DATEBOOK

WINTER 2015

THROUGH MARCH 22

THROUGH APRIL 30

THROUGH APRIL 17
Building Discourse: The 2015 MIT Department of Architecture Faculty Exhibition. Wolk Gallery, 77 Massachusetts Avenue, Room 7-338, Cambridge.

THROUGH MAY 25
Tools: Extending Our Reach. Featuring work by SA+P’s Tangible Media Group. Cooper Hewitt Museum, 2 East 91st Street, NYC.

THROUGH SEPTEMBER 7

MAY 29

MAY 9—NOVEMBER 22
Joan Jonas: US Pavilion of the 56th Venice Biennale. A new multimedia installation; the MIT List Visual Arts Center is organizing the exhibition.

FOR UP-TO-THE-MINUTE LISTINGS:
Subscribe to weekly emails http://bit.ly/n5fmmM or text MITSAP to 22828
Like SA+P on Facebook www.facebook.com/sapmit
Follow SA+P on Twitter twitter.com/mitsap

Stories in PLAN can usually be found in greater detail online at sap.mit.edu/publication/plan. PDFs of recent issues can also be found at that address.

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)
Otto Piene, Electric Rose. Installed at the Lichtballet Exhibition at the MIT List Visual Arts Center, 2011. Electric Rose (1965) consists of a polished-aluminum globe covered with neon light bulbs that emit light in four sequenced phases. An important work in the permanent collection of the MIT List Visual Arts Center. (Photo: Günter Thorn, Courtesy of the List Visual Arts Center)
MESSAGE FROM THE DEAN

You are admitted to SA+P but you quickly become a student of MIT. This comment from an alumnus resonates strongly with my convictions about the School as I assume my new role as dean.

Nowhere is the cohesion between a university and its school of architecture, planning, art, and media stronger than at MIT. This cohesion manifests in different ways—a broadly shared belief that advances in technology should be channeled towards a larger social good; a strong sense of community among students and faculty; overlapping facilities along the bustle of shared corridors; and a deep commitment to exploratory research that pays no heed to disciplinary boundaries.

This immersion comes with some tension, however. Engineering and science have long committed to a rational problem-solving approach while our fields have been invested in the amelioration of accepted solutions through the making of unexpected connections, the breaking through of established norms and the imagining of aesthetic alternatives whose impact, as strong as it is, cannot be measured.

Within this history, I stand to renew the School’s long-standing commitment to embrace the ‘techno-social’ but to constantly break the molds and blur the lines that stand in the way of advancing knowledge, and to reclaim the aesthetic as a constitutive part of our world.

More than ever before, SA+P is ready to take on this perpetually renewed challenge. The school owes a lot to Adèle Santos, and her tenacious commitment to design at all scales and to bringing the different entities of the school closer together. It also owes Mark Jarzombek for his commitment to social equity. With the new energetic leadership of the School’s five entities, we could not be in a better place, but we still move forward. Much work lies ahead. I take this as a sign of hope.

HASHIM SARKIS

SA+P RECEIVES ONE OF LARGEST GIFTS IN MIT HISTORY

$118M TO PROMOTE SOCIAL RESPONSIBILITY IN THE REAL ESTATE PROFESsION

SA+P has received one of the largest gifts in MIT’s history, from alumnus Samuel Tak Lee ’62, SM ’64, to establish a real estate entrepreneurship lab that will promote social responsibility in the real estate profession worldwide, with a particular focus on China.

The $118M gift will fund fellowships to attract both US and international students; will support research on sustainable real estate development and global urbanization; and will make the lab’s curriculum available worldwide through MITx. In recognition of Lee’s substantial and ongoing commitment to the Institute, Building 9, home to the MIT Center for Real Estate, will be named the Samuel Tak Lee Building.

‘With this gift,’ said MIT President Rafael Reif, ‘Sam Lee aims to tap the transformative power of real estate to shape the built environment, and thereby to shape society and culture, to enrich our shared civic life, to increase our harmony with nature—in short, to make a significant positive impact on the world.’

