

president's column

*donna j. leban, aia, lc, iesna;
2004 president aiaVT*

aiaVT



*The aiaVT newsletter is published by AIA Vermont,
the Vermont Chapter of the
American Institute of Architects.*

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The architect's role in our communities and society may not be something we think about every day, particularly as we are busy trying to keep our clients happy, as well as trying to remain afloat in good economic times and bad. However, those AIA Vermont members who have served on our Board of Directors have the opportunity to engage in our world in ways that don't typically happen in private practice. Whether in discussions with State or National leaders, bringing together related professionals in debate on current topics of interest, or organizing a tour for fun and CEU credits, it's all about how we can help improve our environment and our society. And, as you'll find if you talk with any board member, the benefits are genuine.

Here are a few reasons to consider becoming an AIA Vermont Board Member:

- * Gain access to community, State, and National leaders. This is an important consideration to principals (and past or future principals) of architectural firms, who can help influence policies in ways that will benefit their firms and the community at large.
- * Establish your leadership credentials. Those involved in AIA have opportunities to establish themselves as community and State leaders, with recognition inside and beyond the architectural profession.
- * Provides opportunity to engage in thinking/acting that recognizes how architects relate to larger issues, such as the debates about energy choices, transportation and community planning, air quality and health issues, taxation and public safety, etc.
- * Allows you to connect with other members of the architectural profession, as well as related professions, in the context of meaningful dialogue.
- * Provides social links to the professional community.
- * Provides contact with potential clients, through leadership in co-sponsored seminars such as Universal (Accessible) Housing Design and Development.
- * Helps stay in touch with what your peers are up to and how you can improve your own practice.

cont.

**excerpt from:
Contrasting Concepts of
Harmony in Architecture:
The 1982 Debate Between
Christopher Alexander
and Peter Eisenman**

**An Early Discussion of the "New Sciences" of
Organized Complexity in Architecture**

**First published in *Lotus International* 40 (1983), pages 60-68.
Reprinted in *Studio Works* 7 (Harvard University Graduate School of Design),
Princeton Architectural Press (2000), pages 50-57**

PE: What we have not been able to get at yet is that it is possible to project a totally different cosmology that deals with the feelings of the self. Alternative views of the world might suggest that it is not wholeness that will evoke our truest feelings and that it is precisely the wholeness of the anthropocentric world that it might be the presence of absence, that is, the nonwhole, the fragment which might produce a condition that would more closely approximate our innate feelings today.

Let me be more specific. Last night, you gave two examples of structural relationships that evoke feelings of wholeness — of an arcade around a court, which was too large, and of a window frame which is also too large. Le Corbusier once defined architecture as having to do with a window which is either too large or too small, but never the right size. Once it was

cont.

10.04:1



*seated from left to right: david epstein, donna leban, ken bean
standing from left to right: guy teschmacher, lauren davis, hanne williams,
andrea murray
not present: michael hoffman, stewart sutcliffe, john anderson, steven clark*

- * Participate once a month in get-togethers with a truly great group of individuals who are a lot of fun to work with.
- * Provides a chance to attend educational, social, and leadership functions at the National AIA level, and provide input that is taken seriously at the AIA regional and national levels.

So, if you aspire to any of these opportunities, give me a call at (802) 862-1901. Vermont AIA doesn't have a rigorous process for selection of board members, and though most stay for more than a couple of years, we do generally have a couple of openings each year. After all, we need to give others the same opportunities that we've had.

Associate members play just as valuable a role on our Board as regular AIA members, and if Lauren Davis is any indication, may have more energy than the rest of us. Organizing multiple events at the same time is not a requirement- but Lauren seems to be managing quite well. We can thank her and John Anderson for the fantastic "Art X Architects" show at the Flynn Dog Gallery, moving on to Middlebury and later to Norwich University.

Andrea Murray has been an incredible asset, doing what we all agree is a fabulous job at editing our new electronic newsletter. Andrea started on our Board as an Associate, but successfully passed her licensing exam this year and is now officially AIA. Congratulations Andrea.

