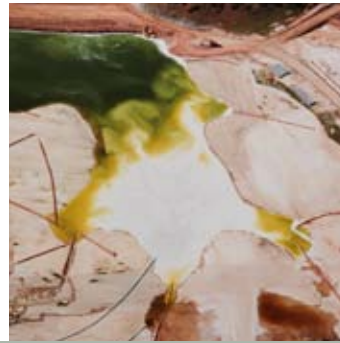
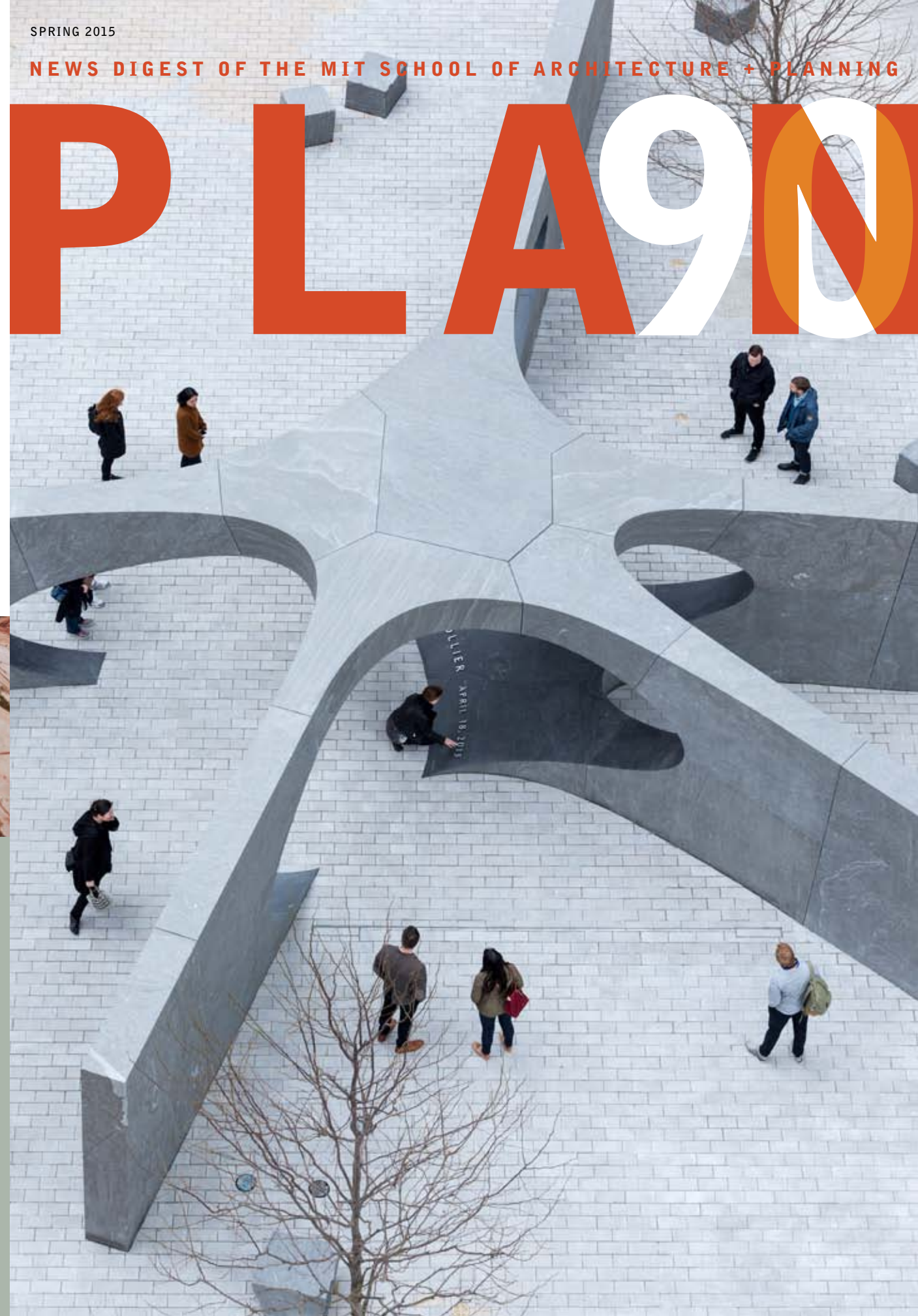


## PLAN



## DATEBOOK

SPRING 2015

## JUNE 5

MIT Commencement. Speaker Megan Smith ('86, SM'88) US Chief Technology Officer.

## JUNE 8-19

MIT Professional Education / Center for Real Estate Professional Education Certificate Program. 105 Massachusetts Avenue, Room 9-343, Cambridge.

## JUNE 8-30

MIT Center For Real Estate and NCREIF Certificate Program. 105 Massachusetts Avenue, Room 9-343, Cambridge.

## JUNE 25-SEPTEMBER 15

Boston Design Biennial featuring work by SA+P's Cristina Parreño Alonso and Joel Lamere. BSA Space, 290 Congress Street, Boston, and site-specific installations on the adjacent Rose Kennedy Greenway.

## THROUGH JULY 5

Joan Jonas: Selected Films and Videos 1972-2005. MIT List Visual Arts Center, 20 Ames Street, Cambridge.

## THROUGH JULY 31

Female Faces in Sustainable Places: Malaysian Women Promoting Sustainable Development. Wolk Gallery, MIT 7-338.

## THROUGH AUGUST 15

Spring 2015 Student Work. Keller Gallery, MIT 7-408.

## THROUGH SEPTEMBER 7

Photographing Places: The Photographers of Places Journal, 1987-2009. MIT Museum Kurtz Gallery for Photography, 265 Massachusetts Avenue, Cambridge.

## THROUGH NOVEMBER 22

Joan Jonas: US Pavilion at the 56th Venice Biennale. A new multimedia installation; the MIT List Visual Arts Center organized the exhibition.

## FOR UP-TO-THE-MINUTE LISTINGS

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(Cover) Memorial to Sean Collier, designed by J. Meejin Yoon with structural analysis by John Ochsendorf. Inspired by the gesture of an open hand, the memorial is composed of thirty-two solid blocks of granite that form a five-way stone vault; each block supports the other to create a central, covered space for reflection. (Photo: Ewan Baan)





MESSAGE FROM THE DEAN

At three events this semester, the audience stood in ovation to acknowledge the contributions of SA+P faculty members. Each event speaks for itself but also for the place of SA+P at MIT and in the world.

On April 28, Adèle Santos received the Gordon Y. Billard Award for her contributions to MIT. During the award presentation, President Reif listed Adèle's many accomplishments during her tenure as dean, including the strengthening of design at the school and the creation of the Center for Advanced Urbanism. It was only further acknowledgement of Adèle's contributions that the next morning, QS World University Rankings placed MIT first among schools of architecture. Architecture now joins ranks with DUSP, that has held first place in numerous planning rankings.

