

president's column

*David Epstein, AIA, LEED AP
2005 President AIAVT*

aiaVT



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

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Well, I just got back from the AIA National Convention in Las Vegas. What a bizarre place! From the sublime to the ridiculous, it's a regular freakshow of architecture. But that didn't keep people away. In fact, over 25,000 architects and vendors attended the biggest AIA convention ever.

For those who haven't attended one before, the national convention is like Build Boston on steroids. The exposition floor is enormous and the vendors are there in force with their wares creatively displayed. There are also the standard types of seminars and tours. I went on a tour that included two new area high schools. As the fastest growing county in the country, they just can't build schools fast enough. They pack up to 40 kids in each classroom just to meet demand. Tens of thousands of new homes are covering what once was desert, filling the Las Vegas basin cheek by jowl. It's not a pretty sight.

The highlight of the convention for me was the talk given by this year's Gold Medal winner Santiago Calatrava. He spoke at length about his approach to architecture. It was a real treat to watch him sketch as he described the inspiration for his work. For me, his work is a tour de force of sculpture, engineering and urban design. At the close of his lecture, he showed a movie of his work that featured the movement of his pieces, both actual and perceived. Wow.

cont.

excerpt from:
**'the architect as superhero:
archigram and the text of serious comics'**
David Walters
professor of architecture and urban design
University of North Carolina at Charlotte
1994
as found on:

Architronic

<http://architronic.saed.kent.edu/v3n2/v3n2.03.html>

(3) But first let us refresh our memories about Archigram itself. The movement came into being in late 1960, in the Hampstead area of London as a self-generated forum for several young and recently graduated architects, the major participants being Peter Cook, Warren Chalk, Ron Herron, David Greene, Dennis Crompton and Mike (Spider) Webb. The uniting theme of the group was their impatience and dissatisfaction with the limited horizons and stultifying practices of contemporary modern architecture. Following the tradition of radical modernism enunciated by Nietzsche ("Whoever wants to be creative

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6.05:1



Calatrava was an apt choice for the Gold Medal winner this year as the theme of this year's convention was "The Power of Architecture. Imagine, Create, Transform". I spoke with an architect from Milwaukee who described how Calatrava's addition to the art museum there has transformed the waterfront and the city's sense of self, and has turned their sleepy city into a tourist destination. The convention theme permeated the lectures I attended as well.

James Cramer, editor of Design Intelligence, described how architecture is becoming the dominant art form of mainstream culture. Leaders have taken notice of the staggering successes of the Bilbao Guggenheim Museum by Frank Gehry and the Milwaukee Art Museum and want that kind of experience for their communities. The business world has recognized the power of design to provide value. From increased productivity to increased profits, companies are adopting a design approach as a conceptual framework for how they do business. In fact, the publication Fast Company has devoted its most recent issue entirely to this phenomenon.

In his lecture, Cramer advocated that architects capitalize on this new appreciation of design with a "strategic optimism." Equipped with a positive attitude, he sees architects as uniquely qualified to be creative leaders in our society. It was a much appreciated pep-talk in these troubling times. Perhaps that is what the convention was all about.

. . . must first . . . annihilat[e] and destroy values"); and Henrik Ibsen ("The great task of our time is to blow up all existing institutions - to destroy"), this formative group of young architects set out to dismantle the apparatus of modern architecture through a series of consciousness-raising and confrontational manifestos.

(4) These documents were based not on esoteric theory but upon stunningly provocative graphics as the medium of their equally provocative statements and themes. The primary aim was to expand the territory of architecture from its narrow bureaucratic confines and elitist aesthetics into all aspects of cultural production, particularly pop culture and the explorative frontier technologies of space and the ocean depths. The message was urgent, and communicated in terse, staccato bursts of text and images after the fashion of an aerogram or telegram - hence the name Archi(tecture)gram. Early issues of the group's home-produced broadsheet dealt with major issues in