Lee says his gift was motivated by a desire to tie the study of real estate to 21st-century realities such as land reform, environmental challenges, burgeoning populations and an evolving global economy. ‘This is a period of tremendous change and opportunity for entrepreneurs in China and around the world,’ he says. ‘I am eager to connect ambitious, talented students with the skills and knowledge that will help them succeed.’

The new Samuel Tak Lee MIT Real Estate Entrepreneurship Lab will be housed in SA+P’s Department of Urban Studies and Planning and the Center for Real Estate. SA+P is a pioneer in the study of real estate, offering the first Master of Science degree in real estate development in 1980.

While preliminary work on the lab will begin immediately, formal program activities will begin in the 2015-16 academic year under the leadership of an endowed faculty chair and an administrative director, still to be announced. The gift will also establish a ‘Think Tank’ and a research fund to ensure MIT’s continued commitment to research and thought leadership in sustainable and socially responsible real estate development and global urbanization.

According to Albert Saiz, director of the Center for Real Estate, the lab will explore questions of social responsibility—ranging from the individual’s obligations to society to the impact of the built environment on the natural environment—that are essential to how the Center prepares its students to operate in a complex global market.

The lab will attract top research talent from around MIT and beyond, he notes. ‘The lab’s graduate students, visiting scholars and practitioners will also become a leading global community for the development of successful models of sustainable real estate,’ he says. ‘And the lab’s educational program will inspire a new generation of socially conscious and knowledgeable citizens and entrepreneurs.’

Accordingly, the lab will emphasize both the practical—for example, developing new case studies, the major component of real estate education here—and the global, focusing on the rapidly changing real estate practice in China.

‘Deepening our understanding of development in China has the potential to inform our broader outlook on urbanization, city planning, and design,’ says Eran Ben-Joseph, head of the Department of Urban Studies and Planning. Ben-Joseph says that SA+P’s extensive history in China—such as the Beijing Urban Design Studio, a summer exchange between MIT and Tsinghua University that dates back to 1984—will give the lab a running start. ‘The issues that create complexity in Chinese real estate, such as migration, land ownership, and environmental impacts, make it a fertile area for research and practice,’ he says. ‘Lessons learned from China can serve as models worldwide.’

‘My hope,’ says Lee, ‘is that by offering them MIT-level tools and perspectives, the lab will empower students from all backgrounds to take their place among the next generation of global real estate entrepreneurs.’

MORE: SAPMEQUIDPLAN

SA+P has received one of the largest gifts in MIT’s history, from alumnus Samuel Tak Lee ’62, SM ’64, to establish a real estate entrepreneurship lab that will promote social responsibility in the real estate profession worldwide, with a particular focus on China.

This immersion comes with some tension, however. Engineering and science have long committed to a rational problem-solving approach while our fields have been invested in the amelioration of accepted solutions through the making of unexpected connections, the breaking through of established norms and the imagining of aesthetic alternatives whose impact, as strong as it is, cannot be measured.

Within this history, I stand to renew the School’s long-standing commitment to embrace the ‘techno-social’ but to constantly break the molds and blur the lines that stand in the way of advancing knowledge, and to reclaim the aesthetic as a constitutive part of our world.

More than ever before, SA+P is ready to take on this perpetually renewed challenge. The school owes a lot to Adèle Santos, and her tenacious commitment to design at all scales and to bringing the different entities of the school closer together. It also owes Mark Jarzombek for his commitment to social equity.

Hashim Sarkis
INTRODUCING THREE NEW ARCHITECTURE PROFESSORS

EXPERTS IN URBAN DESIGN, THE CREATIVE DESIGN OF STRUCTURAL SYSTEMS AND THE IMPACT OF ENERGY INFRASTRUCTURE

THE DEPARTMENT OF ARCHITECTURE WELCOMED THREE NEW PROFESSORS THIS FALL, APPOINTMENTS EFFECTIVE JULY 1.

BELOW, A BRIEF INTRODUCTION TO EACH.

Rafael (Rafi) Segal
Assistant Professor of Architecture

An award-winning designer with built work in Israel, Africa and the United States, Segal stands out as an architect and urban designer, expanding SA+P’s commitment to architectural urbanism as a specialized mode of research and creative work at MIT.