On April 29 at the Collier Memorial, and following her presentation of the design, Meejin Yoon brought the gathered audience to its feet. This was a tribute to her immense talent and to the two years of hard, rigorous and collective collaboration that she led with John Ochsendorf and that included Institute faculty, students and staff. It stands as a testimony to the one community that is MIT.

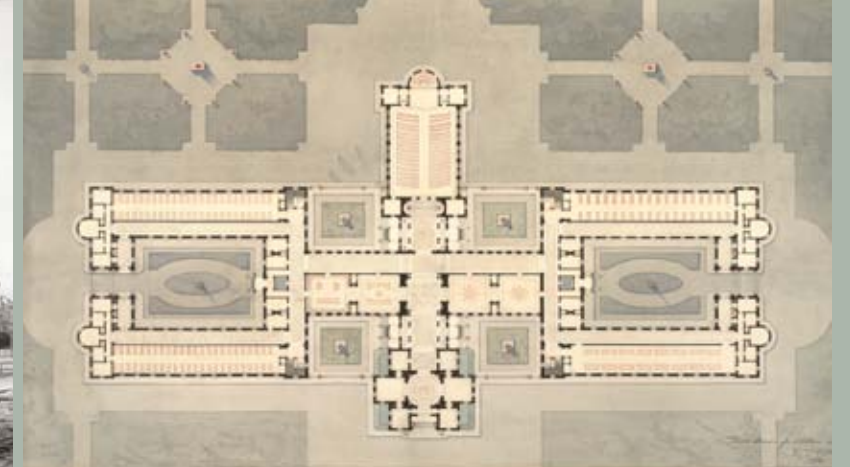
On May 7, in the Giardini di Venice at the Arts Biennale, members of the MIT community along with the leaders of the art world stood up in honor of Joan Jonas and her superb US pavilion installation. Commissioned by Paul Ha, the director of the MIT List Art Gallery, and co-curated by Ha and Ute Meta Bauer, former ACT director, the installation is a testament to the youthful maturity in Jonas' work and her seminal role in constantly reinventing the medium of contemporary art. In recognition of that, Joan received special mention by the jury as 'an artist of significant oeuvre and influence'.

On behalf of SA+P, thank you Adèle, Meejin and Joan.

HASHIM SARKIS



(A)



(B)

# NEW STAMP HONORS MIT'S FIRST BLACK GRADUATE

## ARCHITECT AND EDUCATOR ROBERT ROBINSON TAYLOR



(C)

In February, the US Postal Service inducted MIT architecture alumnus Robert Robinson Taylor into its Black Heritage Series, issuing a new postage stamp in his honor. A member of the Class of 1892, Taylor was MIT's first African-American graduate and is believed to be the country's first academically trained black architect.

Among other accomplishments, Taylor supervised the design and construction of the Tuskegee Institute in Alabama—now Tuskegee University—while also overseeing the school's programs in industrial education and the building trades. In 2010, Tuskegee named its architecture school after him. (See story: <http://bit.ly/1Agtedv>)

Born in North Carolina in 1868, Taylor learned carpentry and construction from his father, a former slave. After working as a construction foreman for a few years, he moved to Boston in 1888, and threw himself into his MIT studies. He took as many as ten courses per semester, earning honors in trigonometry, architectural history, differential calculus and applied mechanics.

After graduating from MIT's architecture program—the first in the US—Taylor accepted an offer from educator and activist Booker T. Washington to work at the Tuskegee Institute. At Tuskegee, he had an enormous impact—first by establishing a beginning architecture curriculum, which helped graduates enter collegiate architecture programs or win entry-level

positions in architectural offices. He raised the sights of African-American students, encouraging them to look beyond work as builders and carpenters to professional roles as designers and architects.

His second major contribution at Tuskegee was designing and building major campus structures over a 30-year period, creating state-of-the-art buildings where cabins once stood. Beyond Tuskegee, he designed academic and commercial buildings and helped found the Booker Washington Agricultural and Industrial Institute in Liberia. After he retired in 1932, Taylor was involved in public service and advocacy until his death in 1942.

Taylor spoke at MIT's 50th anniversary celebration in 1911, summarizing what his MIT training helped bring to Tuskegee: "the love of doing things correctly, of putting logical ways of thinking into the humblest task, of studying surrounding conditions, of soil, of climate, of materials and of using them to the best advantage in contributing to build up the immediate community in which the persons live, and in this way increasing the power and grandeur of the nation."

*This story is based on a report by Nancy DuVergne Smith.*

(A) 'The Oaks', designed by Robert Taylor, former home of Booker T. Washington, located on the Tuskegee University campus in Tuskegee, Alabama. (Photo: Library of Congress)

(B) Robert Taylor's 'Thesis Design for a Soldier's Home, 1892'. (Image: Courtesy of the MIT Museum)

(C) The 38th stamp in the Black Heritage series honors Robert Robinson Taylor, MIT's first African-American graduate. (Photo: United States Postal Service)

## INTRODUCING TWO NEW PROFESSORS EXPERTS IN ARCHITECTURAL HISTORY AND COLLECTIVE INTELLIGENCE



(Top)  
Iyad Rahwan is recognized as one of the leaders of the increasingly important field of collective intelligence; he heads the Scalable Cooperation group at the Media Lab, reimagining the way society organizes, cooperates and governs itself. (Photo: Courtesy of Iyad Rahwan)

(Above)  
Timothy Hyde is a historian of modern architecture whose work focuses on intersections of architecture and politics; he is a founding member (and current Chair) of Aggregate, the architectural historians' collaborative recently recognized as one of the 2015 Game Changers by *Metropolis Magazine*. (Photo: Judith M. Daniels/SA+P)

**Timothy Hyde** has been appointed Associate Professor in the History, Theory and Criticism program in the Department of Architecture, effective in January. Hyde is a historian of modern architecture whose work ranges widely across countries and from the 18th century to the present day, focusing on intersections of architecture and politics.

He is currently pursuing research into entanglements between architecture and law, a project that includes his book, *Constitutional Modernism: Architecture and Civil Society in Cuba, 1933-1959*; his essay on Sir John Soane, published in *Perspecta*; and a new book on the aesthetic debates about ugliness in Great Britain in the 19th and 20th centuries.

Hyde's writings—which range from a genealogy of mat-building, to speculations on the role of contemporary criticism, to an explication of Reyner Banham's concept of the gizmo—have appeared in a number of journals including *Log*, *Praxis*, and *Thresholds*. He recently guest-edited an issue of the *Journal of Architectural Education* on the theme of Crisis.