David Epstein, as AIAVT Vice-President, has done a great job organizing programs and events- a job that is traditionally the VP's. All Board members, as well as members at large, are encouraged to submit and help pull together programs. This year, David is working to establish a more predictable structure for our meetings and programs, as you will see in this newsletter.

Michael Hoffman has been an unmistakable and invaluable presence on the Board for longer than I've been involved. This year, Michael has pulled more than one rabbit out of the hat by providing exceptional juries for both the AIA New

cont.

the right size it was no longer functioning. When it is the right size, that building is merely a building. The only way in the presence of architecture that is that feeling, that need for something other, when the window was either too large or too small.

I was reminded of this when I went to Spain this summer to see the town hall at Logrono by Rafael Moneo. He made an arcade where the columns were too thin. It was profoundly disturbing to me when I first saw photographs of the building. The columns seemed too thin for an arcade around the court of a public space. And then, when I went to see the building, I realized what he was doing. He was taking away from something that was too large, achieving an effect that expresses the separation and fragility that man feels today in relationship to the technological scale of life, to machines, and the car-dominated

cont.

10.04:2

aiaVT welcomes

katherine hill, *professional affiliate of new york, ny*
john m^cLeod, *aia of middlebury*

correction

Last month's President's Column identified Kate Schwennsen, AIA President Elect, incorrectly as Head of the Architecture Department at the University of Iowa. Ms. Schwennsen is, in fact, Dean of the College of Design, which includes the Architecture Department, at Iowa State University.

England Regional Awards in Middlebury, VT as well as the recently announced AIAVT awards program. Not only that, he provides a valuable connection to Norwich University's Architecture Program and has graciously agreed to serve on the Executive Board of AIAVT.

We can again thank Ken Bean and Guy Teschmacher for coordinating the AIAVT awards program; Ken for volunteering to write a grant for our Learning by Design program (which Lauren leads); Stewart Sutcliffe for several programs plus coordinating events with Efficiency Vermont; John Anderson for his thoughtful insightfulness at Board meetings; and Steven Clark, who despite no longer being an official board member - is still active in our web site development and maintenance.

And, of course, as we all are very aware, we have Hanne Williams as Executive Director to thank for keeping AIAVT the smoothly functioning organization that it has become under her management and leadership.

With such a great team, its a real pleasure to be involved with AIAVT Board of Directors. Hope that you'll consider making a choice to join us next year or in the future.

If you are located in the southern or northeastern parts of Vermont, and would like to be more involved, please let me know. AIAVT would like to have programs in these areas, but we require contacts located there to help make them happen. Attending board meetings located outside of your area would not be necessary. Just let us know that you're interested. If you are aware of events of architectural interest anywhere in or near Vermont, you are also welcome to submit this information to the AIAVT web site, at www.AIAVT.org.

environment we live in. I had a feeling with that attenuated colonnade of precisely what I think you are talking about. Now, I am curious if you can admit, in your idea of wholeness, the idea of separation — wholeness for you might be separation for me. The idea that the too-small might also satisfy a feeling as well as the too-large. Because if it is only the too-large that you will admit, then we have a real problem.

CA: I didn't say too large, by the way, I just said large. Quite a different matter.

PE: You said a boundary larger than the entity it surrounds. I think you said too large.

CA: I said large in relation to the entity. Not too large.

PE: Large, meaning larger than it needs be?

CA: No, I didn't mean that.

PE: Well, could it be smaller than it needs be?

CA: Unfortunately, I don't know the building you just described. Your description sounds

cont.

