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COMMAND PERFORMANCE

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CAMPUS GREENHOUSE GAS**

**FAMILY FITNESS CENTER
AT MEREDITH COLLEGE**

**AUTHENTICATING
REMBRANDT AT STETSON**

**NORTHWESTERN
UNIVERSITY:
UNDERSTANDING
CRIME & VIOLENCE**

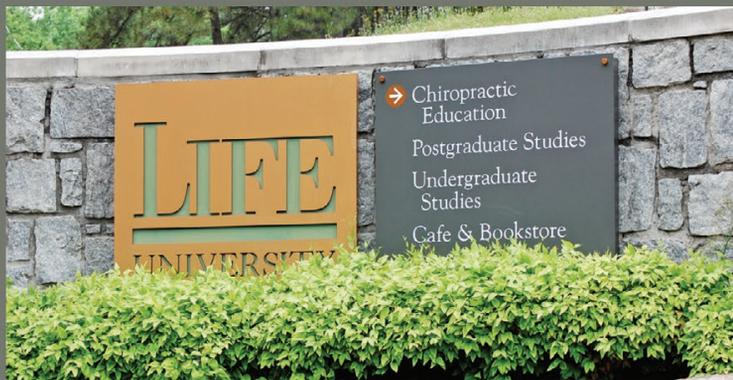
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VASSAR'S THOMPSON MEMORIAL LIBRARY

by Sheila Wagner

From its inception in 1865, the library at Vassar has been an open shelf library. They encourage the students to make use of all the stacks, not just the ones pertaining to their particular courses of study.

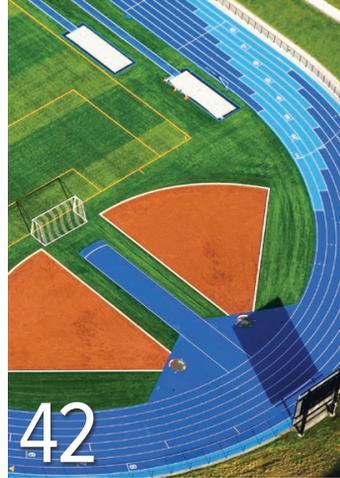


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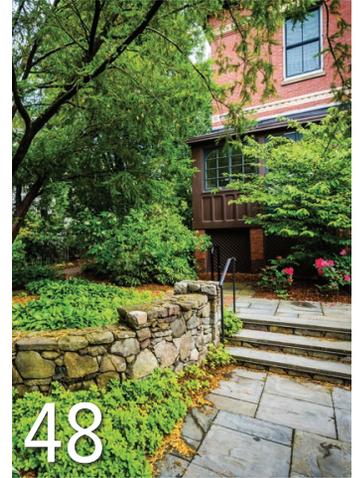


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AUTHENTICATING REMBRANDT AT STETSON'S HAND ART CENTER

by Sandra Carr

"Rembrandt Etchings: States, Fakes and Restrikes," which features more than 40 of the master artist's etchings and is on display at Stetson University, examines the issues with authenticating Rembrandt's etchings and how to determine if an etching is a forgery.

EDITOR'S LETTER

Though my heritage is a mixed bag, I've always identified strongly with my Irish roots, especially in the last decade or so, likely because I knew and loved my father's parents; my mother's father died when I was a month old, and her mother died when my mother was only two. Like many people in their 30s tend to do, I looked into the genealogy websites and started asking more questions about the half of myself that I didn't know.

On the Flaherty side of my family, my mother's side, I learned our motto was "Fortune favors the strong," which spoke to me on a powerful level. When my mother traveled to Ireland, she saw firsthand the plaque on the walls of Galway City that read: "From the Ferocious O Flaherty's O Lord deliver us."

A few twists in my life over the last few years brought challenges that could have been crushing, and almost were, but I drew on the strength of not just my immediate family but also the generations of men and women that I never knew, who had fought harder battles and won. As silly as it may sound, I even summoned those images in my mind when I was dealing with something physically painful, reminding myself that strength is in my blood.

When I felt terrified and helpless, depending on whatever I was facing in that moment, I imagined that I was living the modern version of those warriors, ready to take on anything that would hurt what I protect and love—hurling myself into the fray and ready to vanquish any enemy or die trying.

The part I may have been missing is that attempting to embody the modern equivalent of a battle cry can blind someone to another's intentions and close us off to the more tender and quiet moments. Because I was constantly prepared to take on whatever life planned to put in my path next, I was becoming hardened emotionally and sometimes couldn't see the windows because I was taking an ax to the door (metaphorically, of course).

In a recent NPR article, "Anger Can Be Contagious—Here's How To Stop The Spread," Ariel Davis speaks to the likelihood that our emotions will influence someone around us...every single day. It could happen in a basic exchange with a smile or a nod, what Yale sociologist Nicholas Christakis calls a "fleeting contagion of emotion."

However, emotions aren't just transferred in our face-to-face encounters. They spread through social networking encounters as well. Emotions, whether positive or negative, can even spread to people you're only connected to indirectly.

Communications researcher Jeff Hancock, of Stanford University, has written two studies on digital interactions. He notes, "We found that when good things were happening in your news feed—to your friends and your family—you also tended to write more positively and less negatively." The reverse was also true, in that after viewing negative posts, people often posted sad or angry comments. Though the effects weren't as dramatic as face-to-face encounters, the studies suggested emotions "move through networks through contagion."

This was a sobering moment for me. As I thought back to where I've been emotionally for some time, and how it was impacting my physical, emotional, and spiritual state, I knew I'd been isolating more because people led to possible conflict. However, as I reviewed some texts, emails, and other digital exchanges I realized my heart and spirit were missing from many of those moments in a way that would have been far more difficult without the digital screen.

I'd turned on "warrior mode" when it was time to fight in moments when that was needed, but then I hadn't turned it off. It was like being stuck in one of my favorite video games from the 90s, Tekken; no matter what character or costume I switched into, I was still fighting someone or something.

It's shocking how easy it was to forget how to be a full and complete person of mind, body, and spirit. I had to be reminded that showing vulnerability takes more bravery than fighting, that forgiveness and compassion require more strength than nursing grudges, and that bringing moments of support or happiness for others leaves me far more proud of my day than any so-called victories from power plays or verbal skirmishes.

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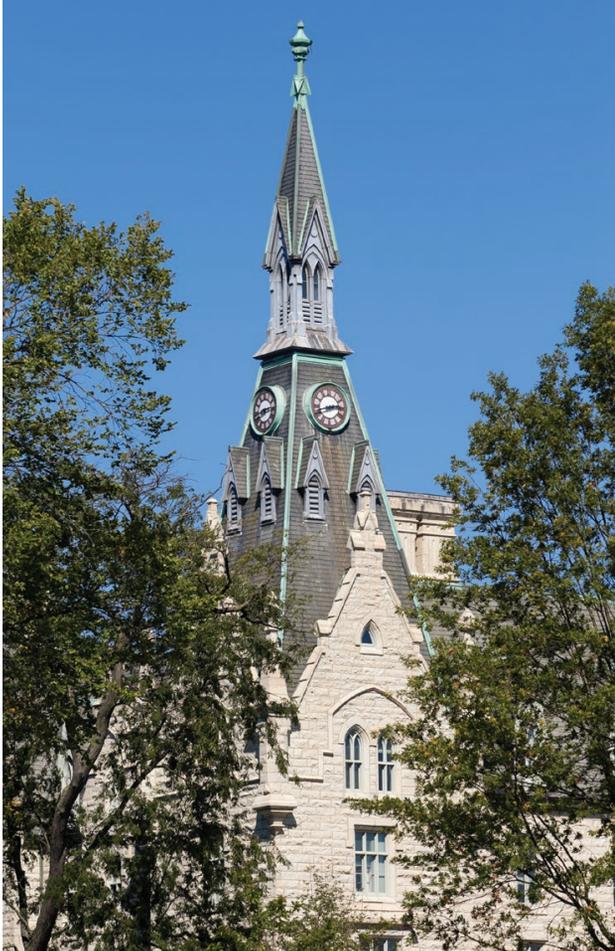


Photo courtesy of A.V. Papachristos

Growing up at the height of Chicago's homicide epidemic, IPR sociologist Andrew Papachristos witnessed gang violence, crime, and policing first-hand in the Greek diner his parents owned in Rogers Park. "A lot of the stuff from the street sort of spilled into the diner," Papachristos said. "Whether it was the politicians, the gang members, or the cops, all of that was playing out in front of me."