A registered architect who has worked in a number of notable practices—including Eisenman Architects in New York, the New Zealand-based Gaze Associates in Ho Chi Minh City and Design Associates in Cambridge—he is a founding member (and current Chair) of Aggregate, the architectural historians' collaborative recently recognized as one of the 2015 Game Changers by *Metropolis Magazine*. Hyde is also a member of the Board of Directors of the Society of Architectural Historians.

Hyde has been a MacDowell Fellow and has received grants from the Graham Foundation. He holds a BA from Yale (1990), an MArch from Princeton (1996) and a PhD from Harvard (2007). He was previously an Associate Professor at the Harvard GSD and has been lecturing in SA+P's Department of Architecture since last September.

**Iyad Rahwan** has been appointed Associate Professor of Media Arts and Sciences, effective in September. Recognized as one of the leaders of the increasingly important field of collective intelligence, Rahwan heads the Scalable Cooperation group at the Media Lab, reimagining the way society organizes, cooperates and governs itself.

Situated at the intersection of the computer and social sciences, Rahwan's research builds upon data science, computational social science and artificial intelligence as well as social media, to study how very large groups of agents with diverging interests can be made to collaborate and solve problems together. In 2012, he led the winning team in the US State Department's Tag Challenge, in which he used social media to locate individuals in remote cities within 12 hours using only their mug shots.

The systems and algorithms he designs aim to facilitate debate about complex issues at global scale, support mobilization of huge numbers of people at unprecedented speed, and enable active participation by massive numbers of community members in decision-making and governance—techniques that are crucial to the solution of global problems such as pollution, depletion of natural resources and climate change.

Rahwan's work has appeared in major academic journals including *Science* and *Proceedings of the National Academy of Sciences*, and has been featured in popular media including *The Economist*, *Scientific American* and *New Scientist*. He holds a BSc from UAE University (1999), a Master of Information Technology from Swinburne University of Technology (2000) and a PhD from the University of Melbourne (2005). He has previously taught at Masdar Institute, the British University in Dubai and is an honorary fellow at the University of Edinburgh.

## Urbonas Named Head of Art, Culture + Technology Program Pursuing Artistic Research as a Tool for Social Change



Urbonas' work has been exhibited at the San Paulo, Berlin, Moscow, Lyon and Gwangju Biennales; the Manifesta and Documenta exhibitions; and in solo shows at the Venice Biennale and MACBA in Barcelona. He is co-founder of the JUTEMPUS interdisciplinary art program (1993), the first independent artist-led initiative in Lithuania; Vilnius Interdisciplinary Lab for Media Art (VILMA); and VOICE, a net based publication on media culture ([www.balsas.cc](http://www.balsas.cc)). (Photo: Nomedas Urbonas)

Gediminas Urbonas has been named director of the MIT Program in Art, Culture and Technology, effective January 2015. Urbonas is an associate professor in ACT, a program housed in SA+P's Department of Architecture. Together with his partner Nomedas Urbonas, he is co-founder of Urbonas Studio, an interdisciplinary research practice exploring the conflicts and contradictions posed by the economic, social and political conditions of territories in transition.

Urbonas Studio has established an international reputation for a socially interactive and interdisciplinary practice that advocates for the reclamation of public space and culture in the face of overwhelming privatization, stimulating cultural and political imagination as tools for social change. Combining the tools of new and traditional media, its work frequently involves collective activities and modes of pedagogy, such as workshops, lectures, debates, TV programs, Internet chat-rooms, and public actions that stand at the intersection of art, technology and social criticism.

Often beginning with archival research, Urbonas Studio's methodology unfolds complex participatory works investigating the urban environment, architectural developments, and cultural and technological heritage. It also collaborates with experts in different cultural fields such as architecture, design and fashion to produce organizational structures that cross over disciplinary boundaries. Urbonas Studio has been awarded a number of grants and high-level awards, including the Lithuanian National Prize (2007) and Best International Artist at the Gwangju Biennale (2006).

MUCH MORE: [SAP.MIT.EDU/ISSUE/PLAN-90](http://SAP.MIT.EDU/ISSUE/PLAN-90) & [NUGU.LT/US/](http://NUGU.LT/US/)

## Joan Jonas: Selected Films and Videos, 1972-2005 An Exhibit to Complement Her US Pavilion in Venice

This spring and summer, the MIT List Visual Arts Center is presenting seven seminal film and single-channel video works by pioneering artist and SA+P Professor Emerita Joan Jonas, a complement to Jonas's *They Come to Us without a Word*, a new work made for the US Pavilion at the 2015 Venice Biennale (May 9—November 22).

Selected from Jonas's four-decades-long, distinguished career in performance, video and installation, the works are featured in an intimate exhibition in the List's Bakalar Gallery from April 7 through July 5. The exhibition provides background and context for Jonas's new work on view in Venice and shares with local audiences the pivotal videos and performances that led to the artist's selection as the US representative for the 2015 Venice Biennale.

The works on view demonstrate the development of her distinctive way of working with performance and video that draws on dance, ritual and various theatrical traditions. Jonas began to develop her work in relation to the various mediums of mirrors, the distance of landscape, and video in the late 1960s, when she was immersed in the post-minimal experiments of New York's downtown scene.

The exhibition includes *Organic Honey's Visual Telepathy* (1972); *Good Night Good Morning* (1976); *Songdelay* (1973); *Mirage* (1976); *Double Lunar Dogs* (1984); *Volcano Saga* (1989); and *Lines in the Sand* (2002-2005). The exhibit is curated by Henriette Huldisch, Curator, MIT List Visual Arts Center. MORE: [SAP.MIT.EDU/ISSUE/PLAN-90](http://SAP.MIT.EDU/ISSUE/PLAN-90).

*Lines in the Sand* (2002-2005), the most recent work in the exhibition, is a documentation of Jonas's celebrated performance taking inspiration from H.D.'s poem 'Helen of Egypt,' first staged for Documenta 11 in 2002. ([www.balsas.cc](http://www.balsas.cc)). (Photo: Werner Maschmann)





## Hong Named Director of New Real Estate Lab

The Samuel Tak Lee MIT Real Estate Entrepreneurship Lab

Yu-Hung Hong (MCP'89, PhD'95, Urban Studies and Planning) has been named the founding director of the new Samuel Tak Lee MIT Real Estate Entrepreneurship Lab. Housed in SA+P's Department of Urban Studies and Planning and the Center for Real Estate, the Lab was established in January as part of a \$118M gift from alumnus Samuel Tak Lee '62, SM '64; it is one of the largest gifts in MIT's history.

Hong is the founder and Executive Director of the Land Governance Laboratory, studying the use of land tools to facilitate decision-making for land resource allocation in developing countries. He is also a Lecturer of Urban Planning and Finance in the Department of Urban Studies and Planning. Before becoming the director of the new lab and lecturer at MIT, he was a Senior Fellow at the Lincoln Institute of Land Policy where he worked directly with the President and CEO, Gregory K. Ingram.

