OURTOPIAS seeks to explore the varied and future states of
cities. The essays in this book were developed from presentations at the
Ourtopias conference hosted by Toronto's Design Exchange in June 2007.
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included poetic imagination, diverse public cultures and practical methods
for working with complex city forms.

## CONTRIBUTORS

Philip Beesley         Bruce Kuwabara        Akin Sevinc
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Chris Hardwicke        Larissa Muller        Robert Woodbury
James Kirkpatrick      Paola Poletto         Shai Yeshayahu
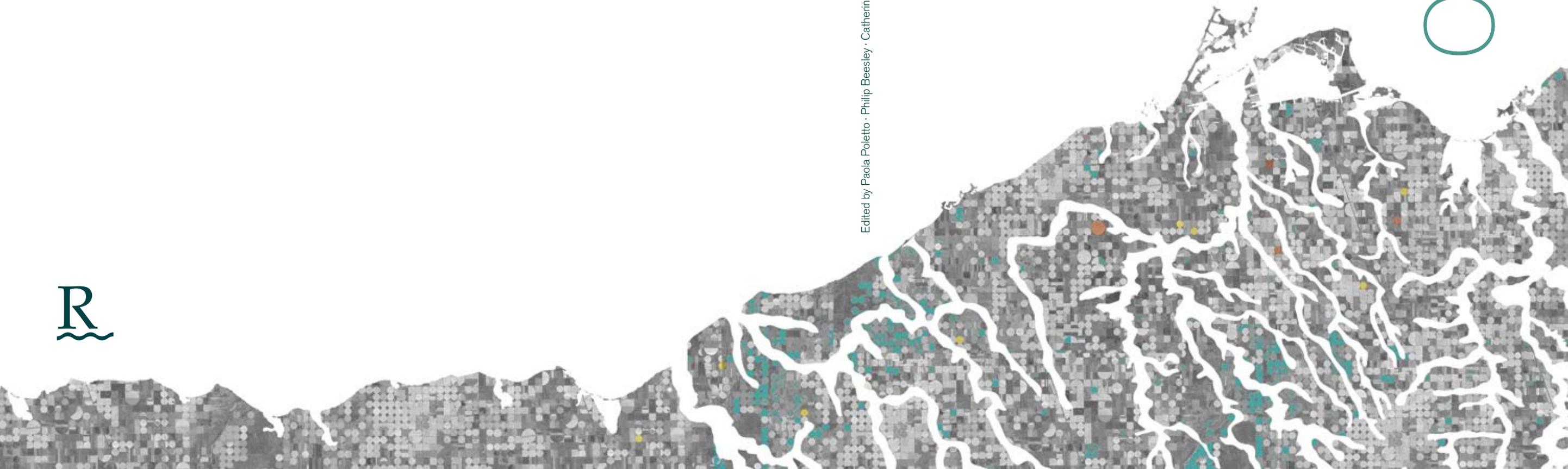Adam Kolodziej         Samantha Sannella

OURTOPIAS

Poletto · Beesley · Molnar

Canadian Design Research Network · Design Exchange · Riverside Architectural Press

Edited by Paola Poletto · Philip Beesley · Catherine Molnar

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DX

OURTOPIAS
cities and the role of design

# OURTOPIAS

cities and the role of design

Edited by Paola Poletto · Philip Beesley · Catherine Molnar

R

CDRN / RCRD
Canadian  Design  Research  Network
Réseau canadien de recherche en design

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PROMOTING CANADIAN DESIGN

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WATERLOO ARCHITECTURE CAMBRIDGE

# Preface

The Design Exchange, in partnership with the Canadian Design Research Network (CDRN) and Riverside Architectural Press is proud to present Ourtopias.

In 2007, the DX presented the conference 'Ourtopias', the purpose of which was to examine both the historical and contemporary cultures and contours of urban experience and the status and promise of the post-millennial, post-industrial urban fabric. This publication, Ourtopias, is a collection of original essays that present ideas about city making—past, present, and future.