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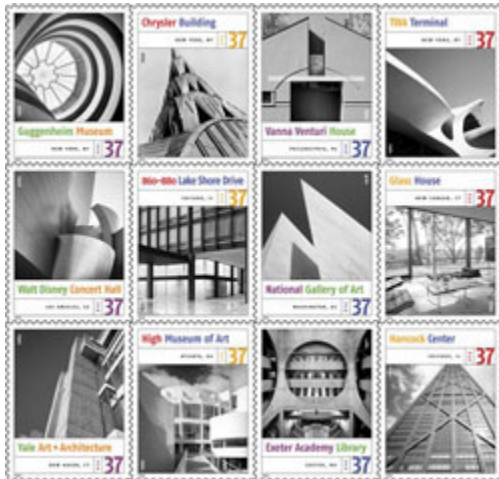
master works of modern american architecture stamps

On May 19, 2005, the U.S. Postal Service issued a set of postage stamps featuring 12 American Architectural masterworks. It was unveiled at the AIA National Convention in Las Vegas last week. The stamps will be available to the public May 20th. Featured are:

- *Guggenheim Museum, Frank Lloyd Wright
- *Chrysler Building, William Van Alen
- *Vanna Venturi House, Robert Venturi
- *TWA terminal, Eero Saarinen
- *Walt Disney Concert Hall, Frank Gehry
- *860-880 Lake Shore Drive, Mies van der Rohe
- *National Gallery of Art, IM Pei
- *Glass House, Philip Johnson
- *Yale Art and Architecture Building, Paul Rudolph
- *High Museum of Art, Richard Meier
- *Exeter Academy Library, Louis I. Kahn
- *Hancock Center, Bruce Graham / SOM

To purchase, visit the U.S. Postal Service website at:

http://shop.usps.com/cgi-bin/vsbo/postal_store_non_ssl/display_products/productDetail.jsp?OID=4849371



aiaVT presents:

“artgate” design competition

“ArtGate,” is being organized and administered by the Vermont Chapter of the American Institute of Architects (aiaVT). It is a special aiaVT project for 2005 to promote design innovation and public awareness of design excellence. It is open to all architects, architectural designers, architecture students, and architectural draftspersons practicing, studying, and living in Vermont.

The competition program and concept is based in part on an existing City of Burlington project. The City is currently planning to construct a commuter parking structure for 600 cars on 2.9 acres of land the City owns just outside of downtown in the south end. This project, called the “South End Transit Center Project,” is at the west end of Sears Lane.

The competition will add a theoretical artist’s center to the City project with the goal of creating an exciting and very challenging design opportunity. In a convenient juxtaposition to this competition, a preliminary feasibility study for the city project is underway and will be completed in October of 2005, shortly before the results of this design competition will be publicly viewed.

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contemporary society that were not being addressed elsewhere: themes like Throwaway Architecture in an age of consumerist planned obsolescence; or the Living City, a confluence of people, technology and creative choice, where situation, based on changing activity and participation, was more important than place, based on static architectural form; and Capsule Architecture and Plug-in City, where ideas were developed from expendable buildings to a whole urban environment programmed and structured for change.

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6.05:3

upcoming workshops at Yestermorrow

Innovative Lightweight Structures workshop June 24-26th taught by Danny Sagan and Larry Jacquette at the Yestermorrow Design/Build School. See <http://www.yestermorrow.org/courses/mmbsslghtwtgt.htm> for more information.

Ecological Planning, Design and Construction course June 26-July 1 taught by Jeff Schoellkopf, Jim Newman and Keith Giamportone at the Yestermorrow Design/Build School. See <http://www.yestermorrow.org/courses/wbcecoplan.htm> for more information.

Note that the Yestermorrow Summer Lecture Series starts June 1st and runs through August 24th.

Please contact Kate Stephenson, Program Manager for the Yestermorrow Design/Build School at 802-496-5545 or kate@yestermorrow.org for more information.