Hong's research focuses on property rights and obligations, land readjustment/sharing, and local public finance. Specifically, he is interested in how governments in developing countries can reallocate land value increments, created by public investment and community collaboration, for financing local infrastructure and durable shelters for the poor.

The author of several academic papers and co-editor of eleven books, Hong is currently collaborating with UN-HABITAT to examine why some countries have or have not taken seriously under consideration the key values of land readjustment—public participation and inclusiveness—during implementation. He recently finished an edited volume, *Governance and Land Readjustment*, which will be considered for publication by UN-HABITAT in late 2015.

The Samuel Tak Lee MIT Real Estate Entrepreneurship Lab is dedicated to promoting social responsibility in the real estate profession worldwide, with a particular focus on China. It 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 the edX platform as MOOCs.



Yu-Hung Hong (MCP'89, PhD'95, Urban Studies and Planning) is a Lecturer of Urban Planning and Finance in the Department of Urban Studies and Planning; his research focuses on property rights and obligations, land readjustment/sharing, and local public finance.

(Photo: Courtesy of Yu-Hung Hong)

Open to professionals from around the world, the program provides an unparalleled opportunity to obtain insights and skills in real estate development and investment strategies, and other key factors driving current real estate markets.

(Photo: Chagin/iStock)



## New Certificate Program in Real Estate

Open to Professionals from Around the World

This summer, MIT Professional Education, in collaboration with the MIT Center for Real Estate, is offering its first Professional Certificate in real estate.

The Professional Certificate in Real Estate Finance and Development program is being offered June 8-19 and comprises five courses: *Real Estate Finance: Fundamentals*; *Evaluating Real Estate Markets*; *Real Estate Finance: Advanced*; *Commercial Real Estate Development*; and *Global Real Estate Markets*.

Open to professionals from around the world, the program provides an unparalleled opportunity to obtain insights and skills in real estate development and investment strategies, and other key factors driving current real estate markets. Participants will have the opportunity to network with and learn from other leading real estate professionals and to gain the MIT experience in a condensed timeframe.

Participants will learn to identify and evaluate economically viable commercial real estate projects, evaluate investment properties and learn finance theory and taxation principles. They will also take away a greater understanding of the globalization of real estate capital and its impact on pricing, international capital inflows, and how to build a global portfolio. Real estate attorneys and guest lecturers will provide real-world examples via two common contracts used in the development process.

Courses can be taken individually or over two weeks in the summer program, but to qualify for the certificate participants will need to complete all five required courses in a two-year period. For more information, [web.mit.edu/professional/](http://web.mit.edu/professional/).

## SHAPING THE BUILT WORLD MIT CENTER FOR REAL ESTATE TRAINS RENAISSANCE PROFESSIONALS



'Our students want to solve problems, do things, collaborate,' says CRE director Albert Saiz, shown here with students in *International Housing Economics and Finance*. 'They feel they can learn from everyone,' he says. 'I'm very proud of that and want to keep fostering that culture and make it endure.'

(Photos: Judith M. Daniels/SA+P)

The buildings around us, where we dwell, work, shop, learn and play, have a profound effect on our lives, our society and our economy. And graduates of the MIT Center for Real Estate (CRE) master's program are having a profound effect on how those buildings are developed.

Across the US and internationally, CRE alums are creating new building types that win both political and community approval by combining efficiency and economy with social and aesthetic appeal. They are bringing greater transparency and accessibility to real estate finance. They are applying new development paradigms in emerging nations and aging cities. And very often, they are working with a sense of higher purpose.

'Having a positive impact on the built environment is what we're all about,' explains David Geltner, professor of real estate finance

and engineering systems. He notes that the 32-year old center, which established the first-ever one-year graduate program in Real Estate Development, is based in the School of Architecture and Planning, while many other graduate real estate programs are in business schools, which emphasize investment and finance.

'We certainly appreciate those aspects,' says Geltner, author of the most widely cited textbook on real estate investment. 'But we also speak to how cash flow represents a physical modification to the social environment. Our students generally have an orientation towards real estate as a physical product that can make the world a better place.'

Patrick Kennedy (MSRED'86), for example, is pioneering the construction in San Francisco of micro-unit buildings, which can house two people in as little as 300 efficient square feet. Farther north, Lisa Picard (MSRED'95) heads Skanska Commercial Development's Seattle office, where she aims to 'not only create value from an investment perspective but also from a community perspective.'

And Catherine Polleys (MSRED'96) and Mark Roberts (MSRED'94) worked through a non-profit industry organization to develop an index that tracks performance of real estate investment and, by extension, the health of the US real estate market. Widely used by investors, regulators and researchers worldwide, it has sparked similar efforts in other regions.

Real estate development involves dozens of stakeholders and an especially broad range of disciplines, including architecture, law, politics, finance, planning and social sciences, notes CRE director Albert Saiz. Hence, he says, 'We want our graduates to be Renaissance men and women who understand the market from every dimension.'

That's reflected in the collaborative intellectual milieu at CRE, which annually enrolls some 25 to 30 master's students. 'They talk to one another in a focused, productive non-competitive way and gain an understanding of the reality of real estate.'

MORE: [SAP.MIT.EDU/ISSUE/PLAN-90](http://SAP.MIT.EDU/ISSUE/PLAN-90)

This story is based on a report by Peter Dunn, written for Slice, the blog of the MIT Alumni Association.



**(A)**  
Adèle Naudé Santos: *Taichung City Cultural Center*, 2013. Designed to be an extension of the park, the buildings merge with the landscape through rooftop gardens that step down to the ground. (Image: Adèle Naudé Santos with Landworks Studio)



(A)

**(B)**  
Terry Knight: *Computational Making*, 2014—Ongoing. An exploration of the potentials of computation in 'making' activities. (Photo: Judith M. Daniels/Courtesy of the MIT Museum)



(B)



(C)



(D)



(E)

# BUILDING DISCOURSE

AN EXHIBIT OF NEARLY FIFTY PROJECTS BY ARCHITECTURE FACULTY

A collection of nearly fifty faculty members' research and design projects were on display in SA+P's Wolk Gallery this winter, bringing into full view the extraordinary range of work that contributes to the ongoing discourse in the architecture department.

On view from February 5th – April 17, *Building Discourse* presented the work of faculty in all five discipline groups—Architectural Design; Art, Culture and Technology; History, Theory and Criticism; Building Technology; and Computation—each professor represented by just one project. The exhibit featured a remarkably diverse collection of artifacts including books, pamphlets, models, objects, drawings, diagrams and photographs.

