LECTURES

Location: Bartos Theater, Wiesner Bldg (E15) Lower Level
20 Ames Street, Cambridge
Time: 7 pm

Theme:
Zones of Emergency: Artistic Interventions – Creative Responses to Conflict & Crisis

- **Jack Persekian**
  *In The Meantime*

  In 1992 Jack Persekian founded Anad継 Gallery, the first and only independent gallery for Palestinian artists in Jerusalem. Persekian later founded the Al-Ma‘mal Foundation to continue the gallery’s mission and to further promote, instigate, and disseminate the production of art in Palestine. In his talk, Persekian will share his experience – the challenges and the outcomes – of creating a space for Palestinian artists in Jerusalem. Have the methods for working in contested spaces, such as Israel, changed over the years?

- **Joichi Ito**
  *Enabling Emergent Voices And Expression Through Technology*

Oct 03  7:00 PM

Oct 17  7:00 PM
SMACT

Master of Science in Art Culture and Technology
The Master of Science in Art, Culture and Technology is a studio program within the MIT Program in Art, Culture and Technology. Students challenge traditional genres and push the limits imposed by gallery and museum contexts. Exploring experimental media and expanded definitions of site is encouraged.

Study is organized and directed by a select group of internationally recognized artists. Students learn through project critiques and seminars, complemented by readings and discussion in contemporary theory and criticism.

Central to the curriculum is the potential for links with programs in architecture, urbanism, technology and media studies. Related areas of research include: the dialogue between art and architecture; critical approaches to public art; demarcations between public and private space; anti-monuments and new instruments of collective memory; prosthetic and extended body; nomadic design tactics; new interfaces between visual art and landscape; and performance and sound works.

Admissions Information for SMACT

Degree Requirements for SMACT
SMACT

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OVERVIEW

The Computation discipline group of MIT’s Department Architecture inquires into methods of architectural design, and challenges the limits of current technology, as well as conventional design teaching and practice. It focuses on the development of innovative computational tools, design processes and theories, and applying these in creative, socially meaningful responses to challenging design problems. Faculty, research staff, and students work in diverse and mutually supportive areas including:

- Visualization, video and animation
- Rapid prototyping and CAD/CAM technologies
- Shape representation and shape synthesis
- Building information modeling (BIM)
- Generative and parametric design
- Critical studies of digital and information technologies
- Software/hardware development of advanced tools for spatial design
- Application of design technology to real world design problems

This work benefits from the perspective of architectural practice as well as a wide variety of disciplinary perspectives including mathematics, computer science, cognitive science, philosophy, history, and art. Students are encouraged to take advantage of the interdisciplinary environment of MIT, and to take subjects and participate in research across different MIT departments to support their work. Rigorous critical reflection on the implications and potentials of computation for contemporary design practice is emphasized.
### Jeff Lieberman
**It's Not What You Think: An Evolutionary Theory Of Spiritual Enlightenment**

Take a broad perspective: Evolutionary theory provides us with an unpredictably deep connection with the cosmos — a 13 billion year-old family tree. Your grandfather 300 million years ago was a lizard. How did it experience life? Imagine the conscious experience of a reptile. Elements like vision are similar, but higher functions are absent. Reptile consciousness is, in some way, a definitively 'smaller' version of consciousness than what we have today. As evolution has changed the structure of organisms, so has it changed the subjective experience.

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### Paul Pangaro
**Conversations For Design + Design For Conversations**

From a background that began in computation, AI and human-computer explorations at the Architecture Machine Group (predecessor to the MIT Media Lab), Pangaro has evolved a viewpoint on design processes based in constructivism and language-making. Without new language — novel distinctions and relations in a shared belief system embracing goals and values — innovation is limited to improvements upon existing processes. But all our
PROJECT LIQUID ARCHIVE (FAST)

by Gediminas Urbonas
Nader Tehrani

Liquid Archive, a floating, interactive artwork, imaginatively extends MIT’s Killian Court beyond Memorial Drive into the Charles River, to celebrate the Institute’s 150th anniversary. Consisting of an inflatable screen anchored to a floating platform, it provides a backdrop for dynamic projections. Visible from the banks of the Charles, an
NADER TEHRANI

Nader Tehrani is a Professor and Head of the Department of Architecture at MIT SA+P. He is also Principal and Founder of NADAAA, a practice dedicated to the advancement of design innovation, interdisciplinary collaboration, and an intensive dialogue with the construction industry.