PROFESSOR SPOTLIGHT

For IPR Sociologist, Networks Matter in Understanding Crime and Violence



Papachristos said he followed his interest in crime and came to criminology and sociology "late" in his college career as a junior in college. After graduating, Papachristos actually had an offer to become a police officer.

As the son of Greek immigrants and a first-generation college student, it made sense to get a practical job, and being a police officer aligned with his interests at the time.

"My parents didn't know anything about college, but they knew they wanted to send their kids to college," he said. "So, what do you do after college? You get a job."

But instead of becoming a cop, Papachristos got into a master's program at the University of Chicago and worked a few years before going back for his doctorate in 2001.

Papachristos is now studying how network science—the study of how social relationships affect what people feel, think, and do—can be used to understand the spread of crime and gun violence.

After 10 years away from Chicago working at the University of

Massachusetts Amherst and Yale University, Papachristos is moving home to join Northwestern and the Institute for Policy Research to continue his work on network science and crime.

Understanding Gun Violence as an Epidemic

According to Papachristos, gun violence is a lot like an epidemic: It concentrates within networks of people, it transmits from person to person, and it's socially "contagious."

In other words, if a person is around someone who has been exposed to gun violence, he or she is at a higher risk of becoming a victim, too.

In one study, Papachristos and his co-authors found that almost 90 percent of shootings were within a single, large network made up of just 6 percent of the city's population.

Papachristos pointed to the shooting death of a 6-month-old girl in 2013 as an example. In the three years prior to the girl's death, her father, the intended target, was arrested 23 times with 17 different people. Of those 17 people, 40 percent were shot.



All campus photos courtesy of Northwestern University

Papachristos said though shootings may seem random, whom someone is with at a given time can increase his or her risk of being shot.

“You can be pulled into a dispute just because you’re at a party as a plus-one,” he said.

So How Do We Treat the Epidemic?

Papachristos said communities need to reach out to the right people in the community to help reduce trauma and retaliation immediately after an incident—not just law enforcement, but also educators, outreach workers, public health professionals, and service providers.

“I’m talking about trauma care specialists, violence interrupters, outreach workers, case managers, priests, football coaches, teachers—everybody we need, we can direct them in this network context,” Papachristos said.

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city’s population.



He added that cities also need to address the issues that create these networks in the first place, like poverty, segregation, over-policing, and struggling schools. “We need to work on the big stuff at the same time,” Papachristos said.

In Chicago, A Gun Just “2.5 Handshakes” Away

Papachristos is also examining how guns move throughout these networks. He is the senior author of a new study that found that in a network of 188,000 people arrested in Chicago, any individual was just “2.5 handshakes” away from a gun.

“If you’re in a gang, you’re about 20 percent closer,” he added. According to Papachristos, most people don’t regularly carry guns, but only do so when there is a perceived need to protect oneself.

“It doesn’t matter if you’re on the South Side of Chicago or in rural Louisiana, the idea that guns afford protection is deep-seated in the American psyche,” Papachristos said.

But in addition to the demand for guns in Chicago, there’s an important supply-side, he said.

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“It’s really easy to go not so far to get a gun in Chicago,” Papachristos said, noting the proximity of suburban gun shops, and nearby Indiana, which has fewer gun control laws than Illinois.

Is Police Violence Also Contagious?

In a forthcoming study, Papachristos and his colleague, Daria Roithmayr from the University of Southern California, are examining whether or not police violence is also contagious.

They are examining police complaint data from the Invisible Institute to see if there are social connections between officers based on complaints people file against them.

“It’s more than just ‘bad apples,’” Papachristos said. Police officers learn certain bad behaviors—like violence against suspects, turning off body cameras, or lying on official reports—from each other.

While the research is still ongoing, Papachristos said they are starting to see patterns of multiple complaints within the same networks, like excessive force.



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Identifying the Network

“As with the discussion about gun violence, if there’s a network and we can identify it, we can also use that information to do something about it.”

Papachristos is now bringing this kind of work to IPR, where he will once again get to work in the city he so often studies. He said he is excited about working with professors from other disciplines.

“True interdisciplinary work is rare,” Papachristos said. “That’s where good work happens.”

He is also launching the Northwestern Neighborhood Network Initiative, where he plans to promote creative research projects to leverage the idea that networks matter in improving cities.

“I’m ready for the next step,” he said. “I’m ready to come home.”

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HEALTH AND WELLNESS

by Emily Parker

Lowery Family Fitness Center at Meredith College

The Meredith community gathered last August for the unveiling of the new Lowery Family Fitness Center in the Weatherspoon Athletic Center. A \$1 million gift from Ann Lowery, '74, named the new fitness center after her parents, Herman and Ruth Lowery.

The gift helped fund renovations of Weatherspoon. The expansion increased the size of the fitness center by 5,400 square feet and allowed for more group fitness opportunities, personalized training, new equipment, more dedicated staff, and longer operating hours. The pool was removed to expand the fitness center.

Benefit to Athletic Teams

Meredith College athletic teams also benefitted from new areas for team training and sports conditioning. These enhancements allow Meredith athletes to remain competitive and will help in recruitment of the top-ranked athletes. "I wanted to give this gift because statistics show students who work out at least once per week are more likely to earn a higher grade point average than students who worked out less or not at all," says Lowery.

Growing Enrollment and Increasing Retention with Wellness Opportunities

An improved fitness center also brings the potential to help grow enrollment, increase retention, and give wellness opportunities not offered before to current and future students. Quality of life is also one of the six pillars in the College's strategic plan, so this gift aligns with Meredith's commitment to health and well-being.

In addition to Lowery's gift, The Parents Fund raised \$135,000 in the last two years to support the Fitness Center renovation. And a gift from The Cannon Foundation helped to support the fitness renovation in an effort to enhance enrollment and retention.

A Well-Rounded College Experience

The expansion provides students with a more well-rounded college experience and will make Meredith more appealing to prospective students.

"Current Meredith students have grown up during the fitness and wellness boom. Many arrive on campus with workout habits," says Lowery.

"With a new fitness center, Meredith students, faculty, and staff will have a facility to pursue their wellness objectives on campus at Weatherspoon and athletic teams will have a much-needed facility to train for their sports."

Lowery is serving her second term on the Board of Trustees and is co-chair of Beyond Strong | The Campaign for Meredith. In 2014, she was the recipient of the Meredith Reunion Philanthropy Award.

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New Equipment and New Technology

"There is so much excitement and gratitude for this gift," says Marie Chamblee, dean of education and health and human sciences. "This fitness center will provide a place for students and athletes to be active and to be involved."

The Lowery Family Fitness Center has 11 treadmills, 8 bikes, 8 elliptical cross trainers, 4 ascent trainers, 2 rowers, and 6 power lifting racks. To compare, the previous fitness center had 10 cardio machines. There are also free weights, kettlebells, resistance machines, physio balls, medicine balls, bands, and accessory equipment available.

Along with the new equipment is new technology. "On all the cardio equipment are QR codes that can be scanned into the LFconnect App, and it will record the exercise, sets, repetitions, and weight lifted," says Erica Roelofs, director of the Lowery Family Fitness Center. "Also, individuals can bring headphones to plug into the machines that allow them to listen to any TV in the fitness center."

The center will give students wellness opportunities not offered before and three physical education courses will be taught in the facility this semester. During those times, the campus community will still have access to the center.

