



**president**

ken bean, aia  
kcbear@zoo.uvm.edu

**vice president**

donna leban, aia  
lightspd@adelphia.net

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david epstein, aia  
depstein@truexcullins.com

**immediate past president**

stewart sutcliffe, aia  
slsarch@aol.com

**directors**

steven clark, aia  
sclarkj@adelphia.net

lauren davis, associate aia  
lad@gvvarchitects.com

christopher foster, assoc. aia  
csfoster@valley.net

william gallup, aia  
bgallup@burleypartnership.com

michael c. hoffman, aia  
mhoffman@norwich.edu

stephen mosman, aia  
smosman@ffinc.com

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1662 Mill Brook Road  
Fayston, Vermont 05673  
p 802.496.3761  
f 802.496.3294

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## on making...

*andrea murray, assoc. aia*

"If you want to change the outcome of what you make, you must change the process," James Timberlake, FAIA spoke to architects and future architects on October 23rd at Middlebury College. "We believe in process as the first art."

Timberlake, principal of KieranTimberlake Associates LLP (KTA) of Philadelphia, discussed the making of architecture in his office as a totally collaborative effort involving many people and many layers of information. KTA is responsible for the Atwater Commons project at Middlebury College, which includes two "bending" residence halls and a green-roofed refectory/student center. The project is currently under construction and scheduled to open for the Fall 2004 semester.

Timberlake explained his architecture as both "art and commodity, or beauty and usefulness." KTA is exploring ways to design and develop building modules off site in hopes of increasing the building quality while minimizing cost and on-site construction time. Timberlake used automobile manufacturing as an analogy. Cars were once made piece by piece, car by car. Eventually they moved to the assembly line, and now the bigger parts are made elsewhere and only assembled into full automobiles in Detroit, or wherever the plant may be. Architecture could be this way too, allowing the architect to focus more on the context of the project and its relationship to its site and users; thereby enhancing the final product.

The award-winning KTA has been working collaboratively with scientists, engineers and builders to develop new building technologies that may truly change the way we, as architects, think about buildings. Recently, KTA's SmartWrap<sup>™</sup> Pavillion was on display at the Cooper-Hewitt National Design Museum in New York. SmartWrap<sup>™</sup>, a "building envelope for

**cont.**

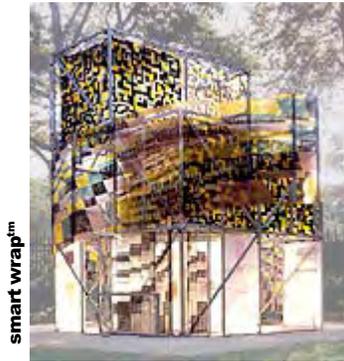
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**for the faithful...further reading on architectural method**

**Herman Hertzberger**, *Lessons for Students in Architecture: an excellent reference on the conscious articulation of form and the interaction of users. By no means just for students.*

**Geoffrey Scott**, *The Architecture of Humanism- A Study in the History of Taste: Far more than a study of taste, Scott untangled the explicit implementation of form and tectonics from cultural baggage. A remarkably early work (1914) for such a contemporary sensibility.*

# 11.03:1



*Starting out from interpretability as an inherent characteristic of form, we come to the question of what makes a form- as structure - interpretable. The answer must be: the accommodating capacity of the form, shall we say its 'competence', which allows it to be filled with associations and thus brings about a mutual dependence with the users. So what we are concerned with here is the space of the form, in the same way that a musical instrument offers its players freedom of action...so here we are not talking about a notion that presupposes and maintains a formal and unalterable relation between object and viewer. We are not here concerned with a visual appearance as a shell around the object, but with form in the sense of accommodating capacity and potential bearer of meaning. Form can be vested with meaning, but can also be divested of it by the use to which the form is put and by the values that are attributed and added to it, or indeed removed from it - all depending on the way in which users and form interact.*

**Herman Hertzberger**  
Lessons for Students in Architecture

the future," is a printed material that can be customized to the project at hand. Such materials, "phase change materials," as Timberlake calls them, deal with temperature differentials by incorporating thin film photovoltaics and batteries all printed (or plotted) on a wrapable material.

When asked, "what is your (KTA's) stylistic agenda?" Timberlake cleverly circumvents this question to reply, "(my architecture) is an architecture of place and time and client."

Check out KTA's website at [www.kierantimberlake.com](http://www.kierantimberlake.com).

## keeping it local: using vermont grown wood for your next project

*david epstein aia*

On November 6th, join aiaVT for an engaging discussion on the benefits of specifying locally-grown wood for your next architectural or furniture project. Bruce Beeken of Beeken Parsons and Ed Delhagen of the Vermont Sustainable Jobs Fund will be among the panel of experts discussing the in-State resources available to designers as well as the economic benefits of using Vermont-grown wood to support the local economy. Local sources for sustainably-harvested wood will also be part of the presentation.