He has exhibited his work widely—most notably in the Kunstwerk in Berlin (2003), the Venice Biennale of Architecture (2006), at the MoMA in New York (2012) and at the Hong Kong/Shenzhen Urbanism Biennale (2013)—and recently won the international competition for the National Library of Israel in Jerusalem.

Segal is co-editor of In Search of the Public—Notes on the Contemporary American City (Princeton University, Island Press 2012), Cities of Dispersal (Wiley and Sons, 2008), Territories—Islands, Camps and Other States of Utopia (KVK, Walther Konig 2003) and A Civilian Occupation: The Politics of Israeli Architecture (Verso, Babel, 2003). His writings and exhibitions have provided a critical contribution to architecture’s role in the suburbs and peripheries of our cities.

He holds a PhD from Princeton (2011) and two degrees from the Technion-Israel Institute of Technology—MS (2002) and BArch (1993). He previously taught at Columbia, The Cooper Union, Harvard GSD, Princeton and the Technion.

Rania Ghosn
Assistant Professor of Architecture

Ghosn holds a Doctor of Design from the American University (2011), an MSc in Modernity, Space and Place from the American University of Beirut (2007), and a BArch from the American University of Beirut (2003). She has previously taught at the University of Michigan Taubman College; MIT; the American University of Beirut; and Lebanese American University.

Her current book project, Oil Across the Middle East: The Trans-Arabian Pipeline, traces a transnational oil transport infrastructure to document territorial transformations associated with the region’s incorporation into a global fossil fuel economy. In partnership with El Hadi Jazairy, Ghosn founded Design Earth in 2011, a practice engaged in the geographic as a conceptual, representational and formal project; their speculative study Geographies of Trash was awarded a 2014 ACSA Faculty Design Award.

Ghosn is founding editor of the journal New Geographies, focused on contemporary issues of urbanism and architecture, and is editor-in-chief of its third issue Landscapes of Energy (2010); the edited collection spatializes systems of energy to critically examine visions of sustainable futures.

Ghosn holds a Doctor of Design from the Harvard Graduate School of Design (2010); an MSc in Modernity, Space and Place from the University College of London (2003); and a BArch from the American University of Beirut (2000). She has previously taught at the University of Michigan Taubman College; MIT; the American University of Beirut; and Lebanese American University.

Caitlin Mueller
Assistant Professor of Architecture


She leads the Digital Structures research group in the Building Technology Program, focusing on innovative digital methods for designing and making structural forms. With John Ochsendorf, she also directs the Structural Design Lab, an interdisciplinary research collective focused broadly on conceptual structural design.

She also works in the field of digital fabrication—with a focus on linking high structural performance with new methods of architectural making—and conducts research on the nature of collaboration between architects and engineers from a historical perspective.


(C) Geographies of Trash, 2014 ACSA Faculty Design Award. The ‘a + b + c’ installation accompanies the publication of speculative research on geographies of urban systems in Michigan, corresponding to the scale of one township, each side hosts a model of one of the five proposed projects—CAR.Collect. Contain. Preserve. And Form.

Created by Design Earth (Rania Ghosn + El Hadi Jazairy, with Ben Hagenhoffer, Christine Eul, Han Papt, Jonathan Pelt Aaran Weller). (Image: Courtesy of Rania Ghosn)

(B) Geographies of Trash, 2014 ACSA Faculty Design Award. The ‘a + b + c’ installation accompanies the publication of speculative research on geographies of urban systems in Michigan, corresponding to the scale of one township, each side hosts a model of one of the five proposed projects—CAR.Collect. Contain. Preserve. And Form.

Created by Design Earth (Rania Ghosn + El Hadi Jazairy, with Ben Hagenhoffer, Christine Eul, Han Papt, Jonathan Pelt Aaran Weller). (Image: Courtesy of Rania Ghosn)

(A) Geographies of Trash, 2014 ACSA Faculty Design Award. The ‘a + b + c’ installation accompanies the publication of speculative research on geographies of urban systems in Michigan, corresponding to the scale of one township, each side hosts a model of one of the five proposed projects—CAR.Collect. Contain. Preserve. And Form.