The design work ranged from a museum in Helsinki and a ferry terminal in New York to a cultural center in Taichung and homes in France and Falmouth, Maine.

Research into programmable materials and cured surface inflatables shared space with studies on the future of the library, urban resource consumption in Africa and efforts to improve thermal performance of buildings in slum developments.

The exhibit featured studies of architecture and civil society in Cuba, and the role of migrant workers as transmitters of cultural influences, alongside studies of the urban heat island effect in cities around the world, the work of Uruguayan structural innovator Eladio Dieste and geographies of trash.

New developments included a computational tool for architectural design, evacuation systems for Haiti and even a new approach to monographs featuring comic book narrative and traditional Chinese brush drawing.

*Building Discourse* was curated by Associate Professor William O'Brien Jr.; John David Todd and Karine Szekeres, designers at O'Brien's firm WOJR: Organization for Architecture; and Irina Chernyakova, Director of Publications and Exhibitions for the department. Fabrication and Installation was done by rukamathu.smith with Amanda Lee and Peter Durrant; and Christopher Dewart, MIT Architecture Shops.

**(C)**  
Takehiko Nagakura: *Multirama*. Technology to augment the representation of heritage architecture in exhibitions; in the photo, a viewer looks at a 3D model of an historic villa through the camera of a hand-held device, interactively turning on and off various media overlays. (Photo: Judith M. Daniels/Courtesy of the MIT Museum)

**(D)**  
Mark Goulthorpe: *One Main Office Renovation, Cambridge, 2008-2009*. Penthouse offices for an investment group in green building and clean energy technologies. (Photo: ©Anton Grass/Esto)

**(E)**  
Brandon Clifford: *Helix*. A half-sale installation, both column and stair yet hanging from the ceiling—a playful piece celebrating its impracticality. (Photo: Judith M. Daniels/Courtesy of the MIT Museum)

**(F)**  
Sheila Kennedy: *East River Ferry Terminal*. The design was guided by principles of resilient or 'soft' infrastructure. (Photo: Judith M. Daniels/Courtesy of the MIT Museum)

**(G)**  
Joel Lamere: *Tough Puff*, 2014. Exploring the potential of using inflatable vinyl bladders as molds for composite production; a new technique that holds promise for viably introducing composites to design and building construction. (Photo: David Costanza)



(F)



(G)



## THE FUTURE OF SUBURBIA A WORKSHOP AND DESIGN CHARRETTE AT THE CENTER FOR ADVANCED URBANISM

After the students presented their briefs, they broke into five separate working groups for hands-on design charrettes with ten affiliated faculty from SA+P and over fifteen invited experts in government and policy, architecture and landscape design, energy and environmental law, real estate and agriculture. The results of those charrettes were presented in a plenary session the following day; following further refinement, the designs will form the basis for an exhibition on the future of suburbia. (Photos: Judith M. Daniels/SA+P)

The Future of Suburbia was the focus of a student-driven workshop and design charrette convened by SA+P's Center for Advanced Urbanism in March.

The topic was the Center's second two-year research theme—the first was infrastructure—looking at all forms of global suburban developments through historical, contemporary and futuristic lenses. This workshop marked the half-way point in the biennial theme, which will culminate in spring 2016 with a major conference, exhibition and publication. A number of lectures, courses, design charrettes and other events are also being held through the spring of 2016 in support of the theme.

The impetus for the event, and for the extended research focus, was the fact that suburban development will account for the largest segment of new growth and urbanization globally by 2050. But according to CAU co-director Alan Berger, 'conversations around suburbia tend to be very polarized and dominated by ideological biases, which blocks the opportunity for progressive conversations.' Consequently, he adds, 'there is a dearth of unbiased, nuanced and innovative research looking for ways to improve suburbanization (instead of condemning it outright).'

This workshop was convened to explore how suburbia might be improved through better design and planning, asking whether new suburban models can be created for developed and developing world contexts and what that might mean for new land tenure models.

'Suburbia holds great promise,' says Berger. 'As the largest form of new growth and settlement globally, it is a vast frontier awaiting innovation, from urban theory and design thinking to technological adaptation. Designed intelligently, it can be a highly productive urban form in terms of clean energy, water, air, carbon storage, agriculture, social diversity and affordable housing.'

To consider some of the possibilities, students from the *Advanced Seminar in Landscape and Urbanism*, co-taught by Berger and Fadi Masoud, a lecturer in the Department of Urban Studies and Planning and a researcher at CAU, developed five design briefs. The briefs represented typical suburban conditions in the US and encapsulated some of the various challenges they will face in the future. After the students presented their briefs, they broke into five separate working groups for hands-on design charrettes, the results of which were presented in a plenary session the following day.

The two-year suburbia research effort will culminate next April with a major conference at MIT, accompanied by an exhibition on the future of suburbia featuring large-scale models of future suburbs designed by faculty, students and global experts at 'think tank' charrettes to be held throughout academic year 2014-2015.

The effort will also result in the release of a major book, focused on a wide range of suburban issues including design, architecture, landscape and planning, history and demographics, social justice and familial trends and more.

### DUSPx: The LA Connection

Bringing Alums Together  
to Reconnect



In January, 40 DUSP alumni from the Los Angeles area convened at the Japanese American National Museum downtown to share their work and to renew and update connections with their classmates and colleagues.

The evening was the second in a series created by the Department of Urban Studies and Planning to promote the exchange of ideas and to foster connections among DUSP alumni/ae and with current faculty and students. It followed a similar event last year in New York at which alumni from New Orleans and from the New York City region met to compare notes on their efforts in post-disaster resiliency planning from hurricanes Katrina and Sandy. This year's event was different in that the presentations, called 'Lightning Talks', were limited to three minutes each.

Featured presenters were Martha Welborne (MCP, MArch'81), Executive Director, Countywide Planning, Metro; James Rojas (MCP, SMArch'91), Founder of PlaceIt; Ana Lasso (MCP'01), General Manager, Exposition Park; Nicholas Marantz (PhD'14), Assistant Professor, UC Irvine; Dhakshike Wickrema (MCP'05), Senior Project Manager, Shelter Partnership; Dora Leong Gallo (MCP'92), CEO, Community of Friends; Con Howe (MCP'75), Managing Director, CityView Los Angeles Fund; Taylor Mammen (MCP'06), Managing Director, RCLCO; Larry Eisenberg (SB'74), Principal, Ovus Partners 360; Valerie Edwards (MCP'90) Chief Enrollment Analysis Coordinator, LA Unified Schools; and Randall Crane (PhD'87) Professor, UCLA.

To have a look at what they had to say, read Katharine Gammon's account online at <http://bit.ly/1FftLUM>.