6/1 LLOYD KAHN
HOMEWORK, HANDBUILT SHELTER
All sorts of buildings and builders from around the world

6/8 DAVID BRYNN
VERMONT FAMILY FORESTS
A case study in community-based forestry

6/15 JUDY OSTROW
THE HOUSE THAT JILL BUILT
A collection of women's lives in a handbuilt house

6/22 FILM SCREENING
THE NEXT INDUSTRIAL REVOLUTION
The potential to redefine the relationship of commerce and nature

6/29 TBA

7/6 PETER FORBES
A HANDMADE LIFE: IN SEARCH OF SIMPLICITY
The life and work of teacher, strength-builder, and writer Bill Costelloe

7/13 ROBERT RIVERSONG
SUPER-INSULATION STRATEGIES
The 8 techniques for super-insulated passive solar homes

7/20 BEN FALK
BIOFUELS AND A MORE LOCAL ECONOMY
Pro-industrial options for farms and community

7/27 NILS SHENHOLM
SAUNA: TWENTY CENTURIES OF TRADITION
Finland's sauna throughout the ages

8/3 MARK CHALOM
HOMES OF SUN AND EARTH
Passive solar earth buildings from around the world

8/10 JOHN TODD
THE ECOLOGICAL DESIGN REVOLUTION
Using "living machines" to treat waste, make food and generate energy

8/17 FILM SCREENING
BLUE VINYL
A comedy exploring the dangers of PVC

8/24 PHILIP MIRKIN
HYBRID ADVICE
A new view on age-old wooden building techniques

YE/TERMORROW 2005 SUMMER LECTURE SERIES
WEDNESDAYS AT 7:30 | FREE ADMISSION | 189 ROUTE 100, WARREN, VT | 802-496-5545 | WWW.YESTERMORROW.ORG

The programmatic addition of the Artist's Center provides the framework for reconsidering the entire project in a new and innovative way. Meanwhile, there is enough realism in the project to give some structure to the visionary opportunities of the competition. The competition possibly could inform and influence the final solution for the City's commuter parking project. It could become a prototype for how creative mixed-use development could emerge in the south end.

One main goal of the competition is to inspire creative thinking in the architectural community by making imagination, vision, and innovation in design solutions the standard and most important criteria by which the competition will be judged. This standard should be applied to all aspects of good architectural design including site planning, landscape design, structure, sustainability and "green" considerations, program solutions, etc.

The competition is intended to give all individual architects in Vermont an opportunity to freely express themselves and their personal design philosophy, especially free from the constraints and responsibilities of typical commissions. (The competition is specifically not open to architectural firms as an entity, but rather to any individual working alone or as a member at any level of a firm. See eligibility requirements)

This competition and the ideas and goals behind it concerning architectural design are supported by the City of Burlington, including (CEDO the Community and Economic Development Office), Public Works, Planning and Zoning and Burlington City Arts, Joan Shannon, City Councilperson and representative of the Lakeside residential community and SEABA (the South End Arts and Business Association).

The entire process of the competition from beginning to end will be treated as a public relations campaign for creative design in the built environment. All entries will be displayed in City Hall for the month of November 2005 with a kick off of a gala gallery-style opening on Friday, November 4th. While the show is up, there will be two evening events at the Firehouse Gallery, open to the public, with lively panel

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(5) These home-produced magazines utilized collage (or more accurately, montage) as their primary medium, with photographs, drawings and text defying any attempt at conventional reading. Later issues, while continuing to deal with the major themes of personal choice and participation as the creative engines of the urban environment, began to involve other softer technologies. This was done literally with projects like the Cushicle, the Suitaloon, and the giant dirigibles of the Instant City, and it was done etymologically with computerized software and information technology.

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6.05:4

tom cullins, aia, wins award in AIA Architectural Photography Competition

Tom Cullins, AIA of Truex Cullins & Partners Architects received a Judge's Special Commendation Award for his photograph titled Green Barn 1 in Quebec, Canada. Cullins' photograph was one of fourteen selected out of over a thousand entries and will be exhibited at the 2005 American Institute of Architects (AIA) National Convention in Las Vegas, Nevada and will also appear in the 2007 AIA Engagement Calendar. The images will also be posted on the AIA St. Louis website after the convention. Cullins has won 19 photography awards from the AIA Architectural Photography Competition since 1987.

