
president's column

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

aiaVT



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Wind Energy – Beauty or Blight?

Lately, we have all been exposed to the many-sided issue of wind energy, one of Vermont's most abundant and untapped energy sources. The pro-wind experts tout wind generators as one of our cleanest, and over the long run, most environmentally-sound and economical energy choices. Those against wind energy seem primarily to be taking a NIMBY approach: wind is a great source, but "not where I can see it." Modern wind towers are quite tall as one can see from the latest anti-wind ad to hit the Burlington Free Press; although we're not likely to get that close to one without making a concerted effort to do so. Some also wonder about wind energy's reliability; however, the long-term reliability of oil, natural gas, or nuclear-powered generation is not questioned.

The reason I'm bringing this issue to you is that we (ie, the Board of Directors of AIAVT) want to know your opinion on the aesthetics of modern wind energy sites. Our newsletter and website are always looking for material, and this issue would seem to be one that architects in Vermont need to weigh in on. After all, aren't we the ones with eyes trained to draw judgment on issues of aesthetic concern?



wind power in searsburg, vermont

cont.

from Design with Nature/Ian L. McHarg (1969; p.74)

The rejection of nature as crude, vile- the lapsed paradise- and the recognition of the land as the milieu of life, which could be made rich and fair, is the great volte face of the western world. It did undoubtedly have some strange advocates; it encased the illusion of the noble savage and many other views, indeed it succumbed to an excess of romanticism- hired hermits standing picturesquely beside grottos and broken Greek urns- but it was a precursory ecology, its practitioners were more perceptive and capable than its theorist advocates. And it has endured. **cont.**

3.04:1

Have you seen GMP's "wind farm" on a ridge in Searsburg – within view of some parts of Wilmington and Dover, VT? Although the towers are about 200 feet tall, if you're not looking for them, you might miss them as you drive east from Bennington. But if you have seen it, what is your impression? Have you traveled to and seen wind energy sites in the Midwest, California, the Netherlands, Germany, or any of the other European countries that have proceeded boldly with working wind installations?



Send your comments (and photos) to our newsletter editor, Andrea Murray at amurray@breadloaf.com. Also, feel free to write letters to the editor of your local newspaper.

Architects don't seem to make it onto the Vermont media's radar screen very often; perhaps this is one issue where architects should stand up and let their views be counted.

firm profile- LineSync Architecture

elin westrick

From the Editor...In an attempt to bring us all a little closer together and to give a bit of publicity to our members, aiaVT is including a new, regular segment in the newsletter: Firm Profiles. I am selecting firms and individual architects randomly from our roster and hoping to learn what makes you tick.

If LineSync Architecture were to describe their approach in one word, it would be *integrative*. Building and context. Materials and the environment. Technology and simplicity. Social responsibility and professional growth. Time-tested solutions and unprecedented ingenuity. As even their name implies, LineSync aligns the many elements of the profession to create a unified statement.

The firm's name is not as abstract as it sounds. LineSync is the integration of both the names and the talents of its two owners, Julie Lineberger and Joseph Cincotta, whose parallel vision and complementary abilities produce a whole much greater than the sum of its parts. Lineberger, a third-generation Californian who has extensive professional experience in the field of international education,

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Yet this entirely novel view, the best of all for those who would open a great natural treasure house, did not enter the American consciousness until the mid-19th century, when the gothic preoccupations attending its final phase were advocated by Andrew Jackson Downing. It was not until the end of the century that the English landscape tradition found a worthy advocate in Fredrick Law Olmstead, but it was too late to affect the American ethos in any profound way; the west had been opened and the great deprivations were not to be halted. Yet it was from this source that the National Park System, the parkway, the college campus and the humane suburb were all derived.

cont.

3.04:2

translated her non-profit skills to a for-profit venture. She is largely responsible for client relations, marketing, and office management. Principal architect Cincotta, the son of a building contractor from Queens, New York, earned his master's degree at Harvard and in the same year transitioned eagerly and decisively into his own business. To ensure seamless service to their clients, Lineberger and Cincotta often allow their tasks to overlap in design, management, and client interaction. Both owners value the balance of Lineberger's non-architectural background with Cincotta's strong conceptual design focus and technical expertise.

In September 1988, LineSync Architecture was founded in one room of the couple's rented home in Whitingham, Vermont. Some 15 years later, their practice thrives in the new multi-level studio—one of the firm's own projects—behind the couple's 1860's farmhouse in nearby Wilmington. They have five employees, a diverse portfolio of institutional, commercial, and residential projects, and a growing number of publications and awards.



lineberger and cincotta

LineSync Architecture seeks to satisfy client needs through creativity, ingenuity, and attention to detail. The firm's architectural philosophy centers on the goal of generating what they call 'Art in Everyday Life' for their clients and themselves: creating spaces that are individualized and treasured, yet are like an extension of each owner's personality. LineSync aims to compose spaces that naturally evoke the pleasures of the senses and have direct appeal that does not require explanation. Cincotta likens such architecture to his grandmother's tomato sauce, which wins devotees by its simple, visceral satisfaction. LineSync Architecture strives to create an architecture that is direct, unassuming, and validated by its own integrity.