Previously Tehrani was a Principal and Founder of Office dA (1986-2011), where he designed award-winning projects such as Tongxin Art Gatehouse in Beijing, Fleet Library at RISD, the LEED-certified Helios House in Los Angeles, the Multi-faith Spiritual Center at Northeastern University, Banq restaurant and the LEED-Gold certified Macallen Building in Boston. Examining spaces of pedagogy, Tehrani recently completed the renovation of the Hinman Building at Georgia Institute of Technology, and is currently redesigning schools of architecture at the University of Melbourne and the University of Toronto.

Tehrani’s research and installations have been exhibited in venues such as the Museum of Modern Art in New York, the Institute of Contemporary Art in Boston, and the Nasher Sculpture Center in Dallas. He has authored several articles including ‘Aggregation’ and ‘Difficult Synthesis’ in Material Design: Informing Architecture through Materiality by Thomas Schröper and ‘Versioning: Confluent Reciprocity of Surface and Space’ in Architectural Design. And his work has been internationally reviewed and published—in periodicals such as Architect, Architectural Record, Icon, Wallpaper, Monitor, The Plan, Abitare, Mark, Frame, I.D., Contract, Archiworld, the Boston Globe, the Wall Street Journal, and the New York Times, among others.

Education
PUBLIC LECTURE SERIES

Lectures are free and open to the public. For some lectures, members of the MIT community with IDs will be admitted between 5:45-8:10 pm and the general public will be admitted as space permits at 6:20 pm. Except as noted, lectures are at 6:30 pm in Room 7-431, located at 77 Massachusetts Avenue, Cambridge. An interactive map may be found on-line at http://whereis.mit.edu/map-jpg

Sep 22
Kurt Forster
There Is No Eiffel Tower In This Town, But We Have Tramways

Sep 29
Joshua Prince-Ramus
Productively Losing Control

Oct 13
Gregg Pasquarelli
Out Of Practice

Oct 27
Yung Ho Chang
Materialism

Nov 03
Jorge Silvetti
So What? Kind of Like Fall
By having a group of active practitioners as the core of the design faculty, architecture at MIT is centered on contemporary practice. While we are keenly aware of the necessity to...
COURSES

4.401 / 4.461 Architectural Building Systems
Instructor: John Fernandez
An introduction to architectural systems through an understanding of building science and technology.

4.411 Building Technology Laboratory
Instructor: Les Norford
Concepts of building technology and experimental methods. Projects vary yearly and have included design and test of strategies for daylighting, passive heating and cooling, and improved indoor air quality via natural ventilation.

4.420 J / 1.044 J / 2.660 J Fundamentals of Energy in Buildings
Instructor: Leon Glickman
This design-based subject provides a first course in energy and thermosciences with applications to sustainable energy efficient architecture and building technology. No previous experience with subject matter is assumed.

4.447 J / 1.182 J Design for Sustainability
Instructor: Eric Adams, Jerome Connor
MArch

Master of Architecture

The MArch degree prepares students for professional registration as architects in the United States.
4.401 / 4.461 ARCHITECTURAL BUILDING SYSTEMS

instructor: John Fernandez

An introduction to architectural systems through an understanding of building science and technology. The class will survey strategies of designing appropriate building assemblies and primary systems that provide safety and comfort to occupants while supporting the integration of these systems with an architectural perspective. All major building systems will be surveyed: structure, building enclosure, water and power systems, interior environmental heating, cooling, and ventilation, and conveyance. Fundamental concepts in physics, thermodynamics and material science will constitute the foundation for designing assemblies, selecting systems and evaluating performance. Required class for both undergraduate majors and graduate Master of Architecture candidates.

credits: 3-2-7 U
3-1-5 G

schedule: MW 11:00-12:30
F 10:00-12:00

location: 3-412
PROJECTS

- **aFloat (FAST)**
  by Chun Lun Otto Ng, Arseni Zaitsev, Ben Ragnier, Dena Molnar / Fall 2011

- **Anonymous Media Library**
  by Yushiro Okamoto / Fall 2011

- **Archi Punk**
  by Sasa Zivkovic / Fall 2011

- **Athletic Archipelago**
  by Yoonhee Cho / Fall 2011

- **Continuous Hinge**
  by Cecilia Ho / Fall 2011

- **Die{course}4 FAST**
  by James Coleman, Craig Boney, Andrew Manto / Fall 2011
PROJECT
AFLOAT (FAST)

by Chun Lun Otto Ng
Anna Zaltser
Ben Regnier
Dena Moorar

aFloat was an interactive installation at the MIT Chapel that produced a pool of floating lights on the marble platform. Together with the dezzles dangled on Berbila's metal sculpture and the flicker of grace reflected on the water in the perimeter cavity, aFloat...
SMArchS

Master of Science in Architecture Studies
The Master of Science in Architecture Studies (SMArchS), a two-year program of advanced study beyond the first professional degree in architecture, is founded on research and inquiry in architecture as a discipline and as a practice. Emphasis is on inquiry into contemporary problems of architectural design and practice in the US and around the world.