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“I am very excited that Meredith College is able to provide a facility with so many options to help all improve and maintain their health and wellness to keep going strong,” Roelofs said.

Operating with Lower Energy Costs

“I truly believe that we have all the essential equipment that any individual could want in a facility. I hope all students, faculty, and staff utilize this great facility as much and as often as they are able.”

Roelofs also noted that with the exception of the treadmills, the cardio equipment is self-powered, which allows the center to operate with lower energy costs.

Honoring a Memory

Lowery says, “It is an honor for me to name this facility in memory of my parents, Mr. and Mrs. Herman T. Lowery of Winston-Salem. Forty-five years ago, they had the foresight to know that Meredith was exactly what I needed.”

“This is the kind of reveal I wanted with all of these students here,” said Lowery. “The best thing about this fitness center is we can all benefit from it and it will help our health and well-being.”



ABOUT THE AUTHOR: Emily Parker is the Campaign Communications Manager for Meredith College. She creates and implements communication programs that increase awareness and participation in the College’s Beyond Strong fundraising campaign. Meredith College, located in Raleigh, N.C., is one of the largest women’s colleges in the U.S.

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Rembrandt Exhibit at Stetson University's Hand Art Center Examines Authenticity of Legendary Artist's Etchings

“Rembrandt Etchings: States, Fakes and Restrikes” provides an opportunity to spot a forgery. Dutch artist Rembrandt Harmenszoon van Rijn, known collectively as Rembrandt, is one of the most influential printmakers in art history. He created copper plate etchings that featured a wide range of subjects — from self-portraits to studies of street life. His etched prints showcase comedic expression and sober social commentary that have inspired innumerable printmakers for centuries.

“Rembrandt Etchings: States, Fakes and Restrikes” features more than 40 of the master artist's etchings and is on display at Stetson University's Homer and Dolly Hand Art Center through March 1.

The exhibition, which is on loan from the University of Wisconsin-Milwaukee, examines the issues with authenticating Rembrandt's etchings and how to determine if an etching is a forgery by showing how copper plate etching prints are created. The display also includes first-state pulls from the artist's lifetime, restrike prints from the 17th to 20th centuries and fakes that are highlighted in red.

A first-state pull means that Rembrandt etched the copper plate and pulled it through the press and then onto the paper. Restrikes are etchings that were from Rembrandt's original copper plate that he etched, but were pulled by someone else after his death. The fakes were created from a counterfeit plate and not Rembrandt's copper plate etching.

Tonya Curran, director of the Hand Art Center, believes this exhibit may provide a once-in-a-lifetime opportunity to see Rembrandt's copper plate etchings.

"Rembrandt was an incredible printmaker who was using copper plate etching, which was a newer medium at the time," said Curran. "This method of printmaking allowed a diversity of lines and greater depth of value. It differed from engraving in that it is a chemical process rather than a physical process. The acid in copper plate etching allowed more curvature in the lines and a softness not often seen in engravings."

"The Rembrandt Etchings exhibit exposes students and the community to art history in the world and educates them about fakes," said Curran. "Art has value, but you want to know what is original or counterfeit. This exhibit is very special because not everyone has an opportunity to see an original Rembrandt, and it's nice to have this prestigious display at the Hand Art Center on Stetson University's historic campus in DeLand, Florida."

Challenges with Attributing Rembrandt's Artwork

"Attributing Rembrandt's artwork has been a difficult process because the master artist employed many assistants, which was a standard

A first-state pull means that Rembrandt etched the copper plate and pulled it through the press and then onto the paper. Restrikes are etchings that were from Rembrandt's original copper plate that he etched, but were pulled by someone else after his death. The fakes were created from a counterfeit plate and not Rembrandt's copper plate etching.

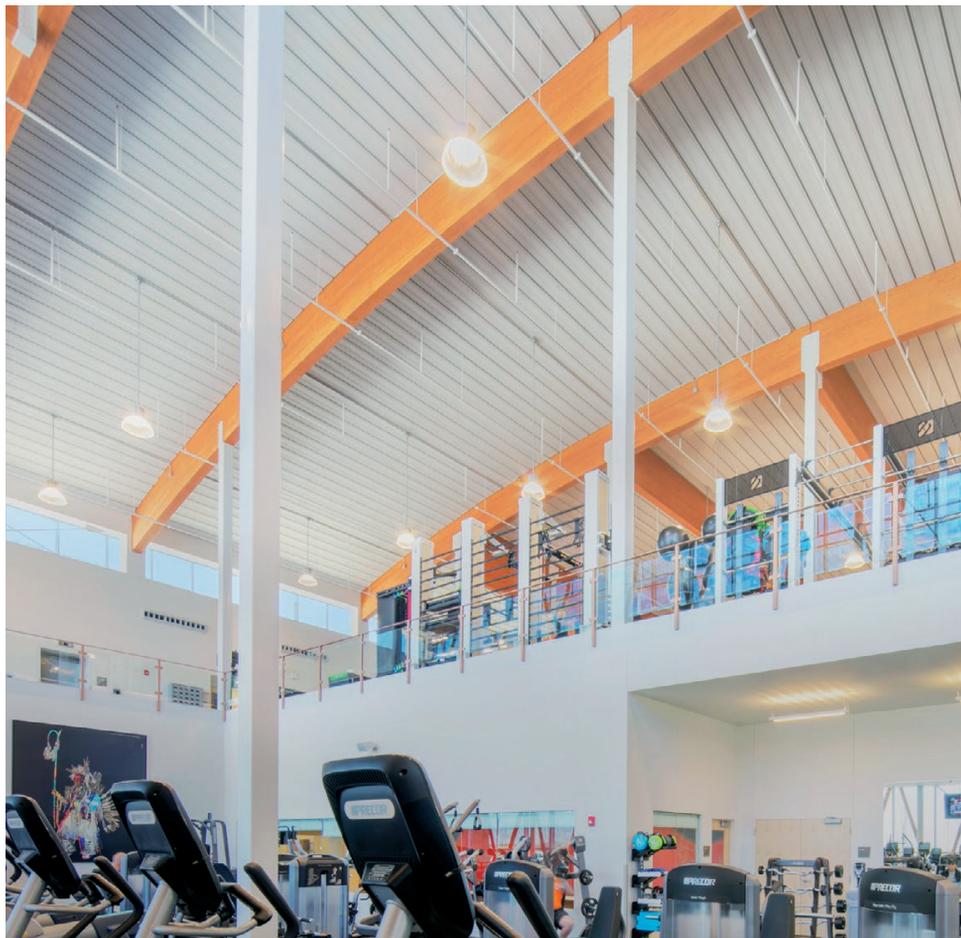
practice at the time, and if the artwork was from his workshop, then it is difficult to know with certainty whether the work was done by Rembrandt or his assistants," explained Katya Kudryavtseva, Ph.D., assistant professor of art history at Stetson University.

Kudryavtseva discussed the difficulties of attributing Rembrandt's artwork in a presentation "The Pains of Attributions in the Visual Arts: The Rembrandt Project" at Stetson University's duPont-Ball Library in February.

"Scientific methods, as effective as they are, have their limitations," said Kudryavtseva. "In other words, the scientific methods can help us exclude the works from Rembrandt's oeuvre, for example, later forgeries, but they cannot be

used in determining the authorship of the work. We have to rely on connoisseurship, a method based on expert knowledge."

The Rembrandt Etchings exhibit educates attendees about forgeries and provides them with an opportunity to become art detectives. "It is a rather unique opportunity to see the works of such a prominent artist at a college gallery along with making the audience aware of the forgery issues and allows them to look for differences in a side-by-side comparison between the original and fake," said Kudryavtseva. "The exhibit challenges spectators to assume the role of art experts, which is an amazing way to engage the audience and invite the public to think critically about art."



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Another educational element in February included a printmaking demonstration by Rembrandt fan and copper plate etching printmaking fine artist Chelsea Smith. Faculty, students, staff and the public had a chance to learn and see how Rembrandt created his copper plate etchings.

