symposium drew from Muntadas’ career at MIT and his artistic practice, a legacy that directly affected the work and philosophies of many of the invited speakers.

A forthcoming publication will expand the symposium discussions and bring together divergent voices in theory and practice through texts and projects that challenge or support ideas of cultural identity, documenting and analyzing public spaces from several locations and cultures in recent history.

The exhibition that opened during the symposium was on view in the lobby of the Media Lab Complex throughout the summer. An archive of works presented at the symposium and documents, travel photographs and logs, even a storage box for daguerreotype plates. ‘To call “Daguerre’s American Legacy” a visual census would be far too sweeping,’ wrote Mark Feeney in his Boston Globe review, ‘but not altogether inaccurate.’

Before 1840, portraits had been expensive to make and were mostly restricted to the aristocracy but the less-expensive daguerreotype made portraits available to a wider clientele; by 1853, three million daguerreotypes were being taken per year.

The subjects and the photographers are mostly anonymous, but there are examples in the show of work from Boston’s Southworth & Hawes, perhaps the most artistically distinguished of pre-Civil War American photographers, and the studio of Mathew Brady.

In presenting the images of men, women and children, many of whom had never before had access to portraiture, ‘the show gives a sense,’ wrote Feeney, ‘of just how large and how varied an increasingly large and varied country was becoming.’

Daguerre’s American Legacy
Photographic Portraits from the William B. Becker Collection

An exhibit on view at the MIT Museum through January 4 presents more than 250 items from the early days of photography, drawn from the collection of noted collector William B. Becker, with additional artifacts from Dan Colucci.

Daguerre’s American Legacy features daguerreotypes, tintypes, ambrotypes, albumen prints, cameras, lenses, handbills, even a storage box for daguerreotype plates. ‘To call “Daguerre’s American Legacy” a visual census would be far too sweeping,’ wrote Mark Feeney in his Boston Globe review, ‘but not altogether inaccurate.’

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JoAnn Carmin, 1957–2014
Renowned Scholar of Environmental Governance

JoAnn Carmin, an associate professor of environmental policy and planning in SA+P’s Department of Urban Studies and Planning, died July 15 after an extended illness. She was 56 years old.

Professor Carmin was an internationally-renowned scholar of the institutional and societal dimensions of environmental governance. Her work broke new ground in examining the relationship between environmental problems and governmental actions, in particular the process through which cities around the world are responding to climate change.

Her research relied on intensive fieldwork in cities, and on pioneering global surveys about the responses of urban leaders. She conducted extensive research on urban planning for climate change in Durban, South Africa, and Quito, Ecuador, among other places, describing in detail how local officials either found effective new ways of pushing climate planning forward, or ran into significant challenges.

Carmin co-edited four books on politics and environmental issues; she also wrote or co-authored more than two dozen journal articles, as well as more than a dozen book chapters or published reports. She was also a Lead Author for the urban chapter of the US National Climate Assessment and for part of the Fifth Assessment Report of the Intergovernmental Panel on Climate Change.

Donations in her memory can be made to the JoAnn Carmin Memorial Fund at MIT or to the World Wildlife Fund.

Stanford Anderson Retires
Culminating a Distinguished 50-year Career at SA+P

Stanford Anderson, Professor of History and Architecture, retired from active duty in January, culminating an extraordinarily distinguished 50-year career at the School of Architecture + Planning.

Anderson joined the school’s faculty in 1963 and served as Head of the Department of Architecture for a remarkable 13 years, from 1991 through 2004. In 1974, he co-founded the department’s History, Theory and Criticism program with architectural historian Henry Millon and art historians Wayne Anderson and Rosalind Krauss, directing the program from 1974-91 and again in 1995-96.


In 1997, in testament to his effect on those around him, Anderson’s former students compiled a Festschrift in his honor, The Education of the Architect: Historiography, Urbanism and the Growth of Knowledge, a collection of essays edited by Martha Pollak and published by the MIT Press. In further testament to his impact, he received MIT’s Graduate Student Teaching Award for 1989 and the King Fahd Award for Design and Research in Islamic Architecture, 1985-86.

In 2004, he received the prestigious Topaz Medalion for Excellence in Architectural Education from the Board of Directors of the American Institute of Architects and the Association of Collegiate Schools of Architecture.
OCTOBER 27
Industrial Urbanism Symposium. Exploring future relationships between city and industry. 4–7PM, Long Lounge (Room 7-429). Reception following in the Wolk Gallery.

OCTOBER 30
Lecture: Amale Andraos, Dean, Columbia Graduate School of Architecture, Planning and Preservation; co-founder WORKac. 6PM, Long Lounge. (Room 7-429)

OCTOBER 31–DECEMBER 18

NOVEMBER 6
Ahmad Tehrani Mini-Symposium. Guy Nordenson & Steven Holl, Moderated by Anton Garcia-Abril. 1-5 PM, Long Lounge (Room 7-429).

NOVEMBER 11

THROUGH DECEMBER 19

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(Cover)
From Joan Jonas’ Organic Honey’s Vertical Roll, a video piece featuring Jonas’ alter-ego Organic Honey performing in a series of costumes; the piece examined the fragmented female image and women’s shifting roles. (Photo: Beatrice Helligers)