Tom Cullins' love for international travel and dedication to photography, painting and drawing add spirit to his approach and enrich his architectural designs. Tom has practiced architecture for over 39 years and has won numerous national and international awards for his work.

discussions focused on creative architectural design, architecture as art and the future of architecture in Vermont.

Four submissions will be selected for special recognition, and a prize of \$1,000.00 will be given to each. The selected submissions will not be ranked (as in first place, second, etc.). The four prize winners will be selected as the best representations of the spirit of the competition.

The story of the competition and its results will be formatted in a catalogue available to all interested parties in an effort to quantify and record the potential of inventive and visionary design in Vermont.

The complete competition package will be available in pdf format on the aiaVT website: www.aiavt.org or from Hanne Williams in mid-June.

(6) However, most striking of all the images remain those that illustrate the group's fascination with the genre of science fiction and the hardware of space exploration. In Archigram 4 (May 1964) the architect is personified by a comic strip hero involved in a political and environmental struggle in a futuristic society. With conscious acknowledgement to the parallel world of Pop Art, and Roy Lichtenstein in particular, the comic strip charts the adventures of the city dwellers interwoven with detached commentaries on the genre of the space comic itself (as the venue for the depiction of today's wish dreams of the future); and the relationship of the space cartoon medium to 'serious' architecture (as a two-way exchange between space comic imagery and the more advanced 'real' concepts and prophecies of geodesic nets, mobile computers, environmentally-controlled domes and hovercraft-buildings). As Peter Cook wrote in the editorial to Archigram 4, "Our document is the space comic; its reality is in the gesture, design and styling of the hardware new to our decade. . . . [Can] the space comic's future [vision. . . relate to] buildings-as-built? Can the near-reality of the rocket-object and the hovercraft-object . . . carry the dynamic building with them into life?"^{Ref.1} It was this fecund cross-fertilization of science fantasy and near-reality that was seen by Archigram as the catalyst of change from the stereotyped modernist world of architectural banality to the explorative modern world where, in the words of Warren Chalk, a ". . . more sophisticated humanity. . . (and) . . . more sophisticated technology, working together in harmony, will help our children's children."^{Ref.2}

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vermont runs counter to

energy- greedy america



*(Published in Le Devoir, Montreal on March 5, 2005,
and translated from the original story
by reporter Louis-Gilles Francoeur.)*

In five years, Vermont has established itself as a model of energy efficiency that is studied throughout the world. In this series of four articles, we examine the impressive performance of one of the smallest of the United States. Monday, we will look at the ingredients of its surprising recipe and the possibilities they offer for Québec.

Burlington – Despite the energy policies of the Bush administration and a climate comparable to ours, Vermont has, in four years, climbed to the top of the list of the most energy efficient states in North America, to the point where people are coming from everywhere to study “The Vermont Model”.

At the end of the 1990's, the “natural” ethos and image of Vermont were at odds with the disappointing record of the 22 independent utilities that serve the 600,000 inhabitants of this state, one of the smallest of the United States. After a long debate in front of the Public Service Board (PSB) of Vermont, the state created an organization, Efficiency Vermont or EVT, to put into action a series of programs and a means of providing financial assistance for energy professionals, developers, and businesses, as well as average consumers.

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(14) To understand how these architectural polemics can be simultaneously central to modernist ideology, yet critical of the apparatus of modern architecture, we must remember the extent to which, from the point of view of the “angry young men” of the 1950s and 1960s, the utopian ideals of early modernism had become contaminated and subverted by the second and third generations of the modernist establishment. Modernism had, in simple terms, become a “style” like any other, and the control and manipulation of these brittle aesthetic codes had passed into the hands of designers who had all too often become part of the bureaucratic world and thus detached from the everyday life of the ordinary people; people who lived their lives in a built environment that increasingly failed to deliver the promises of betterment of life, and where technical sophistication in the building industry was a bad joke.