Equal Passion for Printmaking and Painting

“As you look at the variety of works in the exhibit, it is clear to me that Rembrandt spent a significant amount of time on each copper plate, drawing and perfecting the images we see today,” said Curran. “The copper plate prints were not quickly rendered, but rather laboriously created. To me, this indicates the importance of the prints in relation to his paintings.”

Rembrandt Etchings Exhibit Embraces Stetson’s Core Values

“As a liberal arts institution, it is at the very core of our mission and values to expose our students to unique opportunities and increase knowledge about a diversity of academic disciplines, to value creativity and to prepare students to be informed, active and engaged citizens of both local communities and the world,” said Curran.



ABOUT THE AUTHOR: Sandra Carr is an award-winning journalist and freelance editor, writer and public relations professional in Orlando, Florida. Carr earned her Bachelor of Arts degree in radio-TV from the University of Central Florida. Her clients include Stetson University and the Orlando Sentinel.

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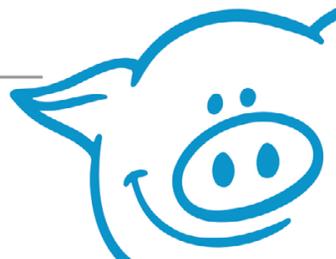
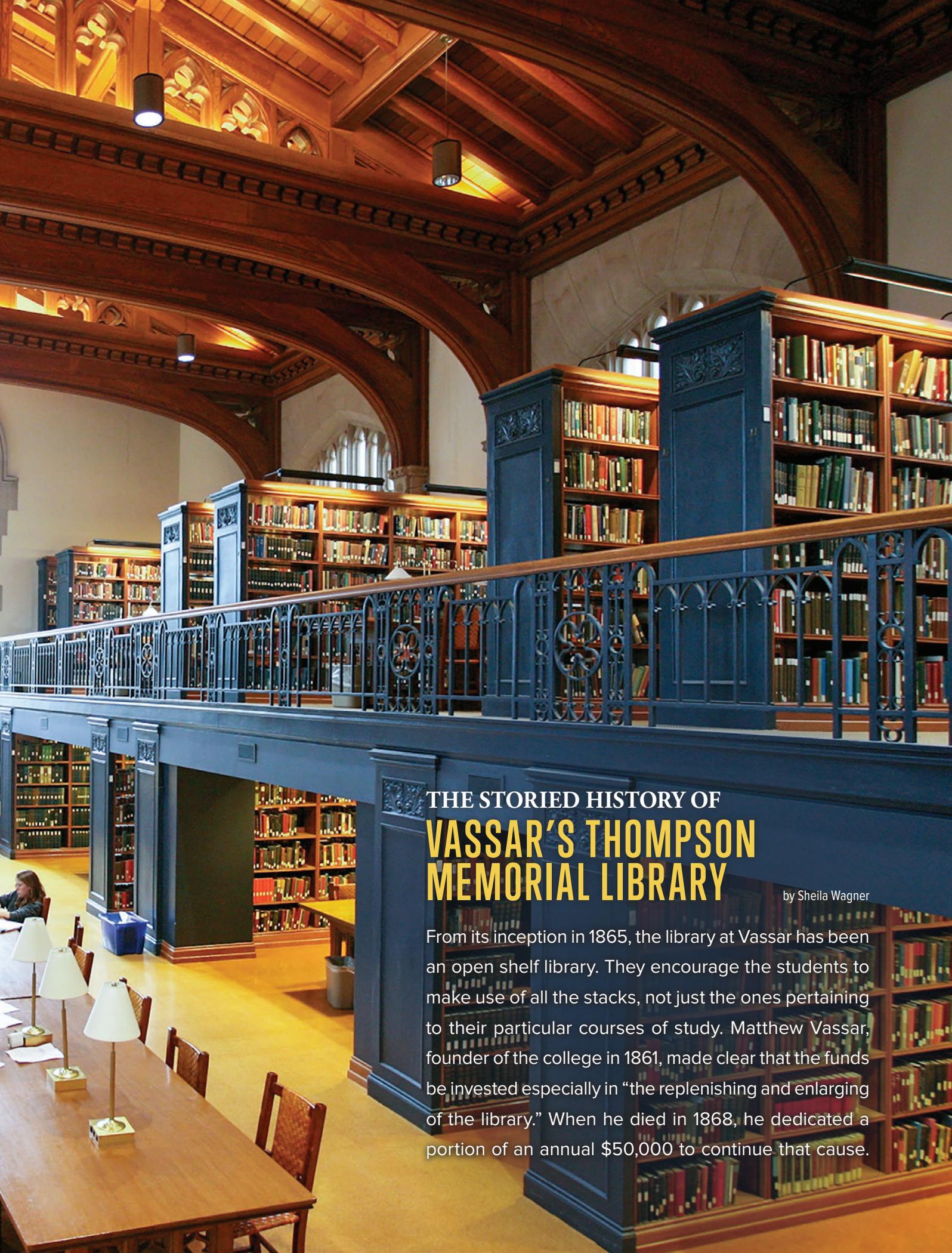




Photo by Tamar M. Thibodeau / Vassar College



THE STORIED HISTORY OF **VASSAR'S THOMPSON MEMORIAL LIBRARY**

by Sheila Wagner

From its inception in 1865, the library at Vassar has been an open shelf library. They encourage the students to make use of all the stacks, not just the ones pertaining to their particular courses of study. Matthew Vassar, founder of the college in 1861, made clear that the funds be invested especially in “the replenishing and enlarging of the library.” When he died in 1868, he dedicated a portion of an annual \$50,000 to continue that cause.

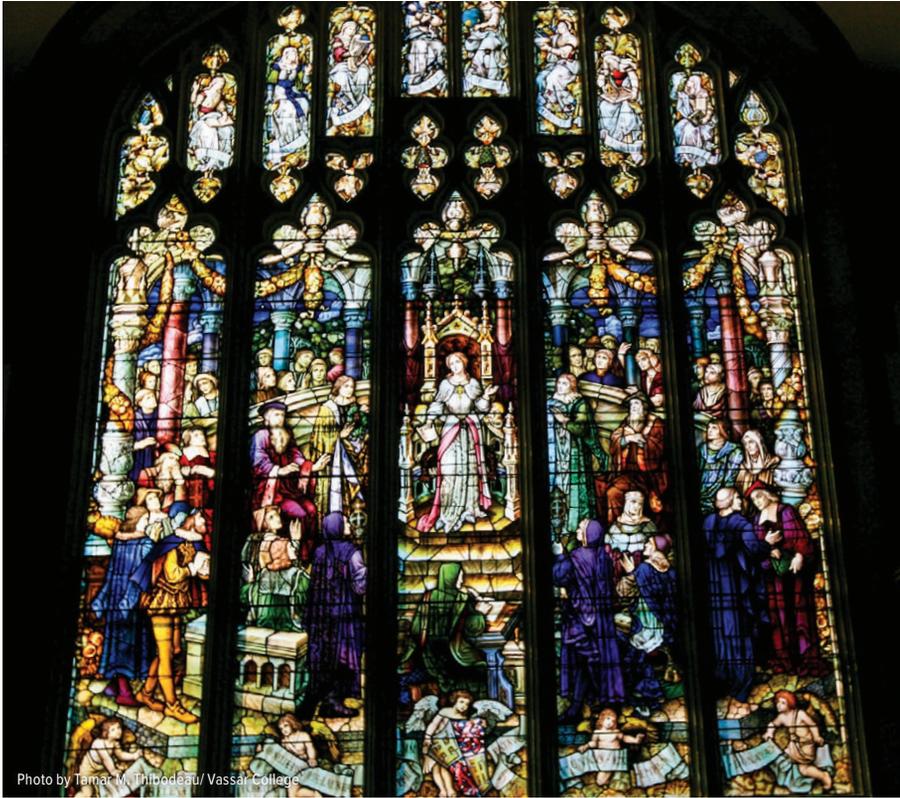


Photo by Tamar M. Hibodeau / Vassar Collage

When the library first opened, it was located on the third floor of Main Building. At that time the size of the room was only thirty by thirty-five feet in area and contained about 2,400 volumes. Some of the annual contribution was used in 1872 for relocating the library to an adjoining room, but that room was soon declared too small also. The next move was to the fourth floor of Main Building, which was a much better fit for the rapidly growing collection of volumes.