Con Howe, (MCP'75), Managing Director, CityView Los Angeles Fund, presenting 'Implementing Planning Policies One Project at a Time'; Howe was formerly Director of Planning for the City of Los Angeles for 13 years and prior to that served as Executive Director of the New York City Planning Department. (Photo: Courtesy of DUSP)

Boyden has launched an award-winning series of classes at MIT that teach principles of neuroengineering, starting with how to control and observe neural functions and culminating with strategies for launching companies in the nascent neurotechnology space. (Photo: Dominick Reuter for MIT News)



### Ed Boyden Awarded Andrew Carnegie Prize

Honor Recognizes Trailblazers  
in Neuroscience

In April, Ed Boyden, associate professor of biological engineering and brain and cognitive sciences at the Media Lab and the McGovern Institute, was awarded the third annual Andrew Carnegie Prize in Mind and Brain Sciences by the Center for the Neural Basis of Cognition, a joint venture of Carnegie Mellon University and the University of Pittsburgh. Funded by the Carnegie Corporation of New York as part of its centennial celebration, the prize recognizes trailblazers in the mind and brain sciences whose research has helped advance the field and its applications.

At the Media Lab, Boyden leads the synthetic neurobiology group, which develops tools for analyzing and engineering the circuits of the brain. These technologies include 'optogenetic' tools that enable the activation and silencing of neural circuit elements with light, 3-D micro-fabricated neural interfaces that enable control and readout of neural activity, and robotic methods for automatically recording intracellular neural activity and performing single-cell analyses of the living brain.

He also co-directs the Center for Neurobiological Engineering, established in 2003 to help synergize the efforts of researchers from approximately 20 labs across campus, as well as faculty from more than a dozen academic departments, institutes and other units, to develop new tools to accelerate neuroscience progress.



## CULTURUNNERS AT THE ARMORY SHOW CONNECTING DISPARATE CULTURES THROUGH THE PRODUCTION AND SHARING OF ART



(Above)  
Included in the exhibit was **YARN-DEZ-VOUS**, a giant quilt developed by Azra Aksamija with the help of SA+P alumnae Karina Silvester (MArch'14) and Sooyoung Kwon (SMACT'14) and ACT graduate students Bjorn Eric Sparrman and Gedney H Barclay; videos featured the participation of 20 MIT students and staff members. (Photo: Courtesy of the artist.)

(Below, Right)  
The exhibit also featured **THE FLYING CARPET**, a series of performances by Darvish Fakhr, who used a customized, motorized longboard (long skateboard) equipped with a Persian carpet to travel through selected MENAM communities in New York. (Photo: Courtesy of the artist.)

In March, a project co-authored by Azra Aksamija, Associate Professor in SA+P's Art, Culture and Technology Program—and including a number of artists and alumni from SA+P—was presented at the Armory Show 2015 in New York City, a leading international art fair and one of the city's most important annual arts events.

**CULTURUNNERS** was part of the Armory's special 'Focus' section featuring artists from the MENAM region of the Middle East, North Africa and the Mediterranean; the project was co-authored with Stephen Stapleton, Director of Edge of Arabia, an internationally recognized platform for dialogue and exchange between the Middle East and western world.

**CULTURUNNERS** is described as an artistic expedition that aims to connect the US and MENAM regions through the production and sharing of artistic content—including performances, sound and video installations, food production, rituals, social media and adaptable wearables—developed in collaboration with artists who have spent a decade traveling between the Middle East and the United States.

The project debuted in 2014 at the Rothko Chapel in Houston before traveling to MIT for a weeklong series of workshops and a symposium last October. Its presentation at the Armory Show was a core component of an ongoing US Tour sponsored by Edge of Arabia and its co-founder Art Jameel, established in 2003 to promote positive social change through long-term partnerships with international institutions.

In New York, **CULTURUNNERS** was sited in a mobile artist studio and broadcast vehicle, in the form of a modified Gulf Stream RV, using custom-built artistic technologies to map, archive and amplify stories and voices from the fair and related communities in New York.

The exhibit featured a number of works from the SA+P community, including:

- **YARN-DEZ-VOUS**, a giant quilt made of American and Middle Eastern textiles that can be transformed into letterman's jackets
- **MENAM ART MAP**, an interactive visualization of institutional connections and life trajectories of prominent members of the Middle Eastern art scene exhibiting in the West
- **A NOW FOR MENAM**, a digital calendar integrating historical and contemporary practices of time keeping across the MENAM region
- **AUTOLUMINESCENCE**, a multimedia installation and performance series using patterns of traditional Islamic art and music

As Lead Cultural and Education Partners of the Armory Focus: MENAM, Art Jameel and Edge of Arabia also hosted a special **CULTURUNNERS** panel moderated by Renata Papsch, general manager at Art Jameel, featuring Aksamija and alumnus Matthew Mazzotta (SMACT'09) in discussion with Husam Al Sayed of Telfaz 11 and associate curator Ava Ansari of Edge of Arabia.

MORE: SAP.MIT.EDU/ISSUE/PLAN-90.



## FEMALE FACES IN SUSTAINABLE PLACES MALAYSIAN WOMEN PROMOTING SUSTAINABLE DEVELOPMENT



(Top)  
Cheryl Yeoh, CEO (center), and staff of the Malaysian Global Innovation and Creativity Centre (MAGIC), launched to spur entrepreneurial activities in Malaysia and serve local startups. (Photo: Ellen Chen)

(Above Left)  
Li Kheng Peng (center), co-founder of Kechara Forest Retreat, providing opportunities for sustainable tourism and leadership training. (Photo: Leslie Tuttle)

(Above Right)  
Mangaleswary Kumarasamy—legal advisor to both local community groups and government agencies regarding land use issues, and advocate for efforts to strengthen marginalized communities. (Photo: Leslie Tuttle)

A multimedia exhibit focusing on the impressive role of women policymakers and social entrepreneurs in Malaysia is on view in SA+P's Wolk Gallery through the end of the summer.

The exhibition is part of a five-year partnership between MIT and the Universiti Teknologi of Malaysia (UTM) to study development efforts in Malaysia and to create materials to enhance and extend the teaching of sustainable city development in universities across the global South.

With a population of 30 million people, Malaysia is a salient example of a nation whose policies and general populace embrace progressive, democratic values at the same time holding to the principles and teachings of a majority Islamic leadership.

Of the Southeast Asian countries, where a majority of the world's Muslim population lives, Malaysia has done a great deal to improve the human rights conditions of its people in the past two decades, investing significant resources in higher education, economic development, affordable housing and healthcare. In part because of that, Malaysian women play key roles in formulating and implementing sustainable development policy.