Much has been written about cities—utopian or not—their doing and undoing. From Plato's Republic in 400 BC to the time that Sir Thomas More published Utopia, in 1516, and beyond—dreams about making an ideal society have spawned thoughts and considerations of perfected cities—with perfected legal and social systems—nestled in idyllic built structures.

However, at the DX, we propose 'OURtopias'—a play on words—which infers that the human experience cannot be removed from the city experience. In this context, is a Utopian city possible? No. Colloquially speaking, perspective is the litmus test. Perspective is individual, changes over time—evolves. And too often, in my opinion, it evolves into tunnel vision—preventing citizens, politicians, developers, designers and architects from creating a true Ourtopia—a city for the people, by the people—that strives toward reflecting the human experience:  emotional, flexible, adaptable—reflecting the memories of its citizens and promising hope for the future. To create an Ourtopia, we must all get involved and act without ego—for the betterment of the future.

At the DX, we would like to dedicate this book to Moshe Safdie, creator of Habitat in Montreal's Expo '67, who has inspired us all with his publication, The City after the Automobile: An Architect's Vision, written with Wendy Kohn.

Samantha Sannella, BFA ID, M Arch
President and CEO, Design Exchange

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# Introduction
Paola Poletto and Philip Beesley

The essays in this book were developed from presentations at the Ourtopias conference hosted by Toronto's Design Exchange in June 2007. City designers, activists, and legislators offered a widely varying focus that included poetic imagination, diverse public cultures, and practical methods for working with complex city forms. The essays gathered here probe how design affects the city today and how design can transform cities in the future. A quickened pace of urban development in Toronto provides the setting for the book, including rapidly increasing ambitions and scales in recent urban developments.

Toronto's original topography could be seen as vague, unmemorable. Its foundations are arguably thin—indeed the name Toronto is itself transposed from an Iroquois term, meaning 'trees standing in the water', named for Lake Simcoe about two hours away from Toronto's City Hall.[1] However, far from dwelling on provincial and marginal qualities, the authors in this gathering focus on potent and evocative images. These voices offer compelling visions that act as 'leitmotifs' for the renewed city: fine-grained tangled accretions in Kensington Market; the grand ambition of John Lyle's huge axial streets in his 1911 Federal Avenue plan; epic qualities of massive ironworks spanning Toronto's deep ravines captured by Michael Ondaatje's popular literature.[2]

A fundamental optimism runs through this book. The tone is evident in essays on engineered environments and integrated natural surroundings, and it also prevails in methodical reviews on participatory design process and municipal legislation. In a central piece, Bruce Kuwabara draws an argument for Toronto's 'renaissance', demonstrated in strong public investments in cultural institutions and growing resolve for sustainable development. Kuwabara broadens this picture by discussing recent initiatives of Vaughan, Winnipeg, and Ottawa in integrating green spaces and dense urban development. This kind of buoyant resolve might have been expected in 'City Beautiful' urban design proposals from early

last century, but it can also be found here embedded within nuanced critiques such as Mason White's wry commentary on the architecture of condominiums, and Ian Chodikoff's compelling review of sprawling, ethnically diverse suburban commercial strips. White poignantly investigates the market and life-style-driven images of global condominium culture, suggesting that ideas of 'interior urbanity, extreme convenience, [and] homogeneous social programming' are at the core of this dominant building type. Chodikoff explores unconventional uses of buildings, strip malls, and streets in the suburban shopping streets of Scarborough, revealing a remarkable vitality thriving with micro-business commerce, worship, education, and cultural expression. Glenn McArthur's essay recounts examples of the City Beautiful movement within Toronto, giving a detailed review of John Lyle's major civic interventions at the beginning of the twentieth century. His paper details the design and development of Lyle's landmark Bloor Street Viaduct, describing how that epic form was influenced by international examples of grand avenues and by local ravine networks lying below the surface of the city.