10.04:3

from purpose to desire at middlebury

donald maurice kreis

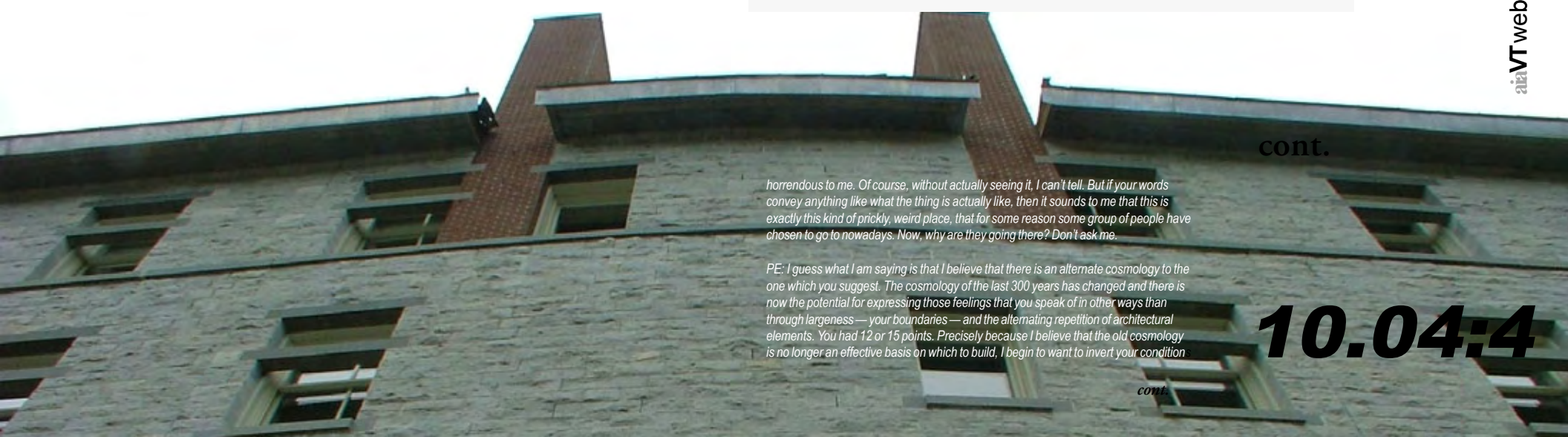
It's an age-old story: Philadelphia architects publish manifesto, explaining why American architecture is poised to transform itself, appending cheeky and illustrative visual examples. And then the academic institutions line up to acquire the architects' work, which may or may not turn out to be worthy of the revolutionary words in the book.

But this time the dateline is Middlebury, the book is *Refabricating Architecture* by Stephen Kieran and James Timberlake, and the project shows every indication of becoming the finest addition to the stony grey campus since the Greek Revival.

That, of course, isn't necessarily saying much. The college's iconic Old Stone Row, constructed between 1815 And 1861, is beautiful for the same reason the democratic ideals of ancient Greece are beautiful: harmony, proportion, simplicity, adaptability. Essentially everything that has been added to the campus since then has failed to rise beyond mere imitation. An exception is the Center for the Performing Arts by the recently disbanded Hardy Holtzman Pfeiffer, a great postmodern building that everyone loves to hate – thus making it the proverbial exception that proves the rule.

Indeed, two of the three buildings that comprise the new Atwater Commons complex by Kieran Timberlake are unabashed knock-offs of Painter Hall, the oldest piece of Old Stone Row. The third, however, is a dining facility with an

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horrendous to me. Of course, without actually seeing it, I can't tell. But if your words convey anything like what the thing is actually like, then it sounds to me that this is exactly this kind of prickly, weird place, that for some reason some group of people have chosen to go to nowadays. Now, why are they going there? Don't ask me.

PE: I guess what I am saying is that I believe that there is an alternate cosmology to the one which you suggest. The cosmology of the last 300 years has changed and there is now the potential for expressing those feelings that you speak of in other ways than through largeness — your boundaries — and the alternating repetition of architectural elements. You had 12 or 15 points. Precisely because I believe that the old cosmology is no longer an effective basis on which to build, I begin to want to invert your condition

10.04:4

cont.

elliptical plan, a sod roof and an undulating curtain wall – a design solution that owes much more to Will Bruder or Rick Joy than to Ammi B. Young.

More radical than the plan, however, is the notion of creating a coherent whole out of such divergent structures – Jefferson shakes hands with Jetson here – as well as the idea, a seeming revelation on this campus, that the landscape can provide the order rather than having the order imposed upon the landscape. The dining hall is nestled into a stand of trees, a respectful gesture; the dorms bend subtly to align with a gently sloping hillside while forming an open courtyard with the College's 1925 Chateau that blessedly lacks the stolidness of a traditional courtyard.