The firm's business philosophy echoes similar values. Social and environmental responsibility are fully integrated with LineSync Architecture's corporate mission. Lineberger and Cincotta donate a significant percentage of the firm's services each year to community-oriented projects. In the past, the firm's pro bono projects have included affordable housing, a local center for the performing arts, an inner city child care center, and an ADA-accessible entry for a local historic landmark church, for which they received a Public Space Award from the Vermont Chapter of the American Society of

cont.

But only in the smallest part was the American style affected by the great 18th-century experiment. The dominant intention was to conquer nature and the resulting form is either the evidence of despoliation itself or, if it is symbolized, in the simple-mindedness of a Euclidean geometry. The 18th-century landscape tradition exists in those reserves in which great natural beauty persists and in the small but precious oases that redeem the city.

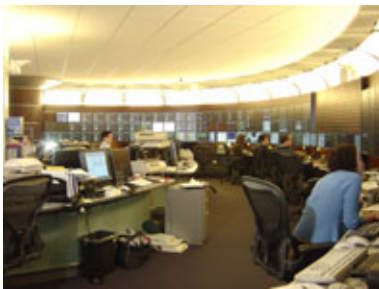
3.04:3



gate house & pool grotto, vermont



eden: a strawbale home, vermont



capital management firm offices, nyc

Landscape Architects in 2002. Reflecting the firm's focus on environmentally-conscious design, LineSync Architecture has been repeatedly recognized for employing innovative energy-efficient materials and methods in their work.

LineSync Architecture's projects range from rural single-family residences to urban, state-of-the-art office buildings. The following are brief synopses of some of the firm's recent projects.

Gate House & Pool Grotto, Vermont

The Pool Grotto, an intimate residential indoor pool and spa complex, is nestled partially underground and connected by an enclosed walkway to the client's residence. The addition is concealed in the landscape by its living roof, yet its south side is open to vast lake views. The use of locally quarried stone and innovative lighting techniques gives the space a secluded, cozy air evocative of a natural cave. Last year, the Pool Grotto project and LineSync Architecture were featured in the Building Stone Magazine article, "The Best and Brightest American Architects 2003."

Capital Management Firm Offices, New York City

On the 39th floor of a midtown Manhattan office tower, LineSync Architecture designed a 10,000 square foot office for a capital management firm. The project features a technologically-advanced trading floor with a custom steel and glass rack system supporting banks of computer monitors, and an undulating glass wall. The conference room and reception areas are outfitted with handcrafted wood furnishings also designed by Joseph Cincotta.

Eden: A Strawbale Home, Vermont

Eden: a strawbale home responds to the clients' desire that their home be "off the grid," generate its own solar energy, and be constructed using natural materials. Not only is this two-story timber frame and strawbale structure highly energy efficient, it also delights the inhabitants with its sculptural, hand-plastered surfaces and innovative details. The design received accolades in 2003 from Efficiency Vermont as the "Best Integrated Residential Design for Energy Efficiency."

The LineSync Architecture Studios are located at 14 Castle Hill, Wilmington, Vermont. For more information, visit LineSync's website at www.LineSync.com.

The Rights of Nature/Roderick Frazier Nash (1989; p. 127)

One expression of the new theories was in the context of legal rights and the extent to which they might be applied to nature. As early as 1964 Clarence Morris, a professor of law at the University of Pennsylvania, published a remarkable essay on 'nature's legal rights.' According to Morris conservation laws should be thought of as expressing a 'presumption in favor of natural' as opposed to 'dislocated' environments. It would help reduce humans' impact on the environment, he thought, to assume that antipollution and protective measures 'confer primary legal rights on

cont.

3.04:4



vermont architect helps rebuild hubbell + hubbell

andrea murray, assoc. aia, ed. aiaVT

At an AIA Board meeting earlier this year, someone mentioned briefly in passing that an architect from Yestermorrow had been in San Diego helping to rebuild after last fall's devastating fires. Being the sleuth I am, I contacted Patricia Pinkston, Executive Director of Yestermorrow, for the scoop. She put me in touch with Kyle Bergman.

Kyle, Principal of Bergman Design Team in Warren, spent several weeks in California last fall helping his dear friends and former employers organize volunteers and initiate fundraising events to assist in the rebuilding of their home and art and architecture studio in Julian, California – in the hills above San Diego.