Section two, 'Possibilities' begins with Akin Sevinc's survey of two centuries of visionary plans for cities. While the subject of utopian city planning is inevitably fraught, the authors here offer poignant sympathy for a shared future. Shai Yeshayahu and Maria del C. Vera's 'Global Hive' envisions the earth as a living organism. Adam Kolodziej takes us on a visual journey through lost cities and places, in search of 'genius loci'. John Danahy and Thomas Seebohm provide a review of visualization technologies that can enable wide participation in urban design, supporting direct collaboration between designers, community stakeholders, and policymakers. James Kirkpatrick speaks of the transformative power of green space in urban development, and compares current Toronto initiatives to the 'High Line' neighborhood in New York, which is giving rise to a new celebrity-injection lifestyle. Kirkpatrick argues that Toronto's new parks can outlast ephemeral city images, inviting the city to 'shift its identity from the vertical peak of its famous tower to the horizontal expanse of its park land'. Chris Hardwicke's 'Ravine City and Farm City' combines compelling rhetoric and wildly scaled ambitions. Hardwicke's proposals would expand Toronto's ravine network into an extensive labyrinthine wilderness, and integrate vast scaffold structures holding engineered farm terraces within a city of the future.

The final section of the publication, 'Action', examines how government legislation can support design. Drawing on the combined expertise of the Canadian Design Research Network, David Covo, Richard Levy, Douglas MacLeod, and Larissa Muller review policy initiatives from around the globe and discuss Canada's current approach to design policy, demonstrating the value that design can offer in global markets.

The conversations that created Ourtopias were born from remarkably vital ongoing dialogues within popular press and the Spacing, murmur, and readingtoronto communities working together with public organizations such as the Design Exchange and major design schools within the city. The refreshing optimism of these voices comes from an engaged, effective design community, deeply invested in the future of their city. They demonstrate potent possibilities for a thriving Toronto.

1 John Steckley in 'Scholar sole speaker of Huron Language' by John Goddard, The Toronto Star (December 24, 2007) (www.thestar.com/News/Ontario/article/288382)

2 Michael Ondaatje, In the Skin of a Lion (Vintage Canada, 1996)

# Ravine City and Farm City
Chris Hardwicke

## IMPORTANCE OF CITIES

Over the course of the twentieth century, humanity was involved in an unprecedented experiment: we have become a predominantly urban species. The majority of us now live in large cities. In one century our urban populations have grown from 15 percent to 50 percent of the total population. Cities have always been dependent on their peripheries. As urban sprawl grows to consume valuable agricultural land, agricultural lands are increasingly encroaching on sensitive wilderness areas. Cities are putting pressures on ecosystems and are using the biosphere, the water system and the atmosphere as storage for their ecological debt.

This paper proposes rethinking the city-nature relationship by integrating urban systems with natural ecosystems in two visionary projects for the city of Toronto: Ravine City and Farm City. 'Ravine City' is a proposed urban ecosystem of collective housing that restores and enhances the ravine system of Toronto. 'Farm City' is a project that creates agricultural area inside new housing towers, and produces living and growing space in a dense vertical format. Both models attempt to renew our connection to our natural resources.

## CITY ECOFOOTPRINTS

Cities have two footprints on the land: their actual urban footprint, and an ecological footprint, which extends far beyond the urban, suburban, and agricultural areas surrounding the city. Take Toronto as an example of the effects of urban sprawl: like most large modern cities, it has an enormous environmental impact. The estimated ecological footprint of Toronto impacts an area over 280 times its size. By the year 2015, the area is expected to increase 55 percent even without an increase in population.[1] Of that ecological footprint only 20 percent is created by housing. The majority of the footprint comes from food (31 percent) and transportation (24 percent).