Within the HTC discipline, there are two areas of study for SMArchS students:

- History Theory and Criticism of Architecture and Art
- Aga Khan Program for Islamic Architecture

SMArchS in History, Theory and Criticism of Architecture and Art

SMArchS in Aga Khan Program for Islamic Architecture

Admissions for SMArchS

Degree requirements for SMArchS
Stanford Anderson is Professor of History and Architecture and was Head of the Department of Architecture from 1991 through 2004. He was director of MIT's PhD program in History, Theory and Criticism of Architecture, Art and Urban Form from its founding in 1974 to 1991 and in 1995-96.

Anderson's research and writing concern architectural theory, early modern architecture in northern Europe, American architecture and urbanism, and epistemology and historiography. He has organized numerous professional conferences and served on the editorial boards of Assemblage, Journal of Architectural Education, Places, and The MIT Press.


He received MIT's Graduate Student Teaching Award for 1989 and the King Fahd Award for Design and Research in Islamic Architecture, 1985-86. He was a Commissioner of the Boston Landmarks Commission from 1980 to 1987, and subsequently a member of the Board of the Boston Preservation Alliance. He served the
Bachelor of Science in Architecture
Art, Culture and Technology Stream

Architecture Major studies aim to develop an understanding of a variety of disciplines, including architectural design, visual arts, building technology, and the history, theory, and criticism of art and architecture. Regardless of which discipline stream a student chooses to focus in, all Course 4 majors are required to complete the same survey of core subjects in all of these areas. Students are encouraged to complete most of these core courses by the end of their sophomore year, allowing them at that time to select a discipline stream to focus on for their junior and senior year.

Art, Culture and Technology (ACT) as a discipline offers a diverse range of subjects in artistic practice and operates as a learning laboratory for artistic production within the context of an advanced technological community. Collaborative and individual investigations, artistic research, and trans-disciplinary studies are structured in thematic clusters and realized through performance, sound and video, photography, and experimental media and new genres.

BSA: Major in ACT

Minor in ACT
The History, Theory and Criticism of Architecture and Art program aims to produce leading-edge scholars and intellectuals in the field of art and architectural history. We place a strong emphasis on historiography and analytical methodologies. Course offerings deal with the social and physical context of the built environment, the significant issues in current disciplinary thinking, as well as with the philosophical, political, and material context for works of art and architecture. We are proud of our long-standing relationship to and connection with peer institutions all around the world. Our faculty members explore the development of salient attitudes regarding art and architectural
FACULTY RESEARCH

The Art, Culture and Technology (formerly Visual Arts) faculty is composed of an internationally renowned group of practicing artists. Areas of research include: urban and architectural interventions, anti-monuments and new instruments of collective memory, demarcations between public and private territories, design of body wear and nomadic devices, interfaces between visual art and landscape, performance and sound works, and the reflection of everyday life through surveillance, television and digital recording.

Joan Jonas
- the relationship of new digital media to performance
- performance and myth

Ute Meta Bauer
- focusing on art, architecture and sound linked to feminist and sociopolitical discourses through curatorial work

Antoni Muntadas
- Investigation of channels of information and the ways they may be used to censor central information or promulgate ideas
- the relationship between public and private space within social frameworks

Gediminas Urbonas
- socially interactive and interdisciplinary practice exploring conflicts and contradictions posed by economic, social and political conditions
JOAN JONAS

Jonas is a pioneer of video/performance art. Her experiments and productions in the late 1960s and early 1970s were essential to the formulation of the genre. Her influence was crucial to the development of contemporary art in many genres, from performance and video to conceptual art and theater.

During the past decade, Jonas has collaborated with composers such as Alvin Lucier to develop collaborative video-performance works, and has performed and toured with The Wooster Group. Her most recent work continues to explore the relationship of new digital media to performance. Jonas is currently developing a performance for the Museum of Modern Art in Dublin where three of her installations will also be included. Jonas has had major retrospectives at the Stedelijk Museum, Amsterdam (1994), and Galerie der Stadt Stuttgart, Germany (2000), and was represented in Documenta 11, Kassel, Germany (2002). In 2004, the Queens Museum of Art presented Joan Jonas: Five Works, the first major exhibition of the Joan Jonas’s work in a New York museum. The exhibition included a selection of the artist’s most significant installations, a video room, and a survey of Jonas’ drawings, photographs, and sketchbooks.

American Film Institute, Maya Deren Award for Video

1998
Anonymous Was A Woman Award
Artist’s TV Lab at WNET/13, New York City
THE CAT Fund
Deutscher Akademischer Austauschdienst (DAAD), Germany