On October 29, 2003, fire destroyed much of the nine-building compound known as Hubbell + Hubbell. As the fires raged through San Diego, the Hubbells returned from New York to find their life's work confronted by fire. The fires totally destroyed their main living house, bedroom, office, big studio as well as all household items. Nearly four shipping containers of artwork, including sculptures, stained-glass windows, paintings and models burned as well as the tools that made them. "Within a matter of hours, an amazing inferno incinerated one of San Diego's most unique places of artistic and natural beauty." I should add that a local firefighter lost his life trying to protect the compound.

To make matters worse, there was no insurance. With the area's high fire risk, the property was difficult and expensive to insure, and the premiums seemed better spent on student activities and projects.



James Hubbell, artist, and Drew Hubbell, architect (son), well-known for their design of the Chapel at Sea Branch in San Diego, work together to create an organic architecture, which to me, is an art in the landscape. Using a wide variety of materials from metals to clay to stained glass, their extremely expressive and spiritual forms evoke emotion and curiosity. Even charred and crumbling, the building ruins are beautiful and offer an exceptional starting point for rebuilding.

cont.

nature,' rights that could be advocated by 'nature's lobbyists' and enforced in the courts. Morris was quite serious about giving legal rights to 'birds, flowers, ponds ... feral beasts, outcroppings of stone, primeval forests and sweet country air.' Such willingness to abandon the anthropocentrism of thousands of years of legal theory was a direct anticipation of Christopher Stone's better known 1972 proposal to give trees and other natural objects legal standing.

3.04:5

'My Architect' comes to montpelier

montpelier city hall:

friday, march 19 @ 6:30 pm

tuesday, march 23 @ 8:30 pm

wednesday, march 24, 4:00 pm

savoy theater:

Monday, March 29 - Thursday, April 1

@ 6:30 & 8:50 pm

Louis Kahn is one of the great 20th Century architects. His work includes an addition to the Yale Art Gallery; the Salk Institute, in La Jolla; and his most ambitious achievement, the capital of Bangladesh in Dacca. Louis Kahn died of a heart attack in the bathroom at Pennsylvania Station when his son Nathaniel was only eleven. Louis Kahn had already been a mostly absent father to Nathaniel, whose mother was one of Louis Kahn's two long time secret partners. In Louis Kahn's obituary in the New York Times there was no mention of Nathaniel, his mother, or Louis Kahn's other secret family. In 'My Architect,' Nathaniel Kahn attempts to uncover and understand the mystery and complexity of Louis Kahn as both a father and an artist. Stephen Holden of The New York Times writes, "In its formality and dispassion, the son's movie oddly mirrors the father's architecture. The creation of something meant for the ages, be it a building or a film, isn't an endeavor to be undertaken lightly."

Community Partner: AIA Vermont.

Opening Night Celebration: catered reception by Bon Temps Gourmet at City Hall, 9 PM.

'My Architect' will continue a run at the Savoy Theater from Monday, March 29 through Thursday, April 1 at 6:30 & 8:50 pm. To reserve tickets, you can e-mail film@savoystheater.com before March 13 or phone 802-793-7423.

Although Hubbell + Hubbell is very busy rebuilding, they have remarkably returned to work. Current projects include the Crest Earth Discovery Institute, Colonia Esperanza, a new Pacific Rim Park in Tijuana, and Briercrest - a park for the physically handicapped.

Kyle continues to check up on the Hubbells and has made a couple of trips to offer support at subsequent fundraising events. To date, volunteers and associates have raised nearly \$160,000 of the \$500,000 goal. Kyle remarked, "it's the Howard Dean approach - a little bit from a lot of people," and it seems to be working. Kyle continued to describe the extraordinary human connection that occurs when people pull together during tough times and how that connection has strengthened him and the Hubbells.

To learn more about Hubbell + Hubbell, their work and the devastating fires, I encourage you to visit their website www.hubbellandhubbell.com.

(Note that much of the content and images for this article came from the Hubbell + Hubbell website and from Kyle Bergman.)

the new home on the range: a housing ideas competition

sponsored by:

aia committee on design

aia housing committee

aia committee on the environment

BACKGROUND

From Frank Lloyd Wright's early prairie houses to Philip Johnson's self-revealing, mid-century glass house to Frank Gehry's never-ending musing on individuality in his Santa Monica home, the single-family residence served as the test bed for architectural principles, theories, and ideas in the 20th century. Through the most influential houses of the last one hundred years, the ideological course of architecture can be understood. Built or unbuilt, these projects have not only defined the architectural

cont.

Cities and Natural Process/Michael Hough (1995; p.27)

There is a common tendency to regard environmentally sensitive design as that process which minimizes destruction to physical and life systems. This idea is also reflected in what we have come to know as pollution indexes. The questions normally posed, for instance, suggest an acceptance of negative values. To what extent can an area be urbanized while minimizing unacceptable water pollution or soils erosion? What are the acceptable levels of contaminants for foods, water or air quality?