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6.05:6

Vermont Fire & Building Safety Code - 2005 Update

The Division of Fire Safety, Vermont Department of Public Safety, is in the process of updating the Vermont Fire Prevention & Building Code - 1999, last amended in 2003. The new Vermont Fire & Building Safety Code - 2005 will be similar to the previous code in many areas but it is expanded in scope to include requirements to prevent carbon monoxide poisoning and will now include requirements for boilers and pressure vessels previously regulated under the separate 1990 Vermont Boiler & Pressure Vessel Rules.

Four primary codes are adopted under the Vermont Fire & Building Safety Code - 2005:

- The 2003 Life Safety Code (NFPA 101)
- The 2003 Uniform Fire Code (NFPA 1)
- The 2004 National Board Inspection Code, and
- The 2003 International Building Code.

Public rulemaking to update the Vermont Fire & Building Safety Code - 2005 is scheduled for the end of June with an October 2005 effective date for the new code. The Division of Fire Safety is now looking for input prior to formal rulemaking on the proposed code. In addition to meeting with various associations and groups the Division of Fire Safety is holding two public meetings to present general information on the proposed code and to receive feedback and comments.

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After only four years, Efficiency Vermont has succeeded in reducing the current demand for electricity in the state by 3%. These results have immediately drawn the attention of other energy-efficient states like California. Proportionally, a reduction of 3% would have meant that Québec had saved about 5 TWh out of a total consumption of 167 TWh since 2000. This is almost 500 times better than the actual results achieved during that period. In fact, Phillipe Dunsky, a Québec energy consultant, points out that Hydro-Québec has only reduced demand 0.01% during that same period.

Two weeks ago, in its plan for the coming year, Efficiency Vermont publicly announced its intention to reduce the state's demand 10% by the year 2012. At the same time, Hydro-Québec's objective of a 3% reduction by 2010 represents only a 1.7% decline in electricity needs. The impact of the wide-ranging energy reduction policies adopted by Efficiency Vermont has managed to slow considerably the increase in electricity needs, by 50% last year compared to 7% in Québec.

"If the United States achieved a rate of energy efficiency comparable to Vermont's in four years," explains Blair Hamilton, the president of EVT and of Vermont Energy Investment Corporation (VEIC), "we could eliminate the electricity production and emissions of 200 power plants." Given the pro-fossil fuel policies of the Bush administration, 100 new power plants will instead be opening in the United States by 2012.

Efficiency Vermont was created in 1999 by the state legislature and began its programs the following year. VEIC, a local environmental group, was chosen through open bidding to manage EVT and its programs under a performance contract. Since its inception in 2000, EVT, with its 80 employees — a bigger team than New York's or California's — has helped 28,000 clients, including 639 companies, who will, over the next 15 years, avoid electricity purchases worth 28.8 million dollars. This puts them on a par with small utility companies. The increases in productivity of EVT's clients and the energy investments they avoided represent an economic value of 133.9 million dollars, a significant sum in such a small state.

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(15) Archigram distinguished between the ossified culture of modern architecture and the vibrant culture of modern life; the movement was counter-cultural only in an architectural sense. In other ways it sought out and amplified trends and values embedded in modernity — technological expansiveness (in science fiction and space exploration) and popular democratic culture — in companionship with contemporary Pop Art movements. The group's ambition was to expand the territory of architecture, to include everything connected to contemporary life; indeed to emphasize the transient changing elements of the situation over the static architectural and formal frame.

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6.05:7

Vermont Fire & Building Safety Code - 2005 Update *continued*

Both meetings are scheduled for 3:00 p.m. and will be held on:

June 7, 2005 at the South Burlington Municipal Building, Conference Room, South Burlington, Vermont, and

June 9, 2005 at the Veterans Administration Hospital, Jasinski Building, Room 103, White River Junction, Vermont

The draft of the proposed Vermont Fire & Building Safety Code - 2005 will be available on line June 1, 2005 at www.vtfiresafety.org and at the meetings. Additional opportunity for comment will be available during the public rulemaking process. For additional information contact Robert Howe, Chief Fire Prevention Officer at robert.howe@labind.state.vt.us or (802) 828-2747.