Following, the focus of the conversation will shift to the St. Michael's College (SMC) chair, recently completed by Beeken Parsons and Truex Cullins & Partners Architects (TCPA) using wood harvested from SMC land. Kim Deetjen, Director of Interiors at TCPA, will join the panel to comment on the challenges, as well as the opportunities, encountered when selecting the trees, designing the pieces and predicting the schedule for this project. Her experience working with Beeken Parsons speaks to the nature of the collaboration of the designers for this exciting project.

**cont.**

**more reading on architectural method...**

**Sergio Villari, J.N.L. Durand (1760-1834) Art and Science of Architecture:**  
*investigates Durand's remarkable concern for a systematic study of the architectural methods in regard to the 'field' rather than the object.*

**Stanford Anderson, ed., on Streets:** *a vast selection of dense essays regarding the applications of explicit architectural principles across various urban scales. This is not a book for the faint of heart or those without a sound grasp of form in the field.*

# 11.03:2

## ***aiaVT welcomes***

susan coleman, *prof. affiliate of burlington*

sam gibson, *aia of burlington*

stephen ramsey, *aia of williston*

arunkumar vedhathiri, *assoc. aia of burlington*

daniel johnson, *aia of norwich*

andrea murray, *assoc. aia of middlebury*

The event will be held at the Hoehl Welcome Center, located at the East Entrance of the SMC Campus. Recently completed by TCPA, this building is home to SMC Admissions, and serves as the gateway to the rest of the campus for prospective students. The building is an intriguing blend of traditional and modern elements executed in a rich variety of materials. As the home of the SMC chair, the Hoehl Welcome Center is the natural host for this informative and collegial evening with your peers.

Look forward to seeing you there!

6 – 9 pm

\$15 per person hors d'oeuvres buffet

R.S.V.P. to [aiavt@madrivert.com](mailto:aiavt@madrivert.com)

## **aiaVT design awards and annual meeting at ECHO**

*donna j. leban, aia, lc, iesna, vice president aiaVT*

The Party of the Season! Wednesday, December 3, 2003 at 6:30 pm.

Come celebrate excellence in architecture at the newly-opened ECHO at the Leahy Center for Lake Champlain (formerly known as the Lake Champlain Basin Science Center). A free-flowing affair this year, complete with frogs, fishes, and other Lake Champlain ecology, hopes to attract attendance by even more members. We also hope the venue is significant in highlighting our many roles as design professionals in improving the natural environment.

The ECHO Center is ours exclusively for the evening. We'll begin with cocktails and time for catching up with colleagues and our sponsors: A.W. Hastings and Windows and Doors by Brownell. The organized presentation will begin with the installment of next year's officers

**cont.**

### **more reading on architectural method...**

**Klaus Herdeg**, *The Decorated Diagram- Harvard Architecture and the Failure of the Bauhaus Legacy*: a resounding boom handed down to those designs that rely on the visual versus spatial and tectonic logic.

**Gyorgy Kepes, ed.**, *Language of vision*: an advanced study on the principles of design for composition within the field. Primarily a study on 2-dimensional composition, Kepes nevertheless shows clear arguments for how to approach a study of the field in any dimension.

# 11.03:3

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and new board members and will be followed by the 2003 AIA Vermont Excellence in Design Award presentations. Then, a fabulous hors d'oeuvres buffet will be provided with more time to socialize.

And, if you haven't been to the ECHO center, or if you've been preoccupied with the kids on a previous visit, you'll have a chance to mingle with resident inhabitants by night, which is when I understand things really get exciting.

So, mark your calendar and don't miss this opportunity to celebrate a great year of architecture and to learn of exciting events and programs to come in the new year.

Contact Hanne Williams at [aiavt@madriver.com](mailto:aiavt@madriver.com) for information and to make reservations. The ECHO is located at the base of College Street on the Waterfront in Burlington. Follow signs for parking.

### AIA Vermont – Look What's Happening!



aiavt is edited by Andrea Murray, Assoc. AIA. Published views are the author's and not necessarily the views of AIA Vermont or any other organization.

Please send articles, notices, letters, and graphic submissions to:

Andrea Murray, Assoc. AIA  
Bread Loaf  
Architects, Planners and  
Builders  
1293 Route 7 South  
Middlebury, Vermont 05753  
802-388-9871 ext. 239  
[amurray@breadloaf.com](mailto:amurray@breadloaf.com)

AIA Vermont reserves the right to edit articles for available space and determine appropriate content prior to inclusion. Submissions must be received by the 15<sup>th</sup> of the month prior to publication.

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#### yet more reading on architectural method...

**John Habraken**, "The Leaves and the Flowers", *Culture and the Social Vision: a short but extremely relevant discourse (paper from the Architectural Journal of the Graduate School of Fine Arts, University of Pennsylvania) for those familiar and unfamiliar with the study of the field in architectural practice.*

**Christopher Alexander**, *The Production of Houses: an extraordinary and forgotten resource overshadowed by A Pattern Language. Documents the intersection of theory and client interpretation of form through an actual project.*

# 11.03:4