Rapid Growth

By 1891, the volumes in the library had grown to nearly 20,000 with a growing student body as well. Frederick Ferris Thompson, a philanthropist and trustee of the college, was well-known to the student body and given the nickname "Uncle Fred." The largest of several gifts that Thompson bestowed to the college went toward the building of a three-story annex extending from the front of Main, which was complete in 1893.

After many thousands of books were added to this library more quickly than anticipated, it became apparent that a new library was needed in a building of its own. The donor for this new building was Mrs.

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Mary Clark Thompson, an alumna of Vassar and the widow of Frederick Thompson who had died in 1899. The library was dedicated in his honor and named Frederick Ferris Thompson Memorial Library. The groundbreaking for this building was in the spring of 1903 and dedicated on June 12, 1905.

The architects Frances R. Allen and Charles Collens envisioned the building as three wings built around a central tower. The Perpendicular Gothic style included elaborate carvings on both the interior and exterior walls. One of the most admired elements of this structure is the stained-glass Cornaro window situated in the central room of the west wing. This window depicts the bestowal of the first doctorate ever to be received by a woman, Elena Lucretia Cornaro Piscopia, at the University of Padua in 1678. This window has inspired and will continue to inspire many generations of Vassar students.

Major Renovation

Less than ten years after the completion of this beautiful structure, the acquisition of books had grown the collection to 81,000.

One of the most admired elements of this structure is the stained-glass Cornaro window situated in the central room of the west wing. This window depicts the bestowal of the first doctorate ever to be received by a woman, Elena Lucretia Cornaro Piscopia, at the University of Padua in 1678.

Mary Clark Thompson again donated the money for an expansion which included two L-shaped wings on the north and south sides of the library. These additions were designed by the same architects and completed by 1918, maintaining the Perpendicular Gothic style of the original building.

There have been other additions leading up to the 21st century including the addition of Van Ingen Library, in honor of the first art professor at Vassar. The next major renovation was achieved by filling in the two interior courts formed by the 1918 wings, transforming

it into stack areas for books and also adding new stairs and elevator, as well as the Special Collections seminar room. The Martha Rivers and E. Bronson Ingram Library has high-tech information resources, study spaces, reserve and periodicals rooms, and a home for the Vassar College Archives and Special Collections.

Modern Day Observations

Andrew Ashton, Director of the Libraries at Vassar, stated that the Cornaro window in many ways is the heart of the campus. He shared that

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Photo by Holly Wilmeth/Vassar College

since Vassar was founded as a women's college with a mission to provide a rigorous, world class education, the story of Lady Cornaro holds a very special meaning. He continued, "Countless students have told me that the minute they walked into the library they knew they were coming to Vassar."

Ashton explained that Thompson Memorial library has over 1,000,000 volumes in print as well as hundreds of thousands of online resources, digital collections, and multimedia resources. The Archives and Special Collections also has special focuses on Hudson Valley book arts. "Additionally, the Vassar College Libraries includes the Dickinson Music Library and Van Ingen Art Library," he said.

Tracy Sutherland, Head of User Services for the Libraries, said that the architecture of the original buildings of both the Music and Main Libraries is spectacular. She adds that the Cornaro window is a "jaw dropping aspect" of the main library. She also mentioned that the elaborate Regina music box located in the reading room in the music library is of special interest.

Sutherland stated that she was overjoyed about acquiring the first edition of a book titled *Various Poems, Religious and Moral* by Phillis Wheatley. She

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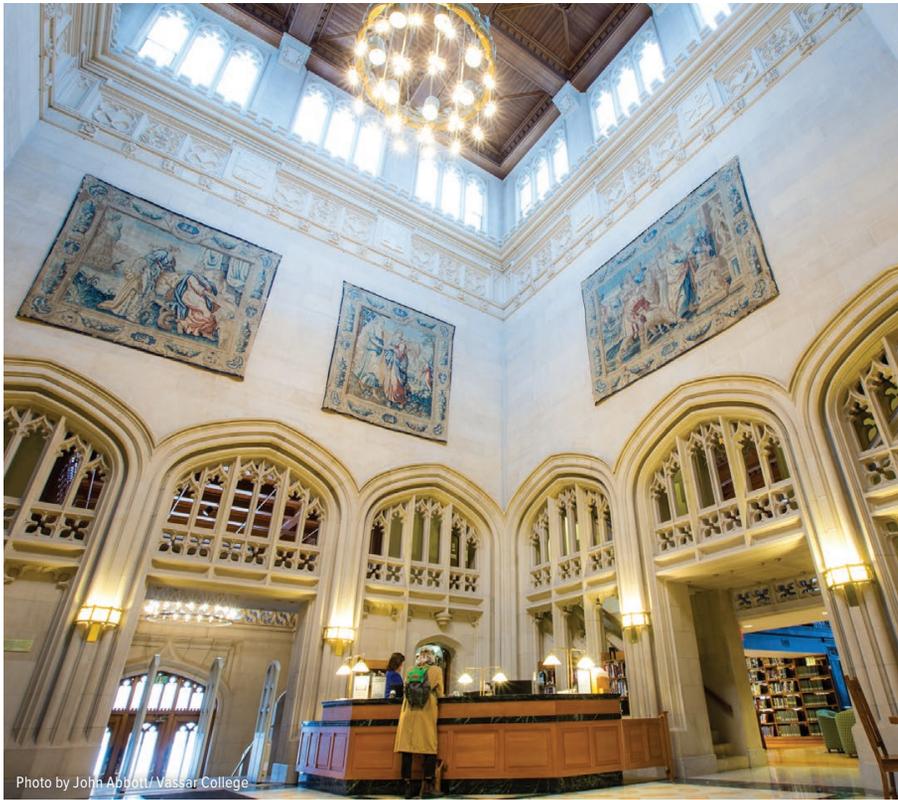


Photo by John Abbott / Vassar College

continued, "It is a true treasure of a first publication by an African American woman." There are other rare book holdings with important titles related to the culture of African Americans from the 18th, 19th, and 20th centuries.

Maggie Chen '20 is a student worker in the library, majoring in studio art works in the preservation department of Technical Services. She is an enthusiastic representative of Vassar libraries and stated, "I come here to relax and the people who work with me are very nice. I think it's a great place that helps me unwind."

Sutherland concluded, "It was clear to me early on that this library was really special to the community. The students respect it and I'm very thankful too... as my brother says, to 'work in a castle.'"



ABOUT THE AUTHOR: Sheila Wagner has spent the last several years working as a professional editor and recently became the staff writer for *Private University Products and News*. Wagner can be reached at sheila@pupnmag.com.