And the overt allusions to Painter Hall come off as respectful and appropriate – as opposed to the nearby steroidal parody of Old Chapel that is the gargantuan and fortress-like Bicentennial Hall. The elegant proportions (including modest height!) remain, but the form is liberated from the classical devotion to symmetry so that the fenestration embraces an artful syncopation. The obsession with grey stone (limestone and granite) and its connotations of strength and permanence persists, but modern stonecutting and assembly methods give the cladding a contemporary look. The chimneys – which lend a distinctive profile to Painter and testify to a different era in the history of HVAC – have a slightly different function (ventilation and cooling) at the Atwater complex and, appropriately, have migrated subtly to the outer edge of the façade so that their brick actually penetrates the stonework at the top story in a playful and visually pleasing way.

There are no explicit references to Atwater Commons in Refabricating Architecture, but the connections are clear. “Art and commodity, once the double soul of architecture, have now split and succumbed to specialization,” complain the authors. “The Parthenon is great in part because it is lean, because it passes all the tests of a minimum expenditure of resources to effect the maximum gain. In it there is no stone that does not speak of its passage from purpose to desire to shaping in accordance with both craft and economy of means.”

cont.

— to search for their negative — to say that for every positive condition you suggest, if you could propose a negative you might more closely approximate the cosmology of today. In other words, if I could find the negative of your 12 points, we would come closer to approximating a cosmology that would deal with both of us than does the one you are proposing.

CA: Can we just go back to the arcade for a moment? The reason Moneo's arcade sounded prickly and strange was, when I make an arcade I have a very simple purpose, and that is to try to make it feel absolutely comfortable — physically, emotionally, practically, and absolutely. This is pretty hard to do. Much, much harder to do than most of the present generation of architects will admit to. Let's just talk about the simple

cont.

10.04:5



But they do not call it for a second Greek Revival. According to Kieran and Timberlake, the processes, new materials and the information tools exist today “in ways that have not coalesced in high architecture since the early Renaissance.” They call, therefore, for the “integration of several spun-off disciplines of architecture – construction, project engineering and materials science – all with the aim of reuniting substance with intent.”

Atwater Commons does not simply stand up well to the principles its architects articulate in their book. It also stands in startling contrast to its exact architectural contemporary on the Middlebury campus, the newly completed but still-unnamed \$40 million library by Gwathmey Siegel & Associates – a grand pile of limestone, granite, marble and, most importantly, picture windows.

While the Kieran Timberlake dining hall invites an intimate relationship with nature, the Gwathmey Siegel library suggests an almost voyeuristic take on the Vermont landscape. Even a casual stroll around the building quickly reveals that a central organizing principle is the placement of study areas near big windows calculated to frame postcard views.

There is, of course, nothing wrong with the objective of inspiring scholarship through contemplation of the Green Mountains or the gallant tripartite skyline of the College’s original buildings. Otherwise, the College could just pick up and move to Paramus or Natick.

But the postcard imperative is in danger of running riot here – as if nature were just a form of entertainment. In Berlin, they eventually tore down the brash red viewing platform designed to give visitors a look at the reemerging Potsdamer Platz. Here, Old Stone Row now shares with Olympic sports venues, or the podium of a national political convention, the indignity of being perpetually stared down at by something big and omnipresent. Of the other buildings on campus,

cont.

matter of making an arcade. I find in my own practical work that in order to find out what's really comfortable, it is necessary to mock up the design at full scale. This is what I normally do. So I will take pieces of lumber, scrap material, and I'll start mocking up. How big are the columns? What is the space between them? At what height is the ceiling above? How wide is the thing? When you actually get all those elements correct, at a certain point you begin to feel that they are in harmony.

Of course, harmony is a product not only of yourself, but of the surroundings. In other words, what is harmonious in one place will not be in another. So, it is very, very much a question of what application creates harmony in that place. It is a simple objective matter. At least my experience tells me, that when a group of different people set out to

cont.

10.04:6

the power of architecture

The AIA 2005 National Convention and Design Exposition will take place at Mandalay Bay Convention Center in Las Vegas on May 19-21, 2005. Be sure to mark your calendars!