Created by Design Earth (Rania Ghosn + El Hadi Jazairy, with Ben Hagenhoffer, Christine Eul, Han Papt, Jonathan Pelt Aaran Weller). (Image: Courtesy of Rania Ghosn)
Hashim Sarkis—a prominent scholar of architecture and urbanism, a practicing architect whose works have been built in the US and the Middle East, and a leading expert on design in the Middle East—has officially become the new dean of SA+P, effective January 9. His appointment was announced in October.

Sarkis succeeds Adèle Naudé Santos, who served from 2004 through June 2014; she remains on the faculty as a professor of architecture, and is also a practicing architect. Architectural historian, critic and theorist Mark Jarzombek, a professor of the history and theory of architecture, has served as interim dean since July 1. Sarkis is the 10th permanent dean of the school.

‘The energy and forward-looking attitude I have encountered at one of the oldest schools of architecture and planning in the country makes it feel like the youngest,’ says Sarkis. ‘Educators of architects and planners worldwide are emulating the MIT research-based model, and it is a true honor to build on Adèle’s legacy and to guide this model forward.

‘MIT at large provides an ideal setting for such an undertaking, especially as it invests in the future of education and in initiatives like energy, environment and innovation that are at the core of SA+P. It is especially invigorating to see the scientists and engineers reach out to the designers and to see how much they value their contribution to the One Community.’

Sarkis was previously the Aga Khan Professor of Landscape Architecture and Urbanism in Muslim Societies at the Harvard Graduate School of Design. He joined the Harvard faculty in 1998, was appointed a full professor in 2002, and for the last dozen years has served as director of the Aga Khan Program for Islamic Architecture at Harvard.

The Aga Khan Program, located jointly at Harvard and MIT, is a leading program for the study of architecture, urban issues and visual culture in Islamic societies. Sarkis’ courses and studies in architecture and urban design emphasize the importance of design in its cultural context across a broad range of geographic locations.

Sarkis has edited or co-edited volumes about several leaders of modernism—including CASE: Le Corbusier’s Venice Hospital (2001) and Josep Lluis Sert: The Architect of Urban Design (2008)—as well as publishing works on architecture and urbanism in Lebanon; those works include Circa 1958: Lebanon in the Pictures and Plans of Constantinos Doxiadis (2003) and Projecting Beirut (1998), which he co-edited, about the modern development and more recent reconstruction of Beirut.

His architectural practice, Hashim Sarkis Studios, has won numerous competitions and designed now-completed projects from Massachusetts to Lebanon and the United Arab Emirates. Completed or under-construction buildings include the new town hall of Byblos, Lebanon; a park in downtown Beirut; urban design guidelines for several Middle Eastern cities; and a variety of buildings in the Boston area. His work has been published extensively and has been shown at Biennale exhibitions in Venice, Rotterdam and Shenzhen/Hong Kong.

Sarkis received his BArch and BFA from the Rhode Island School of Design in 1987, his MArch from Harvard in 1989 and his PhD in architecture from Harvard in 1995.

This story is based on a report by Peter Dizikes.
RECOGNIZING TANGIBLE INNOVATION IN SUSTAINABLE CONSTRUCTION

SIX FROM SA+P TAKE PRIZES AT HOLCIM AWARDS

Two Professors and Four Students from SA+P Department of Architecture Won More Than $50K in Prizes at the Holcim Awards Presentation in Toronto in September.

The Holcim Awards competition seeks innovative and tangible construction projects to promote sustainable responses to the challenges facing the building and construction industry. The competition is held as part of the Swiss-based Holcim Foundation since 2004, and offers $250K to $500K in prizes every three years.

This year, SA+P’s Stefie Kennedy and her colleague Katherine Faulkner of NADAAA won $250K for their Chrysanthesmum Building, an affordable residential urban infill development in Toronto. The structure, a mixed-use construction with a layered metal screen, takes its identity from its immediate surroundings through setbacks, the transformation of existing fire escapes into dappled fabri- cated elements, and a commercial space at street level. The proposed integrated mobile phone applications for blu- eprinting and building systems-monitoring and the use of used media to enhance user participation and communication.