**1** M. Wackernagel et al. How Big is Toronto's Ecological Footprint? (Centre for Sustainability Studies and the City of Toronto, 1998)

Facing Page
**2** View of rooftop gardens overlooking ravine, Ravine City

Even contemporary environmental approaches assume human habitation's negative effect on the world. Terms like 'self-sufficient', 'sustainable', 'carbon neutral', and 'off the grid' are used to describe our current environmental aspirations for buildings. These terms reflect limited goals that assume that little or no impact is the best we can do.

But natural systems do not operate at the scale of a building. They extend as a network to the scale of the city, region, and biosphere. Healthy cities must integrate their urban systems with natural systems at the same scale. Green buildings alone will not produce a significant change in our effect on the environment. Instead of going 'off the grid' we should be connecting to and supplying the grid by creating cyclical networks that create more than they consume.

There are no ecosystems untouched by human activity, and there are worrying signs that the world's ecosystems are reaching the limits of their ability to adapt to human impacts.

Ravine City and Farm City look at how an existing modern city like Toronto can evolve over time towards productive systems using urban ecosystem planning. These projects look at how to integrate food, water, transportation, and housing over time in an existing city.

## ECOSYSTEM DESIGN

Toronto, like most modern cities, is based on linear dependent systems to support its needs. Resources are funneled through a linear dependent system without concern about their origin and destination of wastes. Our urban sewage systems, for example, separate people from their wastes. Sewage is usually discharged downstream and its inherent fertility is lost to farmland.

This linear metabolic system is unnatural and unsustainable. Natural systems are cyclical: every output from a natural organism is also an input, which renews and sustains the larger living environment. As our world becomes predominantly urban we need to adopt an ecosystem approach to designing and planning our cities.

The word 'ecosystem' derives its meaning from the Greek word 'oikos' meaning 'house, dwelling place, habitation'. Ravine City and Farm City connect the original meaning of oikos with ecosystems to propose housing that gives back to the system by participating in the flows of the larger network. In these projects urban outputs are seen as crucial inputs into urban systems producing, recycling, and generating productive wastes into energy and food.

## RAVINE CITY

Ravine City is a visionary proposal for an urban system of collective housing that restores and enhances the ravine system of Toronto. The project uses the continuous watershed and ecosystem of the ravines as a model for urban infrastructure and renews our connection to nature.

## RAVINES AND CULTURE

The Toronto Ravine System is the defining natural feature of the city. Interrupting the street grid with wide green valleys, the ravines house the most diverse eco-

systems in the urban area. Toronto ravines have inspired works of art and literature as well as being a central natural resource for the City. The ravines appear prominently in the works of writers such as Morley Callaghan, Margaret Atwood, Anne Michaels, Michael Ondaatje, and Ann-Marie MacDonald. Robert Fulford has written that the ravines 'are the shared subconscious of the municipality, the places where much of the city's literature is born.'[3]

## HISTORY OF THE RAVINES

Toronto's ravines were formed twelve thousand years ago after the end of the ice age. Rivers and creeks cut deep ravines through the Toronto region. The largest ravines run south from the Oak Ridges Moraine to Lake Ontario.

The history of the Toronto ravines traces our collective relationship with nature. Originally the ravines were a source of fuel, food, water, and pleasure. Since the 1800s we have polluted, channeled, buried, dumped, logged, and sewered most of our ravines.

Early settlers extensively logged the ravines and used the rivers as a source of power for water mills. Clay from the ravines was the source of most of the bricks that built the Victorian city. Early photographs of the ravines show that they were always a source of pleasure and recreation. Settlers used the ravines for swimming and bathing, fishing, hiking, gathering, boating, and skating.

Although the ravines were an essential natural resource for early Torontonians they were seen as an interruption of the street grid and as a breeding ground for pests and disease. The largest river, the Don River, was engineered in a concrete channel to minimize flooding and protect industrial lands. Many of the ravines have almost completely disappeared under the city. Both Garrison Creek and Taddle Creek, which ran through the downtown, were sewered and almost completely buried. Garrison Creek was originally as wide as ninety-one meters and up to twenty-one meters deep.