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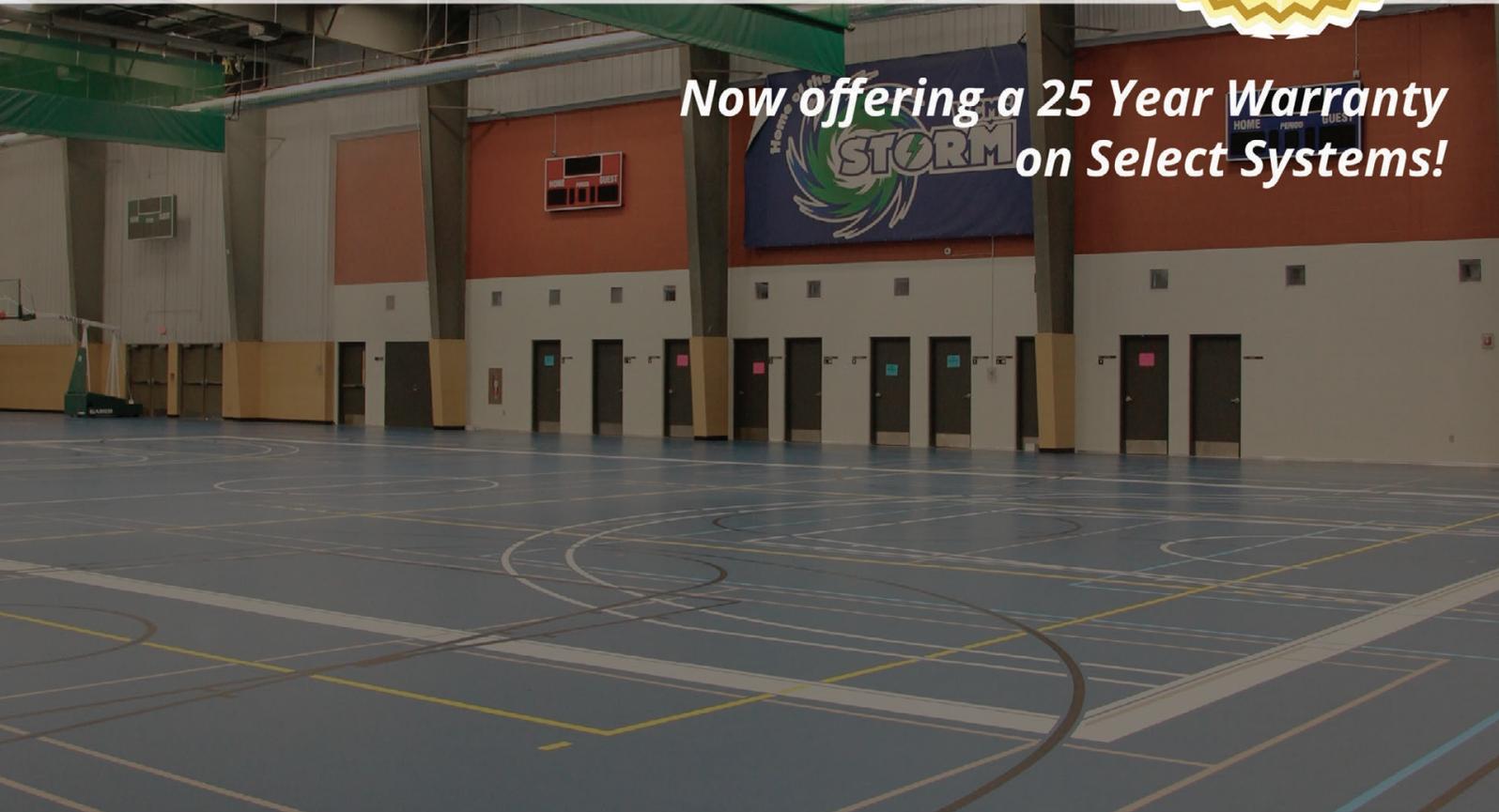
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command performance

A little ingenuity can bring dance practice
and performance space into correct alignment

by John Guinan

Looking at the top college dance programs in the country, you'll find relatively few with dedicated performance space in close proximity to the program's practice space.

Among the many quality U.S. dance programs, you'll find that most have a dedicated practice space but use the school's larger, shared performance hall. Smaller programs will utilize a practice space into which folding chairs are brought and set up for performances.

To consolidate a dance program's disparate elements can be costly, especially if the only option is to construct a new building. Reusing all or part of what is already there is a far more reasonable option, and the ultimate in sustainable design. However, to make that happen, you need more than money. As a typically small department that touches a minority of students, the dance program has to be able to articulate its needs, as well as the benefits of a renovation or adaptive reuse project, to the administrators holding the purse. Both the planning and the eventual execution of the project must be carefully choreographed.

Point and Counterpoint

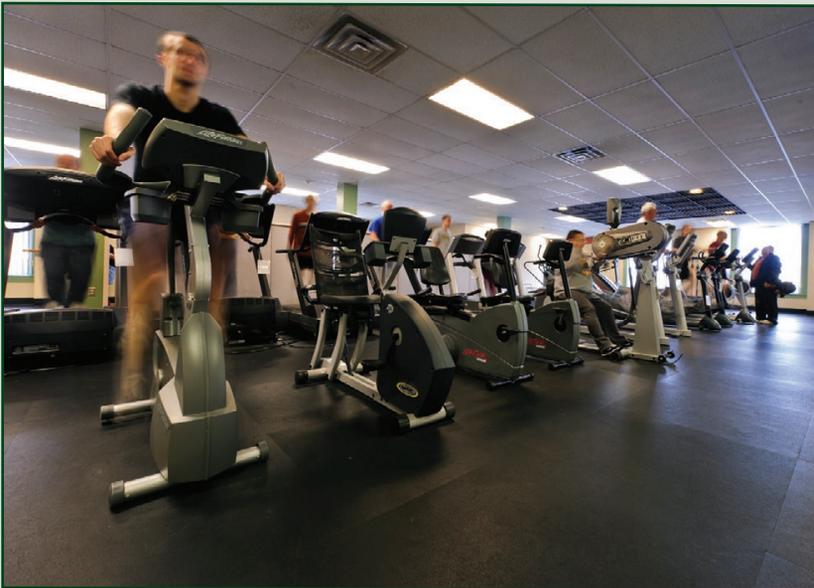
Mount Holyoke College is a small institution, but it is an integral part of an acclaimed collective known as The Five College Dance Department, a shared effort of the Amherst, Hampshire, Mount Holyoke, Smith and University of Massachusetts Amherst dance departments. Like a lot of small colleges, Mount Holyoke's facilities grew in an organic fashion, with regular renovations and adaptations that shifted programs in and out of spaces as needs changed. Beginning with the 1950 construction of Kendall Hall, a second-generation campus gymnasium, the college set aside space for the dance program, as it fell, with athletics, under the umbrella of the college's physical education department.

With each alteration made to what is now called the Kendall Sports and Dance Complex, the dance program got better facilities, but the battles for space by two expanding programs began to sour the relationship between dance and athletics. Moreover, the interior arrangement of spaces became a jumble. The

dance department's practice studios were at the center of the facility in spite of the department's desire for separation from other building functions, and its performance space was elsewhere in the building. A bit rustic, perhaps, the 300-seat performance space featured a gently sloped set of risers made of painted plywood on which sat rows of folding chairs. On the plus side, the room's past use as a natatorium (with the pool having been decked over in a previous renovation) gave it its signature element—floor-to-ceiling glass-block windows that were curtained for black-box theater purposes, but which provided welcome daylight during practice sessions.

When the athletic department began advocating for bigger and grander space, the administration was receptive. Certain of the benefit to the college in the recruitment of students and in maintaining their health, the administration soon determined that the scope of the building's fitness center offerings would have to expand significantly—and spaces long set aside for dance became the focus of planning efforts.

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Faced with this, the dance department made a pragmatic and necessary move. Fully aware that the administration did not see a dedicated dance facility as feasible, the dance department began to negotiate for a plan that could meet both departments' goals within the existing building. What started as the athletic department's proposal for a \$3 million fitness center renovation instead became a \$5 million renovation and addition for dance.

Untangling the Center

Practice facilities for dance have only a few specific requirements—an appropriate, comfortable surface (with a sprung wood floor as standard), sensitive light and air handling controls, and a relatively separate location to ensure a quiet environment. If there are windows—and few studios in this era lack them—they can include a mix of transparent and translucent glass, for added privacy, and doors are made wide enough to allow the transport of larger objects (such as a piano). Dedicated storage space for costumes, cubbies for personal belongings, mirrors, ballet bars—it's not that complicated.



