



1

CHRISTINE MACY

Christine Macy is a native Californian, transplanted to Nova Scotia in 1993. She was introduced to architecture early on by an architect father and a social worker/artisan mother. Her studies took her to the University of California at Berkeley, the Technical University of Vienna and the Massachusetts Institute of Technology, and early practice to the Edelman Partnership in New York City.

Through her early formation, Christine developed a deep conviction that architecture is a social art and cultural expression of the societies that create it. This belief in the social expressive dimension of the built environment led her to work on architecture for the public realm. Her first project was documentation of temporary architecture built for the Ram Lila festival in Varanasi, India. Later she worked with Mack Architects, focusing on large-scale public projects, including the Candlestick Park Cultural Centre and the L.A. Arts Park, in collaboration with the landscape firm of Hargreaves Associates and artist **Douglas Hollis**; the American Memorial Library Competition in Berlin, Germany; and the Kashii District Housing in Fukuoka, Japan.

In 1990, Christine moved to Vancouver to establish a consulting and design firm, Filum Ltd, with her collaborator, **Sarah Bonnemaïson**. Together they became known for their lectures and public advocacy of "festival architecture" and carried out a number of commissions for public festivals and commemorations including Vancouver's Centennial, the 3rd International Gay Games, and a province-wide music festival. Teaching positions followed at the Queensland Institute of Technology, UC Berkeley and the University of British Columbia.

The move to Nova Scotia and the assumption of a full-time teaching position at the Technical University of Nova Scotia offered a new set of opportunities for Christine. Practice and advocacy gave way to teaching, and this in turn led to a new focus on writing and publication.

Christine's scholarly work has continued to be centred on architecture built for the public realm and she has taken this orientation into the development of several courses in the

school's curriculum, including the history of modern architecture in the 20th century and architectural research and criticism. She asks students in these courses to study local works of modern architecture, interviewing designers, builders, clients and users; and to try their hand at creating works of public architecture in a series of ephemeral installations throughout Halifax in the summer months. She uses her design practice as a way of involving students with community groups around the province, from the Black Loyalist site in Birchtown to the Gospel Technology Recording Centre in North Preston.

Her recent book, co-authored with Sarah Bonnemaïson, *Architecture and Nature: Creating the American Landscape*, was published by Routledge this year. This book explores changing ideas of what nature has meant for the United States and how it has been represented in buildings and landscapes over the past century. The chapter on Tennessee Valley Authority has led to a 2nd project, entitled *Dams*, scheduled for publication next year with W.W. Norton and the Library of Congress. She then plans to return to her festival research with *Architecture and Festivals*, a 2-volume work on the history of festival architecture in Europe, which will resume her collaboration with Sarah Bonnemaïson.

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2



3