Nader Tehrani of MIT, and his colleague, Katherine Faulkner of NADAAA won $250K for the Heritage Reframed project, the renovation and extension of the University of Toronto’s John H. Daniels building, a culturally significant nineteenth century structure in the center of Toronto. The project was recognized by the race for repurposing by turning a heritage building back to life through new con- structions that respect the character of the existing structure while introducing new spatial quali- ties to the entire ensemble, creating a dialogue between past and present. The jury also praised the effort to integrate environmental principles into the development of the design, without falling into the pitfalls and clichés of sustainability.

The research project investigates Latex Formation, a possible application—a thin concrete panel for creating thin concrete panels. The proposed method aims to reduce the amount of material used in construction.

The jury commended the project’s bold vision of a façade that functions as an artificial lung. All transparent, revealing the inner workings of the building reflective of the building and structure. The façade is visually transparent to occupants for their observation. The research project investigates the use of algae in the individual pods. The algae in the individual pods consume carbon dioxide in the air and produce oxygen for the interior. The proposal includes 4 micro-units and 6 sustainable fish market reaching out to the exterior surroundings and integrating made of recycled or natural materials. The proposal is in principle and structural and aesthetic con- struction. A possible application is to create a building that takes on the look of an artificial lung. The proposal seeks to create a building that looks like an artificial lung.

The ceremony in Toronto for the North American region followed the first presentation of winners in Jakarta (for Asia/Pacific). The projects that received Region Awards Gold, Silver and Bronze in each region automatically qualify for the Global Holcim Awards 2015.
On separate Saturdays this fall, SA+P’s first-ever Design Master Classes with visiting critics brought dozens of artists of various stripes to give students a chance to exchange their ideas and connect with experts while gaining to know one another better.

The series was the brainchild of Interns Dir Mark Larussi and in response to student’s wish for more interaction with their counter- parts in other divisions of SA+P. The workshops were limited to about a dozen people each and included representation from as many of the school’s divisions as possible, and from emerging stages in their academic careers, undergrads, PhD, master candidates, etc.

The first show, in September, was a performance with Coco Fusco, an interdisciplinary artist and writer whose work combines electronic media and performance in a variety of forms. Students began by walking into a radically rearranged public space to observe how people use the space. How does a tour guide, for instance, perceive the division of spaces? How do pre-polish spectators and visitors turn side-walk into theatre? After their explorations, students returned to the studio to devise performances inspired by their own experiences.

In October, students took part in a bamboo structure workshop with Steven Vito, a practicing architect from Colombia, best known for his innovative use of bamboo as a building element. Students worked with Vito in his hands-on build/design workshop exploring the possibilities for innovative structural form with bamboo, learning about natural bamboo growth and connection details as well as design and construction methods for grid-shell structures. In early November, students participated in a lab with the architects of the highly popular color studio at the Rhode Island School of Design, which make color theory and its application accessible for painters, artists and designers. In this studio, students were encour- aged to get their hands messy with paint in a way of understanding how color works in space and how affect our daily experience.

This past summer, eight students in urban design and architecture joined in a participatory workshop in the first event organized as part of a larger series of initiatives by MIT Student Life that engages students, faculty and the community to ‘curate’ their own city. The workshops are free to anyone who donates, and there are opportunities to volunteer in the workshops and contribute skills and resources.

In early November, in a lecture workshop with Bill Moggridge, an associate professor of digital media at MIT and co-founder of IDEO, an innovative design firm, students explored the role of the designer in the modern practice of innovation and the creative process and tried out techniques for generating new ideas.

In October, students took part in a bamboo structure workshop with Steven Vito, a practicing architect from Colombia, best known for his innovative use of bamboo as a building element. Students worked with Vito in his hands-on build/design workshop exploring the possibilities for innovative structural form with bamboo, learning about natural bamboo growth and connection details as well as design and construction methods for grid-shell structures. In early November, students participated in a lab with the architects of the highly popular color studio at the Rhode Island School of Design, which make color theory and its application accessible for painters, artists and designers. In this studio, students were encouraged to get their hands messy with paint in a way of understanding how color works in space and how affect our daily experience.