With more than 120 continuing education programs, 45 tours, 20 workshops, special events and added attractions, and 800 leading-edge companies exhibiting the latest products and services, you'll find plenty of exciting educational and entertainment opportunities.

Las Vegas is the perfect locale in which to delve into the 2005 convention theme, The Power of Architecture: Imagine, Create, Transform. Celebrating its 100th year, Las Vegas is the fastest growing metropolitan area in the country, transforming itself from a sleepy railroad town into the entertainment capital of the world. With its continuous evolution, Las Vegas offers the latest in design and building innovation.

The full AIA 2005 Convention and Design Expo website will be available later this fall.

only Bicentennial Hall, with its atrium overlooking the Adirondacks, is so dedicated to the visual consumption of landscape.

In fairness to Gwathmey Siegel and its client, builders of big academic libraries face an intimidating programmatic challenge at the advent of the 21st Century. The advance of information technology may make the book as we know it obsolete – or maybe not. The library built today must therefore point its nose into an uncertain future.

For an example of how enervating this challenge can be to design, one need go no farther than Dartmouth College to check out the new, but widely disliked, Berry Library by Venturi, Scott, Brown and Associates. There, in the name of adaptability, the architects used 19th century mill buildings as their inspiration – and it, too, is a factory, producing term papers instead of textiles.

At Middlebury, the new library sports a coherent rather than labyrinthine plan, the use of rich detailing (consisting in the main of locally harvested wood), an unwillingness to consign employees to windowless warrens and the provision of a sun drenched atrium (with a big mural space to be filled by public competition) at the entrance. These elements prove that Middlebury considers its library not just a service but a place – something that creates meaning and inspires memory.

Still, as a highly visible object on a beautiful and historic campus, the library is more Muddlebury than Middlebury. As a composition, the building lacks coherence beyond the obvious effort to vary cladding materials to eschew the creation of a monolith. The results are flawed for precisely the reasons Kieran Timberlake adjudged the Parthenon a success.

To formulate an educated guess for why this happened, check out the “library projects” section of www.gwathmey-siegel.com. Prominently featured, there are not only the Middlebury library that was built, but the original proposal that was rejected. The latter involved creating a semicircular structure to enwrap the

cont.

try and find out what is harmonious, what feels most comfortable in such and such a situation, their opinions about it will tend to converge, if they are mocking up full-scale, real stuff. Of course, if they're making sketches or throwing out ideas, they won't agree. But if you start making the real thing, one tends to reach agreement. My only concern is to produce that kind of harmony. The things that I was talking about last night — I was doing empirical observation about — as a matter of fact, it turns out that these certain structures need to be in there to produce that harmony.

The thing that strikes me about your friend's building — if I understood you correctly — is that somehow in some intentional way it is not harmonious. That is, Moneo intentionally wants to produce an effect of disharmony. Maybe even of incongruity.

cont.

10.04:7



original, beaux arts, now-abandoned Starr Library of 1900. It was an elegant idea with some architectural logic, and one the architects apparently could not bring themselves to abandon even as it became untethered from its original purpose as a nest for neoclassicism.

Ponder that while glancing across the College's front quad between Starr Library and its successor – but do not fail to alight on what lies between them. Michael Singer has created a "Garden of the Seasons" that is not just a pleasant place to read a borrowed book but also a compelling study in how animate and inanimate materials appropriate to a Champlain Valley setting can achieve beauty through juxtaposition. Singer is not only a sculptor but also one of Vermont's most distinguished architects, having designed everything from an \$18 million recycling center in Phoenix to a remarkable Brattleboro residence of wood and concrete that was a 1999 Record House.

Memo to Midd from a loyal alumnus: Thanks for the garden! Now how about striking a blow for indigenous, innovative Vermont architecture by hiring Michael Singer to design an actual building on America's most stunning college campus?

-30-

Donald Maurice Kreis is a lawyer, architecture writer and graduate of Middlebury College. His web site is www.dmkdmk.com.

PE: That is correct.

CA: I find that incomprehensible. I find it very irresponsible. I find it nutty. I feel sorry for the man. I also feel incredibly angry because he is screwing up the world.