Good for Utilities

In its four years of operation, Efficiency Vermont has helped its customers to save 152,801 MWh, 60% in the business sector and the rest in the residential sector.

These energy efficiency programs have given electrical utilities a better price than if they had had to buy it: overall, each kilowatt saved by EVT's programs cost 54% less than the wholesale price in New England, 2.9 cents compared to 6.3.

In the beginning, according to David Epstein of the architectural office of Truex Collins & Partners, EVT was seen by the business community as "the energy police, but people quickly discovered the value of their services, especially since they didn't pursue trying to get people to change behaviors. They were just there to respond to their needs."

This is probably how, in 2002, after only three years in operation, EVT managed to exceed its goal, set by the PSB at 42,267 MWh, and achieved instead a reduction in electricity demand of 48,494 MWh. One can gauge EVT's dynamism and the interest of the business and professional community by noting that they served 1181 companies with their programs in 2003, worked with 783 energy professionals who advised them, worked with one out of two architects, one out of three entrepreneurs and close to 40% of the state's real estate developers.

Well-Received Fee

To reach these goals, Efficiency Vermont has spent \$38 million (U.S.) which comes from a 2% fee on all electricity bills. Currently, this tax generates 17 million dollars annually. However, there isn't much complaining about this fee since it allows consumers essentially to access electricity at 2.9 cents rather than at 12.5, the normal retail price (corresponding to more than double the Québec residential rate). In this context, some people might demand a fee increase!

Besides having received several prestigious prizes for its energy results, EVT is proud of the records it holds within the U.S. federal energy certification program, Energy Star. It is the most demanding program in North America though it remains voluntary and is hardly used in some areas.

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As Peter Blake writes, remembering his early encounters with the movement, "Suddenly everything became architecture".^{Ref.15} Ideas of planned obsolescence, individual choice and action, and technological sophistication imported from other, non-architectural genres were seen as the hallmarks of a sophisticated, dynamic and pluralistic urban society. They are clearly visible in projects such as the group's "Control and Choice Housing Study," and Ron Herron's "Free Time Node," both from 1967.

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6.05:8

VSAC building tour aiaVT presents a site tour of the VSAC building in winooski

Thursday, June 9, 2005

Noon tours will be lead by project managers from Truex Cullins & Partners, Architects, Gardner Kilcoyne Architects, and Pizzagalli Construction.

At this time, the building and site are not handicapped accessible. Disabled persons are asked to contact Hanne Williams for further information. Please RSVP to Hanne Williams by Monday, June 6 at aiavt@madriver.com or 802-496-3761.

This is a great opportunity for architectural interns to receive 'Construction Site-Observation' units towards their IDP.

Vermont, where 61% of air conditioners sold in 2003 were Energy Star certified, was the U.S. champion in sales of energy efficient appliances. The instant rebates offered to consumers by EVT, directly at retailers, explain why 62% of all washing machines sold that year met the most stringent American energy standards. After having been contacted individually by EVT and followed weekly in their sales, all the retailers of electrical appliances in the state are participating in the Energy Star program, another national record.

One Consumer Out of Three

According to the EVT 2003 annual report, one consumer of electricity out of three has participated in one or the other of EVT's programs since 2000. This indicates a surprisingly high level of participation. Each \$1000 invested by Efficiency Vermont has generated an additional private investment of \$630 for an economic value added of \$3500 in the economy and in the taxpayers' pockets. Since its electricity programs also impact customers who heat with gas, EVT has even provided savings for one customer out of seven of natural gas companies. The natural gas network is concentrated near the border with Québec which supplies northwestern Vermont by pipeline.

These "permanent" savings of electricity, according to Blair Hamilton, director of EVT, have allowed a reduction in peak summer demand of 18 MW out of the 1000 MW that Vermont consumes because of the demand for air conditioning. In winter, the savings reach 34 MW out of a peak demand of 1000 MW. Clearly a reduction in peak winter demand of 34 MW would seem tiny here since demand reaches a winter peak of 39,000 MW. But the peak reduction scored in Vermont corresponds to 3.4%, which would be equivalent to a "permanent" reduction in peak demand of 1326 MW. This would exceed the response to Hydro-Québec's emergency appeals for energy savings.

cont.