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Early proposals for the center involved some complications, however. Moser Pilon Nelson, initially brought in to perform design work on what was then only an expanded fitness center project, facilitated discussions about subdividing the existing dance studios vertically, given those spaces' 30-foot ceiling height. A floor could be added and a vaulted skylight specified to allow fitness to take over the lower portion while the dancers leaped ever higher above. This, of course, wouldn't solve one of the dance program's biggest problems—adjacency of practice space to performance space.

Once it was determined that the dance program would be best served by bringing together its disparate elements, the solution became clear. A 4,750-square-foot addition was placed next to the dance performance space, comprising two dance studios separated from the theater by a corridor. As part of the expansion, a new entry plaza replaced weathered steps of crumbling concrete and broken slate, and a diagonal grand staircase

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replaced the existing one under a canopy emphasizing the new entry. A 30-foot vertical glass element provides a view into the dance center corridor at the juncture of the new dance wing to the existing complex.

Inside, the performance center secured permanent, fixed seating, with the slope made steeper for enhanced sight lines and to accommodate a theater-arts classroom underneath. The project's trickiest maneuver involved finding daylight for what was now a fully interior space. With the glass-block wall now a firewall (necessary because of the expanded building's size), the design team specified a 12-by-80 foot skylight that runs the length of the performance space, outfitted with blackout shades that open and close with the push of a button.

Moving the dance studios from the building's core meant that a truly state-of-the-art fitness space could be fashioned out of the dance department's previous two-story vaulted space, with a mezzanine included for group-cycling programs and the space



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beneath for a strength and conditioning circuit. Improvements included a skylight above the mezzanine to bring additional daylight into the space. The entry corridor, running the entire length of the east side of the fitness center, became a glass wall to display the equipment and activity inside, and to redirect daylight into the corridor and to the coaches' offices across the hallway.

The reorganization complete, the dance program has an end of the building that—during performances, at least—it can call its own. In day-to-day operations, the two programs maintain a mutually beneficial relationship. Dance spaces are utilized by the general student body as “activity spaces” and for drop-in classes as diverse as ballroom dancing and folk dancing, yoga and Pilates classes. And dancers utilize fitness spaces along with other members of the student body.

Major Savings

The Kendall Sports and Dance Complex project is a testament to the collective power of small design gestures. Working within the building's existing materials palette, as well as within a limited budget, the design team nonetheless achieved a sense of openness and serenity through building height and the judicious use and placement of glass.

Repurposing what you've got is the first and best way to be green. It saves not only the cost of a new building, but the cost of demolishing and disposal in a landfill. Also significant, repurposing and adding to an existing complex avoids duplication of infrastructure: A separate structure would require two boilers and chiller plants, two lobbies, multiple exit stairs, and a large increase in building envelope to heat, cool and maintain. By adding to and reorganizing space that it already had, Mount Holyoke gave its student body a fitness center that rivals those of the colleges of its caliber, while giving the dance program a greater prominence with its new facilities.



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ABOUT THE AUTHOR: John Guinan is a partner with Connecticut-based Moser Pilon Nelson Architects.

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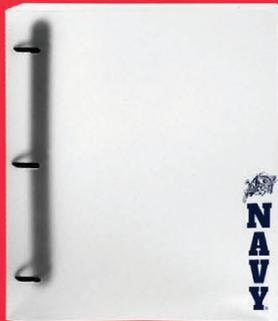
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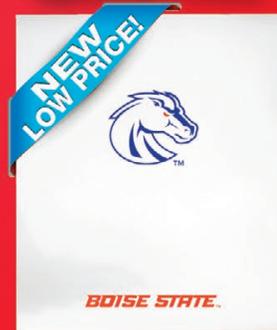


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ABOUT

The BYU Cougars are the college football team representing Brigham Young University (BYU), a private research university that is owned by The Church of Jesus Christ of Latter-Day Saints and is located in Provo, Utah. Excluding online students, BYU is the largest religious university and the third largest private university in the United States, with almost 34,000 students on campus each year.

HOW THE BIGFOOT HELPED BYU FOOTBALL

The BYU Football team had been using a sound system that had six different moving pieces. It was cumbersome to set up, tear down, and the sound quality was barely decent, so they set out to find a better option with superior sound. Errol Seaver, Director of Football Video & Technology at BYU, was advised by a friend to check out the Bigfoot while at the College Sports Video Association (CSVA) conference this year. "They took me straight to the Anchor Audio booth to see it first-hand. [Sales executive], Richard [Araujo], knew the product inside and out and was very easy to work with. He wasn't pushy at all and you could tell that he wanted you to be informed, not pressured, so you could make a clear decision." After checking the volume and portability, the most attractive thing he noticed was set up time and sound quality. Implementing the product was so easy, after unboxing it they immediately took it outside to test and within 30 minutes it was being used for workouts. After having the Bigfoot for only a short time, they are already using it to play music at camps, and to make announcements on the field. The design is so intuitive, they mastered the Bigfoot in about five minutes. Having wheels and the option to operate completely wireless and battery powered, they love that you can move around on a whim, and you don't even have to stop playing your music!

RESULTS & REVIEW

BYU's Director of Football Video & Technology is thankful to have found a product that offers so many options for connectivity, while not sacrificing sound quality and ease of use. The Bigfoot is perfect for university football teams. "It was love at first sound! Seriously, I've been waiting on something like this for a long time. Where else can you find so many mic inputs along with a CD player, USB port, a charging USB port, SD card slot, Bluetooth, stereo mini input, all that with a bass and treble mixer and combining it in a housing that one person can move and setup in less than 60 seconds? It is mind blowing. It is incredibly loud and you can charge it and not have to deal with running an extension cord or have to be close to a plug in at all while using it. Where has this been my whole life?" - Errol Seaver, Director of Football Video & Technology at Brigham Young University & Secretary of Collegiate Sports Video Association



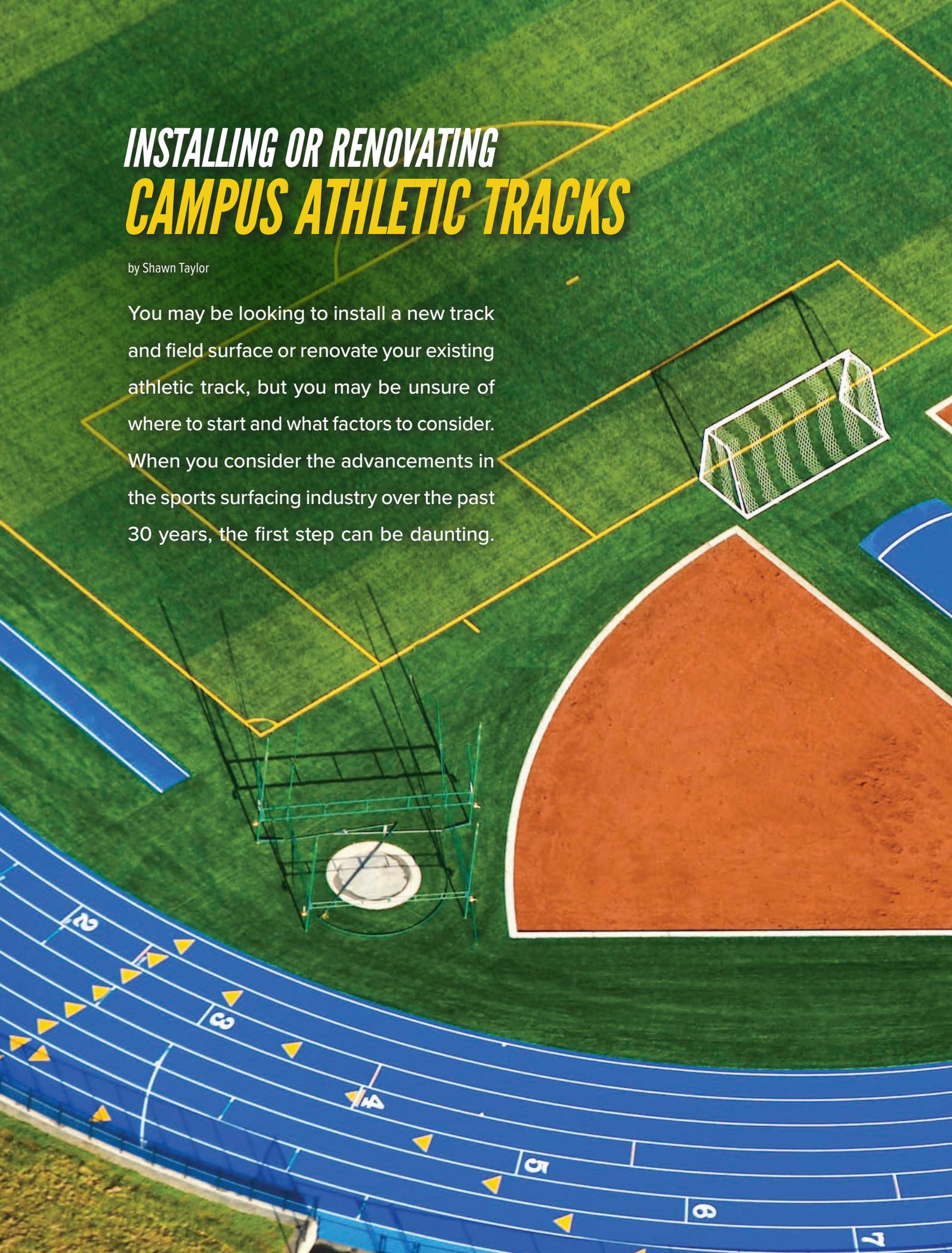
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- Errol Seaver, Director of Football Video & Technology