To honor those women and the path-breaking work Malaysia is doing, *Female Faces in Sustainable Places: Malaysian Women Promoting Sustainable Development* presents a collection of large- and small-format portrait, action and in-situ photographs, alongside interactive video of Malaysian women from different walks of life. The exhibit also includes a variety of physical, auditory and immersive 'artifacts' representing the contributions Malaysian women make to both traditional and emerging global economic and social arenas.

The MIT-UTM Malaysia Sustainable Cities Program (MSCP) was initiated and is run by faculty at MIT and UTM with generous support from the Ministry of Education Malaysia. This spring, the program is hosting nine International Visiting Scholars from G-77 nations including Cameroon, Nigeria, Egypt, India, China, Pakistan and Malaysia.

*Female Faces* was produced by key photographer Leslie Tuttle with assistance from student videographers/photographers Ellen Chen (MCP'15) and Libbie Cohen. Exhibit design was provided by Peter Agoos (Agoos D-zines).

MORE: SAP.MIT.EDU/ISSUE/PLAN-90



## SEAN COLLIER MEMORIAL DEDICATED

### A COMMUNITY EFFORT INVOLVING FAMILY, FACULTY, STUDENTS, STAFF AND ADMINISTRATION



Carved into the south-facing wall is an epitaph from Sean's brother's eulogy, 'Live long like he would. Big hearts, big smiles, big service, all love'. Clusters of honey locust trees create a living canopy above the solid stone structure to mark the passage of time. In contrast, point lights set into the pavers permanently inscribe the constellation of stars in the sky the night of April 18th, 2013. (Photos: Ewan Baan)

A memorial to Sean Collier, the MIT police officer who was killed in the aftermath of the Boston Marathon bombing two years ago, was dedicated on the MIT campus April 29. Designed by J. Meejin Yoon, head of SA+P's Department of Architecture, the memorial is the culmination of a community effort involving family, faculty, students, staff and administration.

In addition to Yoon, the development of the memorial included contributions by architecture professor John Ochsendorf, who analyzed the structure's stability, and a construction crew featuring Collier's brother Rob Rogers, who helped manage construction for Boston-based Suffolk Construction. The Memorial Committee was co-chaired by Provost Martin Schmidt and John DiFava, director of facilities operations and security.

Yoon considered many concepts for the design, but a breakthrough occurred after the committee provided her a dossier of suggestions from the community about potential forms for the memorial, consisting of over 100 'very thoughtful ideas', many from people who knew Collier. The resulting design called for 32 massive pieces of polished granite in a shape akin to an open hand, representing the many connections Collier built with the MIT community, as well as the sense of service he brought to his job.

Ochsendorf and several MIT students analyzed the design to determine whether each 'finger' of the structure would hold—no trivial

question, since the amount of force in each ranges from 20,000 to 50,000 pounds. Using computer simulations and a fabricated model, and testing the design even in simulated earthquakes much stronger than anything New England has ever experienced, Ochsendorf's group came to the conclusion the design would work.

A quarry in New Hampshire was chosen as the source of stone, and Yoon led trips there every three weeks to see if the granite being produced could be cut to size. Eventually, they found 32 suitable pieces, then had them shipped to the Quarra Stone Company in Madison, Wisconsin, for specialized, millimeter-level precision cutting, by hand and by robot. The size and shape of some stones proved so demanding that Quarra worked on some for a week straight, 24 hours a day.

Sited at the location of Collier's death, the memorial consists of five radial walls and arches converging at a keystone above an open space. The empty space in the middle is in the precise shape of one specific stone—from a cairn built in tribute to Collier by MIT's Outing Club, a hiking group of which he was a vital part. It is, said Yoon, 'a place where we can all pause to reflect upon Sean and his service.'

## LATE-BREAKING NEWS

### RECOGNITION AND TRANSITION

#### SA+P Ranked #1 in Architecture/Built Environment

The fifth edition of the QS World University Rankings by Subject has ranked MIT #1 in Architecture/Built Environment. MIT scored 96.5 points for architecture in the QS system, which measures institutions on their reputation among academics and employers, the number of international students and staff, the ratio of faculty members to students, and the number of citations referencing work by each university in research papers published within the last year. The annual rankings, based on the expert opinion of 85,062 academics and 41,910 employers, alongside the analysis of 17.3 million research papers and over 100 million citations (Scopus/Elsevier bibliometric database), determined that American universities dominate in terms of the number of subjects in which they lead, just as they do in all the global institutional rankings; MIT and Harvard continue to take the lion's share of top places, leading in 21 subjects between them. QS has been publishing international university rankings for 10 years, and issues the full results as interactive tables on its website.

#### Three from SA+P Receive Institute Awards

Three from SA+P were honored at MIT's annual Awards Convocation in April. The awards honor MIT students, faculty, staff and community members who have made outstanding contributions to the shared life of the Institute.



**Adèle Naudé Santos**, dean of SA+P from 2004 to 2014, was presented with the Gordon Y Billard Award, presented annually for special service of outstanding merit performed for the Institute. The Fund from which the awards are made was established by Mr. Gordon Y Billard, '24. (Photo: Judith M. Daniels/SA+P)



**Caleb Harper**, Research Scientist at the Media Lab, received the Laya Wiesner Community Award. Established in 1999, this award honors Mrs. Wiesner's legacy at MIT. The award is presented to a member or friend of the MIT community for conspicuously effective service that reflects Mrs. Wiesner's concerns for enhancing life at the Institute and in the world at large. (Photo: Courtesy of Caleb Harper)



**Anne Meredith Macmillan**, a candidate for the SM in Art, Culture and Technology, was honored with a Laya and Jerome B. Wiesner Student Art Award, presented annually for outstanding achievement in and contributions to the arts at MIT. Established by the Council for the Arts at MIT in 1979, the awards honor the late President Emeritus Jerome B. Wiesner and Mrs. Wiesner for their commitment to the arts at MIT. An endowment fund provides a \$2K honorarium to each recipient. (Photo: Courtesy of Anne Macmillan)

#### Lauren Jacobi Receives Rome Prize



**Lauren Jacobi**, Assistant Professor of the History of Architecture and Urbanism, is this year's recipient of The National Endowment for the Humanities Post-Doctoral Rome Prize in Renaissance and Early Modern Studies. An expert on the history of late medieval through pre-industrial Italian architecture and urbanism, with an emphasis on connections that span the Mediterranean world, she applies economic and sociological concerns to studying urban growth and transformation, architectural history and visual culture. Her Rome Prize project, 'Across Economic Geographies: Italian Trade Sites outside of the Peninsula, ca. 1250-1550', studies culturally driven concepts of money alongside the actual places where financial trade was conducted by Italian merchants outside of the peninsula's terra firma. (Photo: Nita Roberts)