In October, students took part in a bamboo structure workshop with Steven Vito, a practicing architect from Colombia, best known for his innovative use of bamboo as a building element. Students worked with Vito in his hands-on build/design workshop exploring the possibilities for innovative structural form with bamboo, learning about natural bamboo growth and connection details as well as design and construction methods for grid-shell structures. In early November, students participated in a lab with the architects of the highly popular color studio at the Rhode Island School of Design, which make color theory and its application accessible for painters, artists and designers. In this studio, students were encouraged to get their hands messy with paint in a way of understanding how color works in space and how affect our daily experience.

In October, students took part in a bamboo structure workshop with Steven Vito, a practicing architect from Colombia, best known for his innovative use of bamboo as a building element. Students worked with Vito in his hands-on build/design workshop exploring the possibilities for innovative structural form with bamboo, learning about natural bamboo growth and connection details as well as design and construction methods for grid-shell structures. In early November, students participated in a lab with the architects of the highly popular color studio at the Rhode Island School of Design, which make color theory and its application accessible for painters, artists and designers. In this studio, students were encouraged to get their hands messy with paint in a way of understanding how color works in space and how affect our daily experience.

In October, students took part in a bamboo structure workshop with Steven Vito, a practicing architect from Colombia, best known for his innovative use of bamboo as a building element. Students worked with Vito in his hands-on build/design workshop exploring the possibilities for innovative structural form with bamboo, learning about natural bamboo growth and connection details as well as design and construction methods for grid-shell structures. In early November, students participated in a lab with the architects of the highly popular color studio at the Rhode Island School of Design, which make color theory and its application accessible for painters, artists and designers. In this studio, students were encouraged to get their hands messy with paint in a way of understanding how color works in space and how affect our daily experience.

In October, students took part in a bamboo structure workshop with Steven Vito, a practicing architect from Colombia, best known for his innovative use of bamboo as a building element. Students worked with Vito in his hands-on build/design workshop exploring the possibilities for innovative structural form with bamboo, learning about natural bamboo growth and connection details as well as design and construction methods for grid-shell structures. In early November, students participated in a lab with the architects of the highly popular color studio at the Rhode Island School of Design, which make color theory and its application accessible for painters, artists and designers. In this studio, students were encouraged to get their hands messy with paint in a way of understanding how color works in space and how affect our daily experience.

In October, students took part in a bamboo structure workshop with Steven Vito, a practicing architect from Colombia, best known for his innovative use of bamboo as a building element. Students worked with Vito in his hands-on build/design workshop exploring the possibilities for innovative structural form with bamboo, learning about natural bamboo growth and connection details as well as design and construction methods for grid-shell structures. In early November, students participated in a lab with the architects of the highly popular color studio at the Rhode Island School of Design, which make color theory and its application accessible for painters, artists and designers. In this studio, students were encouraged to get their hands messy with paint in a way of understanding how color works in space and how affect our daily experience.

In October, students took part in a bamboo structure workshop with Steven Vito, a practicing architect from Colombia, best known for his innovative use of bamboo as a building element. Students worked with Vito in his hands-on build/design workshop exploring the possibilities for innovative structural form with bamboo, learning about natural bamboo growth and connection details as well as design and construction methods for grid-shell structures. In early November, students participated in a lab with the architects of the highly popular color studio at the Rhode Island School of Design, which make color theory and its application accessible for painters, artists and designers. In this studio, students were encouraged to get their hands messy with paint in a way of understanding how color works in space and how affect our daily experience.