Only the largest ravines remain today: the Humber River, the Don River, and the Rouge River. For the most part Toronto has turned its back on most of the surviving ravines. The Don Valley was significantly cut off from the city by rail lines and later an expressway. We have bridged, fenced, and bypassed the ravines to the point that many people are entirely unaware of the ravines around them. The engineering of our ravines was a modern project that reflected the western attitude toward nature as a wild force to be subdued and civilized.

## REVIVAL OF THE RAVINES

Only recently has Toronto begun to re-appreciate its ravines as a significant natural and recreational resource. The ravines have remained in our subconscious as a kind of repressed nature. Groups like Friends of the Don, Toronto Region Conservation Authority, and projects like the Human River, and Lost Rivers are interested in the protection and restoration of the ravines. In 2002, the City of Toronto issued the Ravine Protection By-law protecting ravine lands.

The ravines are now extensively used for recreational activities as part of a pattern of trails, parks, and open spaces that are loosely connected to the hidden ravine system. The ravines today are popular with runners, roller bladers, hikers,

**3** Robert Fulford, 'Toronto & Margaret Atwood.' The National Post (August 24, 2000)
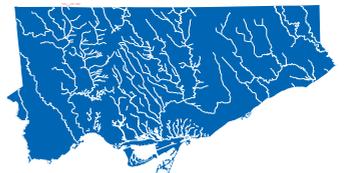


Original Rivers



Current Rivers



Ravine City

**4** Toronto rivers over time, Ravine City

# Biographies

## Philip Beesley

Philip Beesley practices art and architecture in Waterloo and Toronto, Canada. He is an Associate Professor at the University of Waterloo, School of Architecture in Cambridge, Ontario. He is responsible for the dissemination and publication programs of the Canadian Design Research Network. He co-directs Waterloo's Integrated Centre for Manufacturing, Visualization and Design, a facility combining high-performance computing and automated manufacturing of architectural components. He was educated in architecture at the University of Toronto, in visual art at Queen's University and in technology at Humber College. Distinctions for his work include the Prix de Rome in Architecture (Canada). Publications include Fabrication: Examining the Digital Practice of Architecture (AIA/ACADIA 2004), Responsive Architectures: Subtle Technologies (Riverside, 2006), Future Wood (Riverside, 2006), Mobile Nation (Riverside, 2007), and On Growth And Form: Organic Architecture and Beyond (TUNS Press 2007).

## Ian Chodikoff

Ian Chodikoff is an architect and the editor of Canadian Architect magazine. With a background in political science, he holds graduate degrees in architecture and urban design from the University of British Columbia and Harvard University respectively. He has undertaken projects ranging from the relationship between the natural and man-made influences of urban parks to the effects of social inclusion and community diversity on urban design. Since May 2006, he has helped facilitate a series of charrettes and presentations with the City of Toronto and the Design Exchange to improve the built environment in several priority neighbourhoods across Toronto. He is currently working on a project entitled 'Fringe Benefits: Cosmopolitan Dynamics of a Multicultural City' where he will be curating an ongoing exhibition exploring the effects of multiculturalism on Toronto's suburban communities. He has lectured in various universities and cities across North America and Europe, has served on numerous juries and has

written in a variety of magazines and journals on issues ranging from planning and sustainability. Committed to the profession, he has served on committees including the Toronto Society of Architects, the Royal Architectural Institute of Canada, as well as having been a consultant with the Canada Council for the Arts on the subject of architectural competitions.

## David Covo

David Covo is an architect and Associate Professor of Architecture at McGill University. His teaching, research and professional interests include barrier-free design, residential design, low-cost housing, representation and architectural sketching, and have led to assignments in Pakistan, China, Mexico, Romania, Singapore and Korea. A Member of the Order of Architects of Quebec and a Fellow of the Royal Architectural Institute of Canada, he served as Director of the School of Architecture from 1996 to 2007, as president of the Canadian Architectural Certification Board from 2002 to 2004, and is a member of the Board of the Canadian Design Research Network (CDRN).