#### New Director of Communications



**Tom Gearty** has been named the new director of communications for SA+P. Selected following an extensive search that involved faculty, staff and university administrators, Gearty brings with him a wide range of skills related to communications, development and new media, along with a deep affinity with the visual arts. He has been the Editorial Director at MIT Resource Development since November 2012, helping develop the capital campaign through gift proposals, cases, brochures, videos, websites and other materials. Before that he was Director of Communications in the Office of the Dean for Student Life, overseeing marketing, messaging and event planning. He also brings experience in publishing and teaching, and among his off-duty endeavors he was the initiator and co-leader of MIT's marathon team to honor the late Sean Collier, raising more than \$200K. He holds a BA in political and social thought from UVA and an MFA in photography from MassArt. Gearty succeeds Scott Campbell who retired at the end of March. (Photos: Judith M. Daniels/SA+P)





## NINE WIN GRANTS FROM WILLIAM J. MITCHELL ++ FUND WORK THAT EMBODIES MITCHELL'S SPIRIT OF CREATIVITY, PLAYFULNESS AND RIGOR



(Top)  
Catherine Mingoya is using her grant money to support a comparative analysis of how three villages have navigated such challenges as zoning, NIMBY-ism and finance. Shown here: *Dignity Village Tiny House*. (Photo: Cate Mingoya)

(Above Left)  
Onur Yüce Gün's grant is supporting his efforts to bridge the gap between computing and actually seeing and doing. Shown here: developmental stages of the painting process are captured and projected beneath the drawing surface, leading to novel visual discoveries. (Watercolor: Joie Chang; Photo: courtesy of Onur Yüce Gün)

(Above Right)  
Carrie McKnelly used her grant to enable the creation of an architectural textile that can extend past the prototyping stage to full-scale building materials. (Photo: Courtesy of Carrie McKnelly)

The winners of the inaugural cycle of the William J. Mitchell ++ Fund have been announced, chosen from more than 20 applications.

The fund, established by friends and colleagues of SA+P's former dean (1992–2003), was created to support student travel and research projects that embody Mitchell's spirit of creativity, playfulness and rigor, particularly those that connect different disciplines in novel ways. Awards of \$500 - \$2000 are limited to students in SA+P but teams may include students from other MIT schools or from outside the Institute.

The first year's awards went to:

**Difei Xu** (SMArchS) to support an examination of how to revitalize ghost cities in China, cities such as Ordos—a desert village which underwent an urbanization effort costing more than \$1B and which now has a vacancy rate of 90%.

**Catherine Mingoya** (MCP) to support a comparative analysis of how three villages providing transitional housing for formerly homeless people have navigated such challenges as zoning, NIMBY-ism and finance.

**Aurimas Bukauskas** (BSA) to support an investigation of the use of small-diameter timber thinnings from North American and European forests as a primary structural material.

**Marwan J. Abou Dib** (MArch/MSRED), Tengjia Liu (MArch) and Kun Qian (MArch/MSRED) to support an effort to document and launch students' design careers before graduation through online technology and data analytics; therefore merging the physical dimension of art with the virtual.

**Diego Pinochet** (SMArchS) to support an inquiry into new ways of 'designing' and 'making' by using hand gestures as a form of user input to interact with fabrication machines and create physical prototypes.

**Onur Yüce Gün** (PhD, Architecture) to support the development of his 'Broadened Drawing-Scape' prototype with which he introduces a mode of drawing to bridge the gap between the generative power of computing and the intentionality of actually seeing and doing.

**Carrie McKnelly** (SMArchS) to support the modification of an electronic knitting machine to enable the creation of textiles which range in flexibility and structural rigidity to generate a new, form-found architecture—a tool that can extend making beyond the prototype.

Mitchell was an inspiration to hundreds of students over the years, many of whom are now in important leadership positions in academia, professional practice and industry. To help sustain his legacy, consider a contribution to the William J. Mitchell ++ Fund. For more information or for help with making a gift, please contact Barbara Feldman, SA+P Assistant Dean for Development, at 617.253.8896 or [btf@mit.edu](mailto:btf@mit.edu).

## PHOTOGRAPHING PLACES THE PHOTOGRAPHERS OF PLACES JOURNAL, 1987-2009

As this story went to press, we received notice from *Places Journal* that they are launching a 'Reading Lists' tool to encourage readers to share topical lists of articles and books in their areas of expertise. Public lists are archived and readers can also save private lists of stories they've read or wish to read, build annotated bibliographies or share syllabi with colleagues and students. Lists can be cross-referenced by subject and shared privately or publicly. The effort is part of the journal's continuing commitment to public scholarship and innovative practice.

(Below)  
**Tinker's Bubble, Somerset, June 2004** (Photo: © David Spero).

(Right)  
**Waste Pond, Colstrip, Montana, 1984.** (Photo: © 2015 David T. Hanson)

A comprehensive exhibition of photographs that appeared in the environmental design journal *Places* from 1987-2009 is on view at the MIT Museum's Kurtz Gallery for Photography through August 16, featuring nearly 70 images by 21 American and European photographers.

Founded in 1983 by architecture and planning faculty at MIT and UC/Berkeley, *Places* is an interdisciplinary design journal with particular interest in the public realm as physical place and as social ideal. Conceived by SA+P's William Porter and Kevin Lynch, with Donald Appleyard at Berkeley, *Places* was initially edited by Porter and Donlyn Lyndon at Berkeley.

The MIT Press published the first five volumes. In 1989 publication moved to the Design History Foundation in New York, with Lyndon remaining as editor (assisted by Todd Bressi and David Moffat as executive editors, and Jim Fulton as publisher) and with Pratt Institute joining the founding institutions. Twenty years later, in Spring 2009, the last print issue appeared and the journal moved exclusively online. It is edited today by Nancy Levinson and has ties to twenty-four academic institutions.

Throughout its history, *Places* has been a significant voice in the environmental, landscape and urban design fields. The intent of the magazine was 'to see places in new ways', the editors wrote, by examining the relationship between people and environments in ways unconfined by



professional boundaries and interests.

Photography was always of great importance to the magazine as a means of studying place. Prominent artists focused on place-making in stand-alone photographic essays, first published in 1987, in which the photographs themselves were the story. The portfolios appeared with a minimum of text—a brief introduction by the photographer or editor, and captions identifying subject and location. No other text attempted to contextualize the photographs in a narrative or critical framework.

The portfolio subjects were not the latest architectural, urban or landscape designs as would be typically found in professional journals, but often arose from ordinary situations and conditions, such as the simple presence of structures or environments, and the differences or changes in those structures or environments over time. Whether welcome or regrettable, the documented conditions were invariably provocative, and raised fascinating questions of professional, academic and public interest.

The MIT exhibition was curated and written by Gary Van Zante, curator of architecture, design and photography at the MIT Museum, with contributions by Cervin Robinson, Donlyn Lyndon and Harrison Fraker.