Audience: (Applause)

PE: Precisely the reaction that you elicited from the group. That is, they feel comfortable clapping. The need to clap worries me because it means that mass psychology is taking over.

Someone from the audience: Why should architects feel comfortable with a cosmology you are not even sure exists?

PE: Let's say if I went out in certain places in the United States and asked people about the music they would feel comfortable with, a lot of people would come up with Mantovani. And I'm not convinced that that is something I should have to live with all my life, just because the majority of people feel comfortable with it. I want to go back to the notion of needing to feel comfortable. Why does Chris need to feel comfortable, and I do not? Why does he feel the need for harmony, and I do not? Why does he see incongruity as irresponsible, and why does he get angry? I do not get angry when he feels the need for harmony. I just feel I have a different view of it.

Someone from the audience: He is not screwing up the world.

cont.

10.04:8

a x a: art by architects
(september 9- october 31, 2004)
flynnndog; burlington, vt

c. sean horton, curator, firehouse gallery

Featuring: Bren Alvarez, John Anderson, Ken Bean, Joseph Cincotta, John Connell, Tom Cullins, Lauren Davis, Daniel Doz, Alisa Dworsky, Terry Findeisen, Lee Grutchfield, Karol Kawiaka, LOCUS (Robert Mantho & Michael Wenrich), Steven Schenker, Arthur Schaller, Bob St. Marie and David Woolf.

Perhaps a more fitting title for this exhibition could have been "Architects Behaving Badly." There is after all, an assumption that architects turn to art in search of a freer creative process – one without the constraints of clients and codes. Artists are the rebels while architects are the professionals – art the surplus while architecture the necessity. But in a pluralistic climate where anything can be art, why not architecture? Could it not be said that an architect's every day consists of making art? Why not "Art by Artists?"

Although the idea "artist" may be largely based in stereotype, the fact remains that the architects assembled here have chosen to make the distinction between their "real job" and what they do "for fun" – their architecture and their art. Why does this distinction need to be made? Even now, that ugly word: "function" may be at the heart of the problem. Although architecture and its processes do possess undeniable artistic qualities, is it not primarily concerned with utility? Does functionality disqualify an object from the realm of art? After all, according to Alberti, "A building which has no other quality than that it be functional will still be a delight to look upon."



'cooler column'
david woolf

cont.

PE: I would like to suggest that if I were not here agitating nobody would know what Chris's idea of harmony is, and you all would not realize how much you agree with him ... Walter Benjamin talks about "the destructive character," which, he says, is reliability itself, because it is always constant. If you repress the destructive nature, it is going to come out in some way. If you are only searching for harmony, the disharmonies and incongruencies which define harmony and make it understandable will never be seen. A world of total harmony is no harmony at all. Because I exist, you can go along and understand your need for harmony, but do not say that I am being irresponsible or make a moral judgement that I am screwing up the world, because I would not want to have to defend myself as a moral imperative for you.

CA: Good God!

cont.

10.04:9



'taper with counterweight'
alisa dworsky

Maybe an architect is a finer breed of artist. Not only does a good architect enhance life for those who never step foot inside an art gallery, but he/she also provides places in which to live, grow and dream. Architects not only allow their creativity to be appreciated visually, but they also allow it to be utilized. Whereas the average viewer might spend five to ten seconds "using" a painting, good architecture is appreciated every day – from all sides, nooks and crannies. Concerned with both form and function, it could be argued that architects observe their works being experienced more personally and more fully than other forms of art. For this reason, the qualification of "architect" may indeed place one in a unique position to create works of art addressing these ideas. With an innate need to create visual order from that which is seen, the photographs, paintings and sculptures gathered here reveal that as artists, architects are still interested in spatial order, materiality and poetry. So then, maybe it is "Art About Architecture."



'one sheet of CDX plywood'
john anderson

PE: Nor should you feel angry. I think you should just feel this harmony is something that the majority of the people need and want. But equally there must be people out there like myself who feel the need for incongruity, disharmony, etc.