## John Danahy

John Danahy has developed an internationally recognized expertise in digital media for design, planning and visualization. He teaches landscape architecture, urban design, planning, architecture, and computer science. He has lead the development of research software systems at the Centre for Landscape Research (CLR) and been a pioneer in the use of computing and virtual reality in urban design and landscape architectural practice. He is Director of the CLR, an executive committee member of the Knowledge Media Design Institute (KMDI) and a founding member of the CDRN.

## Chris Hardwicke

Chris Hardwicke has always pursued the clarity of big ideas. As an associate at Sweeny Sterling Finlayson & Co Architects, Chris is in charge of city building projects such as the Toronto Waterfront Projects, the Toronto Gateway Project, and the Waterfront Master Plan for Kaohsiung, Taiwan. His visionary ideas and projects have been presented at the Milan Furniture Fair, Grand Central Station, the University of Art and Design in Helsinki, Doors of Perception 07 in India and published in the books The Good Life: New Spaces for Recreation and uTOpia: Towards a New Toronto.

## James Kirkpatrick

James Kirkpatrick holds a Bachelor of Landscape Architecture from Guelph University, and a Masters of Architecture from the University of British Columbia. His thesis project, 'Celeb', inspired simultaneously by Guy Debord and Britney Spears, was an analysis of the devices of celebrity as image within the architectural design process. He is currently researching the critical potential of landscape as image through recent design projects for orphan spaces in Toronto and the Hobart Waterfront, and an upcoming exhibition on landscape as generator of urban form. He has been involved in academics at Guelph, Waterloo, and Ryerson Universities. He is Associate Director of Urban Design at EDAW in London.

## Adam Kolodziej

Adam Kolodziej arrived in Canada in 1984 from Krakow, Poland. With his background in architecture (M.Arch from Krakow University of Technology) and the arts (M.A., Academy of Fine Arts), he has been working as an Art Director, Production Designer for film and television, and Theatre Designer. In 1987 he won the Pauline McGibbon Award for outstanding theatre design and has also been nominated for a Dora Award and a Gemini Award. Since 2004, he has been Assistant Professor with the School of Interior Design, Faculty of Communication and Design, Ryerson University, Toronto. Elected member of the Royal Canadian Academy of Arts, member of Directors Guild of Canada, the Canadian Academy of Cinema and Television and member of ARIDO (Association of Registered Interior Designers of Ontario).

## Bruce Kuwabara

Bruce Kuwabara is a founding partner of Kuwabara Payne McKenna Blumberg Architects and the 2006 recipient of the RAIC Gold Medal for Architecture. He studied architecture at the University of Toronto. Upon graduation he joined the studio of George Baird, an architect and theorist who was influential to Kuwabara's interest in urban revitalization and the history of the city. In 1975 he joined Barton Myers Associates where he worked for over 12 years and as an associate led high profile design competitions for Phoenix City Hall in Arizona. During this time he explored ideas of creating civic landscapes and building the public realm that he would later further evolve in projects with KPMB, including the winning scheme for Kitchener City Hall. These core principles continue to inform his work, and are most recently evidenced in his work on several of Toronto's cultural renaissance projects, including the Celia Franca Centre for Canada's National Ballet School (a joint venture with Goldsmith Borgal & Company), the Gardiner Museum renewal, and the new home for the Toronto International Film Festival Group.

## Richard Levy

Dr. Richard Levy is a Professor of Planning and Urban Design at the University of Calgary. Since 1996, Dr.. Levy has also served as Director of Computing for the Faculty of EVDS. He is a founding member of the Virtual Reality Lab. Dr.. Levy speaks at international and national conferences in the fields of virtual reality, 3D imaging, education, archaeology and planning. His published work appears in journals such as Internet Archaeology, IEEE MultiMedia, Journal of Visual Studies, Environment and Planning and Plan Canada.