In October, students took part in a bamboo structure workshop with Steven Vito, a practicing architect from Colombia, best known for his innovative use of bamboo as a building element. Students worked with Vito in his hands-on build/design workshop exploring the possibilities for innovative structural form with bamboo, learning about natural bamboo growth and connection details as well as design and construction methods for grid-shell structures. In early November, students participated in a lab with the architects of the highly popular color studio at the Rhode Island School of Design, which make color theory and its application accessible for painters, artists and designers. In this studio, students were encouraged to get their hands messy with paint in a way of understanding how color works in space and how affect our daily experience.
Of nine MIT students and alumni awarded US Student Fulbright grants for 2014, five were from SA+P’s Department of Urban Studies + Planning:

Mitchell Cook, a PhD candidate in planning from Arkansas, has traveled to India to study urban finance reform in Bangalore, part of his research into the causes of social and economic inequalities in cities.

Sarah Dimson (MPC’14), from Missouri, won a grant to study housing and energy infrastructure in Tanzania. (Dimson subsequently declined the award to work with Power Africa, advancing clean energy generation and access in six African countries including Tanzania.)

Caroline Howe (MCP’14), from Connecticut, is studying unemployment and sustainable waste management practices in Spain, continuing her previous work in sustainability and the environment in Honduras, India and elsewhere.

Melanie Bin Jung (MCP’14), from New York, is researching informal settlements on the edge of Mexico City, part of her interest in social and economic justice.

And finally, as one of five winners of the new Fulbright-National Geographic Digital Storytelling Fellowship (out of 860 applicants), Californian Michael Waldrep (MCP’14) is creating a documentary video on the neighborhoods of Mexico City; Waldrep has previously done projects for Code for America and the San Francisco Planning + Urban Research Association.

A public exhibit celebrating the work of three Media Lab pioneers—Muriel Cooper, Marvin Minsky and Seymour Papert—was on view in the Media Lab through December.

While the exhibit featured two iconic books designed by Cooper—Bauhaus and Learning from Las Vegas—the printed word was ‘a recalcitrant medium’ for her, according to the accompanying text. ‘Her printed works led to information landscapes, three-dimensional typographical spaces that revealed connections in the information that could not be expressed in print. Arguably Cooper pioneered books without pages.’

The show also included the Minsky Arm, the principal inspiration and source of ideas for Minsky’s landmark book on the workings of the human mind, The Society of Mind (1986). The arm gave rise to Minsky’s theory that the mind is composed of a multitude of little processes called ‘agents’. Also included was Papert’s Logo Turtle, a small mobile robot that children programmed, lending insight into Papert’s lifelong interest in understanding how people learn to think and learn to learn.

Perhaps the exhibit’s pièce de résistance was a collaboration between the three pioneers, a book that had a profound influence on research into artificial intelligence. Perceptrons: An Introduction to Computational Geometry was written by Minsky and Papert and designed by Cooper. First published in 1969, it ‘advanced a simmering controversy among the artificial intelligence researchers over how best to model intelligence.’
NEW BOOKS ON THE SHELF
RECENT PUBLISHING NEWS FROM OUR FACULTY


Bishwagriya Sanyal, Lawrence Vale and Christina Rosan (MCP/PHD’02), editors. Planning Ideas That Matter (MIT Press, 2013). Four ideas that have shaped urban and regional planning over the past hundred years.


Lawrence Vale. Purging the Poorest: Public Housing and the Design Politics of Twice-Cleared Communities (University of Chicago Press, 2013) Offering a new narrative of the 75-year struggle to house the “deserving poor”.


Shelia Kennedy has been hosting a very good reason.
with the Fieldwork-Project Prize, which the Media Lab is launching an initiative designed to open innovation to the in the field of health and wellbeing, and is open to students who major in design and technology development, the can in New York City to be constructed with digital elements and the award, see the following links: one major award—
urse-in-tuition, both aimed to move the conversation about nanotechnology, medical devices, advanced in their profession, honoring Kitney’s consistency of work in advancing innovation in materials and new building types, Kennedy’s work explores the intersections of architecture, digital networks — and a $25K Acknowledgment Award from the
emotional wellbeing, and initiate community the canopy and register the flows of people moving and public agencies to create designs building.
and clean fresh water. bicycle vendors, and public benches that collect work on the Portable Light Project—a research and
ture and a gallery exhibition at Berkeley. sustainability and community. The prize consists that’s in the review of all thesis proposals submitted to Berkeley College of Environmental Design
A $1M Grant for a New Initiative at the Media Lab

### Sheila Kennedy’s TRIFECTA

THREE BIG HONORS IN THIRTY-ONE DAYS

- The RWJF grant also supports five grad
- The program began with the fall course
-ark and clean fresh water.