CA: If you were an unimportant person, I would feel quite comfortable letting you go your own way. But the fact is that people who believe as you do are really fucking up the whole profession of architecture right now by propagating these beliefs. Excuse me, I'm sorry, but I feel very, very strongly about this. It's all very well to say: "Look, harmony here, disharmony there, harmony here — it's all fine". But the fact is that we as architects are entrusted with the creation of that harmony in the world. And if a group of very powerful people, yourself and others ...

10.04:10

cont.

renewable energy vermont's
2004 annual conference

october 14
8:00am - 4:00 pm
sheraton hotel and convention center
burlington, vermont

The conference is quickly approaching and it will be the biggest and most exciting energy conference ever held in Vermont!

There are many reasons to attend:

**Governor Douglas and Mayor Clavelle have agreed to debate energy policy at the Conference.*

**Key note address on "The Last Hours of Ancient Sunlight" by Thom Hartman will be inspirational and unforgettable.*

**Informative and interactive break-out sessions will include the latest information on wind, solar electric, solar thermal, wood chip, wood pellet, and biodiesel energy. Presentations will be made by national and state renewable energy experts.*

**New this year!- Renewable Energy Awards, come see who is honored to receive REV's prestigious awards.*

**Great networking opportunities with leaders of our growing renewable energy industry, as well as with governmental officials and legislators.*

**Free lunch, refreshments and reception.*

Register, and get more information, at the conference web site:

www.vermont.org/conference.htm

announcing the inaugural edition of the
interdisciplinary,
peer-reviewed
"journal of green building":

first call for papers

The Journal of Green Building invites submission of technical papers for its inaugural edition to be released in Spring 2005. The Journal is an international peer-reviewed publication published by College Publishing located in Glen Allen, VA. The aim of the Journal is to provide a high-quality, interdisciplinary forum for advancing the state of knowledge about green building and high performance, sustainable facility and infrastructure systems. Submissions are welcome from authors in the fields of engineering, architecture, design, construction, facilities management, and all disciplines relevant to the life cycle of built facilities and infrastructure.

Papers submitted for consideration should advance the body of knowledge related to green, sustainable, or high performance built facilities and infrastructure systems. For the inaugural issue of the Journal, papers are specifically invited that establish research, practice, and educational priorities for this domain of practice. Both practical and theoretical papers are encouraged, and rigorous case studies and descriptions of new technologies or practice innovations are welcomed to illustrate key concepts. Manuscripts will be peer-reviewed for originality of approach, concept, and/or application; intellectual merit of approach and findings; significance of findings, potential benefits, and impact; and relevance to the domain of green, sustainable, or high performance built facilities and infrastructure systems. Topics of interest for the Journal span the whole scope of the green building domain and include, but are not limited to:

cont.

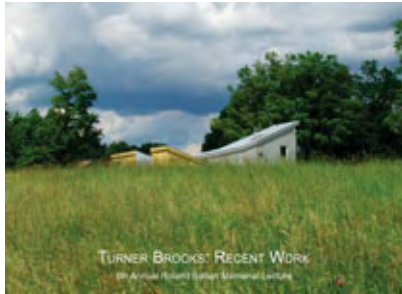
PE: How does someone become so powerful if he is screwing up the world? I mean somebody is going to see through that ...

CA: Yes, I think they will quite soon.

PE: I would hope, Chris, that we are here to present arguments. These people here are not people who have rings in their noses, at least as far as I can see, and they can judge for themselves whether I am screwing up the world or not. If they choose to think I am screwing up the world, they certainly would not come here. These are open forums. For you to determine arbitrarily that I am screwing up the world seems self-righteous and arrogant. I have not had much of a chance to do so and neither have you. Precisely

cont.

10.04:11



Art Department
Williams Hall
University of Vermont
Burlington, VT 05405
802-656-2014

5th Annual Roland Batten Memorial Lecture

Turner Brooks: Recent Work

Wednesday, October 20, 2004
6:00 pm

105 Votey Hall (behind Billings Student Center)
University of Vermont

Reception to follow at Williams Hall

Supported by:

Truex Cullins & Partners Architects
Vermont Community Foundation
UVM Visiting Artist/Art Historians Lecture Series