## Douglas MacLeod

Douglas MacLeod is currently the Executive Director of the Okanagan Science and Technology Council and the Executive Director of the Canadian Design Research Network. He is also a registered architect and a contributing editor to Canadian Architect. He has degrees in architecture and computer science from the University of Toronto and a Masters degree in Environmental Design from the University of Calgary.

## Glenn McArthur

Glenn McArthur is a designer, photographer, author and artist, whose work has been exhibited in major Ontario galleries. He has worked as a graphic designer for top advertising agencies and design studios in both New York City and Toronto. His 1996 book on the architect William Thomas that was published by Carlton University Press and which, in addition to his writing, featured his photography, drawings and design, received glowing reviews and numerous awards including one from Heritage Toronto. His current book project, The Architecture of John M. Lyle, 1872-1945: A Progressive Traditionalist is pending publication with Coach House Press.

## Larissa Muller

Dr. Larissa Muller is an Assistant Professor of Environmental Design and the Planning Program Coordinator at the University of Calgary. Her research and consulting work over the last fifteen years has focused on economic and spatial development strategies at national and regional scales, predominantly in Asian country contexts, as well as in the United States and Canada. She holds a PhD in Urban and Regional Planning from the University of California, Berkeley.

## Catherine Molnar

Catherine Molnar is the Professional Programs Coordinator at Design Exchange. She previously worked in the City of Toronto's Museums Department and Culture Division, helping to coordinate Doors Open Toronto and co-curate online exhibits, including the award-winning 'History of Toronto: An 11,000-Year Journey'. Her other recent Toronto-related curated exhibits include 'Oak Street Reinvented' (Cabbagetown/Regent Park Museum; 2007) and 'Girls on the Homefront' (Havergal College/Virtual Museum of Canada; 2008). Catherine has a Master of Arts in English from the University of York's (UK) Centre for Eighteenth-Century Studies. She completed doctoral coursework in Canadian History at York University before joining Design Exchange in 2007.

## Paola Poletto

Paola Poletto is Senior Director of Development and Special Projects at Design Exchange, Canada's national center for design. Prior to this new appointment in 2008, she was Senior Director of Programs, responsible for youth and professional programs, exhibitions and the museum collection. Paola brings over twelve years of experience in arts administration in national and international organizations, and an additional five years of content development and management for print and new media. Since 2001, she has provided strategic direction for digifest, an international festival of design and media culture produced by Design Exchange in partnership with the Ontario Science Centre and Harbourfront Centre. digifest 2005 included a programming initiative showcasing Canadian design at Expo 2005, Japan; and in 2003, a comprehensive e-learning website featuring designers and artists concerned with the future of cities. In 2008, she co-led and launched a research report on product design and development with

Industry Canada. Artist-led projects include Kiss Machine (kissmachine.org) from 2000-2005, Inflatable Museum (2001-4), Girls and Guns (Toronto-London, 2003; Budapest-Albania-Montenegro & Serbia, 2004), and Boredom Fighters! (Tightrope Books, 2008).

## Samantha Sannella

Samantha Sannella is currently the President and CEO of the Design Exchange, Canada's Design Museum. She is responsible for leading the organization in their mandate to increase awareness of the critical link between business and design. Ms. Sannella is a former professor of Interior Design at Ryerson University and a former practice leader for HOK Consulting Canada. Her expertise includes strategic planning, architectural and interior design for Fortune 500 companies. As part of her career, Ms. Sannella has been instrumental to organizations through fundraising, public relations and community involvement. Ms. Sannella is passionate about Universal Design and Sustainable Design and teaches audiences about the critical connections between design, health and well-being, the economy and the environment. Ms. Sannella is also considered an expert in designing for and marketing to the Multi-Generational workplace and has traveled around the world as a conference speaker for this subject. In 2006, Ms. Sannella was named one of the top 10 most inspiring women in Canada. In 2007, she was honoured by Ryerson University for her work within the design community. She serves on the advisory committee for Sheridan School of Interior Design, Humber School of Industrial Design and is on the advisory board of IIDEX NeoCon Canada.