(16) From our critical vantage point it is tempting to read, or re-read, these serious comics as early manifestations of postmodern attitudes, utilizing as they do the concepts and strategies of pluralism, irony, fragmentation and discontinuity, terms that are currently enshrined in our critical vocabulary. Indeed Archigram was utilizing these strategies several years before Koetter and Rowe brought them again to our attention. But this is to look at history only from the linear perspective of the present, seeking to reclassify fragments of the past on the basis of our current preferred position.

cont.

6.05:9

aiaVT welcomes

scott jaderlund, *professional affiliate, middlebury*
john mcCullough, *aia, calais*
robert myers, *professional affiliate, newport, nh*
frank procopio, *professional affiliate, ludlow*



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Significant Impact

The environmental impact of this energy efficiency is significant. The savings in energy achieved by EVT prevented 567,000 tons of greenhouse gas emissions in Vermont between 2000 and 2003, the equivalent of emissions from 14,000 homes or the burning of 685 barrels of oil per day. According to reports submitted to the Vermont Public Service Board, which controls the performance of Efficiency Vermont like the Québec Energy Board, EVT prevented, in the four years of its operation, the emission of 1.7 million tons of greenhouse gasses in the state, 2000 tons of nitrous oxide, 7000 tons of sulphur dioxide and 600 tons of potentially carcinogenic particulate matter.

All in all, Mr. Bush's America has, planted deep in the snows of New England, the seeds of an energy revolution.

(This is the first article in a four-part series that aiaVT has had translated and will be republishing in the newsletter. Look for Part 2 next month.)

(17) Trawling through history with a postmodern net may indeed catch some juicy morsels ripe for reinterpretation, but Archigram's "Space Comics" are most fairly apprehended in their own cultural context of production and precedent. The collage of intentional paradox, discontinuity, referential gesture and attack on the aesthetic codes of modernist architecture does seem to qualify the Archigram group and their comic book heroes for retrospective induction into a Postmodern Hall of Fame, but to pursue such a postmodern reading of Archigram misrepresents the movement, and obscures an argument that challenges the postmodern critical position within architectural discourse. We have seen from the early history of modernism in painting and literature how irony, paradox, fragmentation and discontinuity were the hallmarks of the modernist avant-garde. Only in architecture did these aesthetic paradigms and operational devices fail to make their mark, for the goals of modern architecture became formulated around other foundations of modernist ideology, those of the machine and social utopianism. The Archigram group stepped outside the dogma of modernist aesthetics, and through their love of draughtsmanship and their interest in non-linear simultaneous means of communication, they re-connected techno-utopian architecture with the aesthetics of literary and painterly modernism, in short, the aesthetics of collage and superpositioning. These modernist aesthetics, long atrophied within architecture, contained the seeds of a radical critique of their fellow modernists and the built environment. This strongly suggests that far from being an illustration of early postmodernism, the work of Archigram is a powerful example of an

cont.

6.05:10

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

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



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attribute at the core of modernism,^{Ref.16} that is, the capacity for perpetual and radical self-critique.

(18) This dialectic of disparate and contradictory ambitions within modernism should not really surprise us: after all it was Marx who taught us that "all that is solid melts into air" - that what makes modern life truly modern is the fact that it is radically contradictory at its base.^{Ref.17} What we are able to see in the work of Archigram is not therefore an early manifestation of postmodernism in the guise of an anti-modern polemic, but rather a reuniting of the sundered strands of modernism - highly sophisticated technological and democratic architectural utopias made manifest through an aesthetic language predicated upon literary and painterly paradigms of fragmentation, discontinuity and ironic commentary. The larger question of whether postmodernism in architecture is only the aesthetic language of a larger modernism at last making its presence felt in the realm of architectural discourse is an issue that deserves to be debated rigorously and continuously as we move into the twentyfirst century.

REFERENCES [see original full document]

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