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3.04:6

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 for our clients.”

Jesse Beck, AIA, NCARB
 President
 Freeman French Freeman
 Burlington, Vermont



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moment; but, often, launched the careers of such notable architects as Wright, Le Corbusier, Mies van der Rohe, Graves, Eisenman, Meier, Gehry, and Mayne to name a few.

Currently, the architectural world finds itself at a time when the emphasis on investigations of form—that for the past quarter century had dominated architectural thought—is being replaced by an ethos founded on sustainable design or green architecture. On the surface, the green emphasis on industrial processes, the origin of materials, and the daily habits of the occupant echo the manifestos of the 20th century avant-garde. However, where the paradigm of the machine was a vehicle to the aesthetic of manmade living a century ago, the new paradigm of the machine is a means to the aesthetic of living efficiently and sustainably today. Or, paraphrasing Le Corbusier, “the house is a machine for green living.”

CHALLENGE

To challenge architects and students of architecture to design the 21st century seminal house, the AIA Committee on Design is conducting a competition for an unbuilt, single-family house. Entrants are encouraged to explore the impact of their proposals relative to economic and social issues associated with housing, and the principles of sustainable design.

THE PROGRAM

The program for this project is the two car, three bedroom, two bathroom house ubiquitous to recent residential developments throughout the United States. Beyond the stated requirements, it is the responsibility of the entrants to complete the functional program of the house as part of their submission. This should be understood as an opportunity to use the composition and scale of the house program to explore issues of appropriateness, economics, and social character. In total, the submitted design is not to exceed 2,400 interior square feet. The garage should not be considered as part of this total.

SITE CONDITIONS AND LOCATION

The house is to be sited in a residential development on a 1/4 acre lot, 75' x 145', with the long dimension oriented east to west. Street frontage is on the eastern edge of the site with 5' setbacks on the north and south adjacent lots, 15' on the western adjacent lot, and 30' on the eastern street edge. There is no mow strip; however, there is a 42" sidewalk immediately adjacent to the curb. The site should be considered to be flat. The general context for the site is the western Great Plains to the

cont.

They imply that some loss, wastage or disruption to the environment is inevitable. It can, of course, be argued that such questions are pragmatic, and based on the realities of current urban conditions since cities are, after all, imperfect, not utopian, places. They may also be useful tools for constraint mapping where the least number of environmental constraints against a proposed use provide a guide to understanding the limitation of a site, or environmental condition. These ways of thinking, however, involve aspects of negative constraint, and inhibit the creative solutions that come from a fully integrated marriage of ecology and human development.

cont.

3.04:7

aiaVT welcomes

cleary buckley, *aia of burlington*
ira clark, *Assoc. aia of sharon*
alex couturier, *assoc. aia of s. burlington*
frederick heitkamp, *assoc. aia of s. burlington*
valerie wehnau, *assoc. aia of s. burlington*

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Assoc. AIA. Published views are the
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AIA Vermont reserves the right to edit
articles for available space and deter-
mine appropriate content prior to
inclusion. Submissions must be
received by the 15th of the month
prior to publication.

northeast of Denver, amid the residential developments currently being proposed adjacent to Denver International Airport. For purposes of determining solar conditions and annual climate profile, competitors should use that of Denver International Airport.

PRIZES

The following prizes will be awarded:

First Prize U.S.\$3,000
Second Prize U.S.\$1,500
Third Prize U.S.\$500
Ten Honorable Mentions

COMPETITION JURY

David Brems, AIA
Gillies Stransky Brems Smith PC
Salt Lake City

Ronnette Riley, FAIA
Ronnette Riley Architect
New York

David Greenbaum, AIA
SmithGroup, Inc.
Washington, D.C.

Mark Rylander, AIA
William McDonough + Partners
Charlottesville, VA

Ed Hord, FAIA
Hord Coplan Macht, Inc.
Baltimore

EXHIBITION AND PUBLICATION

The winning entries will be displayed at the AIA 2004 National Convention and Design Exposition in Chicago. Selected entries will be displayed on the AIA Web site. The winning designs may be published, at a later date, in a special issue of a well-known publication.

For eligibility, submission requirements, registration forms, and sponsorship information visit www.aia.org/cod or contact Kathleen Lane, project manager for this competition at 202.626.7468 or klane@aia.org.

Design thinking must go farther and ask: how can human development processes contribute to the environments they change? Habitat building- creating those conditions that permit a species to survive and flourish- is a basic motivation of all life forms. In nature the by-products of these activities create situations where the altered environment provides opportunities for other species to profit by the change.

3.04:8