## Thomas Seebohm

Thomas Seebohm's research interests involve digital technology to design a more holistically conceived architecture and urban environment. A special focus of his research is digital urban design and the use of 3D, real-time, virtual city models for designing livable cities with community participation. He has also been involved in the linking of Geographic Information Systems (GIS) data with computer aided design (CAD), and in particular the generation of 3D models from GIS mapping and attribute data. Thomas is a registered architect, a professional engineer and an associate professor of architecture at the University of Waterloo.

## Akin Sevinc

Dr. Akin Sevinc is a writer, architect and researcher living in Istanbul. He studied architecture at the Istanbul Technical University, where he completed his PhD. He currently teaches architectural design and architectural utopias at the Yeditepe University Architecture Department. He is the author of books such as Utopya: Hayali Ahali Projesi (Utopia: No/w/here Projects, 2005) and Dunyanin Yan Etkileri (Side Effects of the World, 2006). His research interests include literature, imaginary spaces and utopias. He has lectured in various schools and cities across Europe and has written in a variety of magazines and journals. Dr. Sevinc is currently writing a novel and completing a research book on architectural dreams.

## Maria del C. Vera

Maria del C. Vera received her Master of Architecture in Urban Culture from Universitat Politècnica de Catalunya. She has taught in design studios abroad and in the USA. Presently, she teaches at Southern Illinois University. Her research stems from the realization that life is fundamentally sustainable. As Principal and Co-Founder of VerS, two of her most notable endeavors are: House @ -1° latitude 81° featured in the Atlas of Contemporary World Architecture and Zero Budget (Ecuador). Beyond teaching and practice she is involved in a collaborative effort to identify human hegemony.

## Mason White

Mason White received his Master of Architecture from Harvard's Graduate School of Design in 2001. He has worked in offices in New York and London, UK. Mason initiated Lateral Architecture in 2002 as an experimental design studio focusing on architecture and urbanism. He was the Lefevre Fellow at Ohio State University 2004-05, and received the Young Architects Award from the Architectural League of New York in 2005. Mason currently teaches at the University of Toronto Faculty of Architecture Landscape and Design.

## Robert F. Woodbury

Professor Robert Woodbury holds a Bachelor of Architecture from Carleton University where he was awarded the Lieutenant Governor's Silver Medal in Architecture in 1981. He earned his Master of Science and PhD from Carnegie Mellon University. He was a faculty member in Architecture and the Engineering Design Research Center at Carnegie Mellon University from 1982 to 1993, at Adelaide University in South Australia from 1993 to 2001, at the Technical University of British Columbia from 2001 to 2002 and is now at Simon Fraser University. He was founding Chair of the Graduate Program in the School of Interactive Arts and Technology at SFU and a founding member of the Master of Digital Media program jointly offered by four Vancouver institutions. From 2005-2008 he was Scientific Director of the Canadian Design Research Network, the national association of design researchers in Canada.

## Shai Yeshayahu

Shai Yeshayahu obtained a MArch from Ohio State University. He has lived in Brazil, Ecuador, Spain, Italy and Israel and in 2004 joined the School of Architecture at Southern Illinois University where he founded the Digital Fabrication Lab and implemented a digital culture across the curriculum. He is co-founder of VerS, a design research practice responsive to ancient, emerging, and local data. Shai is collaborating with artists, computer scientists and biologists on an interactive installation that deploys sensors to the built environment. His research focuses on methodologies that employ novel usage of technology to create a backdrop for creative thinking.