### A $1M Grant for a New Initiative at the Media Lab

- The RWJF grant also supports five grad
- The program began with the fall course
-ark and clean fresh water.

### A $1M Grant for a New Initiative at the Media Lab

- The RWJF grant also supports five grad
- The program began with the fall course
-ark and clean fresh water.

### A $1M Grant for a New Initiative at the Media Lab

- The RWJF grant also supports five grad
- The program began with the fall course
-ark and clean fresh water.

### A $1M Grant for a New Initiative at the Media Lab

- The RWJF grant also supports five grad
- The program began with the fall course
-ark and clean fresh water.

### A $1M Grant for a New Initiative at the Media Lab

- The RWJF grant also supports five grad
- The program began with the fall course
-ark and clean fresh water.

### A $1M Grant for a New Initiative at the Media Lab

- The RWJF grant also supports five grad
- The program began with the fall course
-ark and clean fresh water.
Professor Emeritus Otto Piene, first fellow of MIT’s Center for Advanced Visual Studies (CAVS) and its director from 1974 to 1994, died July 17; he was 86. He died shortly after the opening of his solo retrospective, ‘Otto Piene, More Sky’, at Berlin’s Neue Nationalgalerie and at Deutsche Bank KunstHalle, a joint project devoted to honoring his influential role in postwar German art; he was on his way to continue preparations for a Saturday Sky Art Event to celebrate the show.

Born in Bad Laasphe, Germany, in 1928, Piene studied art in Munich and Dusseldorf, as well as taking a degree in philosophy at Cologne University. He joined MIT’s CAVS in 1968 at the invitation of founder György Kepes, becoming a Professor of Environmental Art in 1972 and succeeding Kepes as director in 1974.

Piene’s tenure as CAVS Director was characterized by large-scale collaborative exhibitions and events, among the best known of which was Centerbeam, commissioned in 1977 by the Documenta 6 exhibition in Kassel, Germany, and later mounted on the National Mall in Washington DC. A massive multimedia construction comprising holography, steam, lasers, neon, poetry and sound, it involved 22 artists and a phalanx of scientists and engineers and featured laser-projected images on moving steam screens, solar-tracked holograms, a 144-foot water prism and helium-lifted sky sculptures.

His practice, primarily sculptural, focused on public and participatory art connected to nature and the elements through technology. Varying in scale from 1972’s 600-meter Olympic Rainbow—five different-colored polythene tubes, each more than 1500 feet long, which illuminated the sky over Munich’s Olympic Park—to gallery-scale projections, glittering kinetic sculptures and small smoke paintings, his work concentrated particularly in the media of light, air, fire and motion, exploring perception and the composition of spaces ranging from small studios to city skylines.

He pioneered the genre of Sky Art with his inflatables, organizing four conferences on the subject between 1981 and 1986 in the United States and Europe. As part of MIT’s 150th anniversary celebration in 2011, he developed spectacular, glowing, inflatable stars-on-stalks that rose into the night sky from Killian Court during the Festival of Art, Science and Technology.

In 1957, Peine founded the influential European post-war movement Group Zero with his colleague Heinz Mack; joined later by Günther Uecker, the collective left a lasting imprint before it dissolved in 1966, spawning ZERO, an international network of artists who sought to transform and redefine art after World War II. To safeguard an archive of the collective and its influences, the ZERO foundation was established in 2008, after a retrospective exhibit held in Düsseldorf to mark its 50th anniversary. Their work—in an exhibition at the Guggenheim Museum in New York this past fall—anticipated developments in land art, Minimalism, Conceptual art and performance art.

Piene is survived by his wife, Elizabeth Goldring, their four children, a stepdaughter and four grandchildren.

This story is based in part on a report by Val Grim at SA+P’s Program in Art, Culture and Technology.