- Indicators of sustainability for built facilities and infrastructure systems;
- Mathematical and systems modeling of facilities and infrastructure performance;
- Integrated design and facility life cycle methods and practices;
- Innovation and performance modeling for mechanical systems, building envelopes, lighting, and other key facility systems;
- Green building materials and structural innovations;
- Building science, energy performance, and indoor environmental quality issues;
- Alternative project delivery methods for green building projects;
- Information architectures for facilities data related to green building;
- Impacts of facilities on human performance;
- Life cycle analysis and assessment methodologies and models;
- Energy systems, conservation, and generation;
- Water, stormwater, and wastewater systems;
- Historic preservation and green building;
- The built environment as industrial ecosystem;
- Deconstruction methodologies and waste management innovations;
- Sustainability and security in facility and infrastructure design;
- Prevention and sustainable mitigation of mold and other building hazards;
- Barriers to sustainability implementation;
- Economics of green building and cost models/methods;
- Operational frameworks for sustainability implementation;
- Decision making and management of tradeoffs in green building projects;
- Research and education needs to support sustainability implementation; and
- Emerging technologies for sustainable facilities & infrastructure.

cont.

because I am uncomfortable with those situations which you describe as comfortable, I find myself having to live in New York. I do not live in San Francisco, even though I think it is a nice place. There is not enough grist there for me, not enough sand in the oyster. And my head starts — it may be my own psychological problem — but thank God, there is a loony bin called New York where eight million people who feel the way I do are allowed to be!

CA: Actually, New York is not created by that kind of madness. New York is certainly a very exciting place. When you compare it to Denmark or Sweden, I fully understand what you are saying. And I sympathize with you. Your observation seems to me a very reasonable one, objectively speaking. But that is quite a different matter. It's quite

10.04:12

cont.

The deadline to submit full papers for review is December 31, 2004 for the inaugural edition of the Journal. Authors will be notified of acceptance no later than February 15, 2005, and revised papers must be submitted by April 1, 2005. The target publication date for the inaugural issue of the Journal is Spring 2005. Papers may also be submitted on an ongoing basis for consideration in subsequent editions of the Journal, which will be published quarterly.

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different from the original question: why should I feel so strongly, why should I get angry, because you are preaching disharmony? I was trying to explain to you why I get angry about it.

PE: I am not preaching disharmony. I am suggesting that disharmony might be part of the cosmology that we exist in. I am not saying right or wrong. My children live with an unconscious fear that they may not live out their natural lives. I am not saying that fear is good. I am trying to find a way to deal with that anxiety. An architecture that puts its head in the sand and goes back to neoclassicism, and Schinkel, Lutyens, and Ledoux, does not seem to be a way of dealing with the present anxiety. Most of what my colleagues are doing today does not seem to be the way to go. Equally, I do not believe that the way to go, as you suggest, is to put up structures to make people feel comfortable, to preclude that anxiety. What is a person to do if he cannot react against anxiety or see it pictured in his life? After all, that is what all those evil Struwwel Peter characters are for in German fairy tales.

CA: Don't you think there is enough anxiety at present? Do you really think we need to manufacture more anxiety in the form of buildings?

PE: Let me see if I can get it to you another way. Tolstoy wrote about the man who had so many modern conveniences in Russia that when he was adjusting the chair and the furniture, etc., that he was so comfortable and so nice and so pleasant that he didn't know — he lost all control of his physical and mental reality. There was nothing. What I'm suggesting is that if we make people so comfortable in these nice little structures of yours, that we might lull them into thinking that everything's all right, Jack, which it isn't. And so the role of art or architecture might be just to remind people that everything wasn't all right. And I'm not convinced, by the way, that it is all right.

CA: I can't, as a maker of things, I just can't understand it. I do not have a concept of things in which I can even talk about making something in the frame of mind you are describing. I mean, to take a simple example, when I make a table I say to myself: "All right, I'm going to make a table, and I'm going to try to make a good table". And of course, then from there on I go to the ultimate resources I have and what I know, how well I can make it. But for me to then introduce some kind of little edge, which starts trying to be a literary comment, and then somehow the table is supposed to be at the same time a good table, but it also is supposed to be I don't know what; a comment on nuclear warfare, making a little joke, doing various other things ... I'm practically naive; it doesn't make sense to me.

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