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INSTALLING OR RENOVATING CAMPUS ATHLETIC TRACKS

by Shawn Taylor

You may be looking to install a new track and field surface or renovate your existing athletic track, but you may be unsure of where to start and what factors to consider. When you consider the advancements in the sports surfacing industry over the past 30 years, the first step can be daunting.



It wasn't too long ago that the great athletes in track and field were competing on crushed stone and cinder tracks. However in the 1970's synthetic track and field surfaces started to differentiate themselves and, since then, the two dominant forms of track and field surfaces have been rubber sheet goods and polyurethane athletic tracks. The question remains, "Which system is right for you and what should you consider when installing a new track and field surface?"

Choosing the Best Surface for Your Campus Track

If you have an existing surface, you should bring in experts to determine if you can renovate your current track. If the subbase is still in good condition you may be able to resurface it for a fraction of the cost of installing a brand new track.

However, if your current surface is not in good enough condition to be resurfaced, you should consider which new track and field surface is best for your campus. Partnering with a qualified contractor and preparing a list

of design requirements can avoid unnecessary costs. Additionally, this exercise can help you plan and understand the timeline or potential scheduling conflicts with construction. For example, if your track surrounds a football field, you should plan the installation during football's offseason or have the football team practice and play elsewhere while the track and field surface is being installed.

If your athletic track surrounds a field that is used for concerts, pep rallies, etc., the type of track and field surface can play a significant role in the lifecycle. If you expect there to be vehicular use on the track, having a surface with glued seams can lead to premature wearing of the surface and seam separation, even with precautions taken.

Climatic conditions can also affect the performance and longevity of your track surface. Certain track systems have been known to harden significantly with age as plasticizers are released over time resulting in delamination, seam separation, and potential injury to athletes.

Noting Intended Use: NCAA/IAAF Sanctioned Meets

Additionally, the intended use of your track can impact the type of surface you will install. If you are planning to use your track and field surface for NCAA or IAAF competitions, for instance, you will want to go with one of the elite brands of the various manufacturers. You will generally pay slightly more for these elite systems, but on average they use superior materials and have a longer lifecycle.

Alternatively, if you are simply looking for a synthetic track system to replace a track that is currently deteriorated with no intentions of using it for NCAA or IAAF sanctioned meets, you could save some money and select a more economical track system. Just because it is not as expensive as the other track surfaces in the elite categories does not mean it will not meet all of your needs.

One trick to look out for is to see if the economic system you are considering is IAAF certified. The IAAF certification means that the particular track system has been tested by the IAAF and has passed all of their performance standards.

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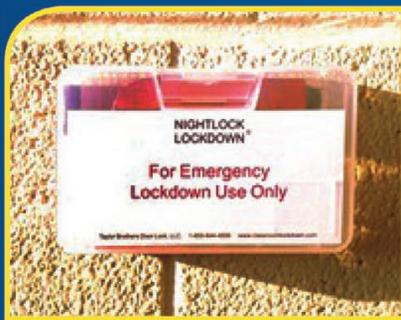
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The Next Step

Now that you've determined what type of track surface is right for you, the next step is to choose a manufacturer of the track and field surface. With so many options available, selecting a track supplier can also be a challenging task. Before deciding, consider the following questions:

1. What types of institutions have utilized the track surfacing manufacturer in the past?
2. How many installations of the proposed system has the track surfacing company installed?
3. What is the quality of the products that go into the surface?
4. Are the track surfaces manufactured domestically and on a per job basis?
5. What type of warranty is offered, and what type of maintenance is required?
6. What is the financial stability of the manufacturer—will they be there to service the facility?

7. What are the total lifecycle costs—what does it cost to own the athletic track?

- a. Installation costs
- b. Maintenance costs
- c. Life expectancy and cost to replace

Finding the Right Partner

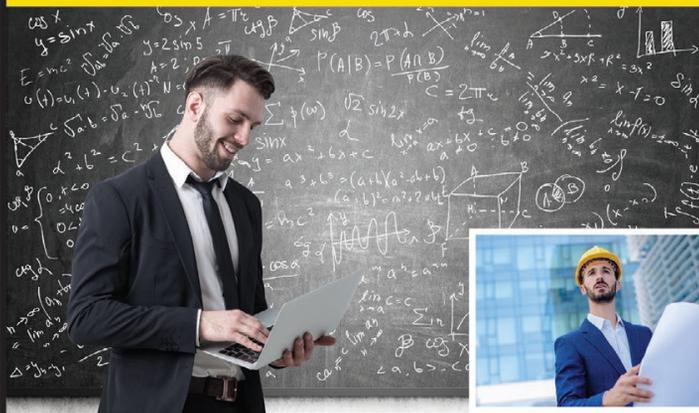
When looking for a company, you want to ensure that they have installed similar track and field surfaces in your region or in regions that have similar climatic conditions. Anything ranging from high humidity to cold weather can affect how an athletic track is installed or the timeframe for the installation.

Poor workmanship, sub-par materials and improper maintenance can lead to the following safety concerns: seam separation, delamination, product color fading, hardening of the surface, and potential injury to athletes. For example, a rubber sheet good product has over five miles of glued seams in an eight-lane track, which if installed improperly or with inferior materials can lead to a surface with a short lifespan and seams that could separate and become a tripping hazard for your athletes.

On the other hand, polyurethane track and field surfaces are seamless and resilient by formulation, so they will not harden with age. Of course, that doesn't mean all polyurethane surfaces are the perfect solution either, and all full pour polyurethane systems are not created equal. The performance and customization of a full pour polyurethane track and field system is directly correlated to the quality and quantity of two-component polyurethane utilized in the system. Many companies fill their track and field surfaces with inexpensive and low performance SBR aggregate; while it does lower the cost of the system, it also reduces the performance and longevity. If you are looking for a track and field surface that can be used for NCAA/IAAF sanctioned meets and will have an extended lifecycle in the immediate and long-term future, those products may not be the best choice for your particular needs.

While all-weather running tracks are designed to reduce the risk of injuries while maximizing performance, the following items are integral to ensuring the surface remains safe: proper maintenance, experienced installation personnel, and the highest level of workmanship.

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Environmental and Budgetary Parameters

Another important factor to consider is the environmental parameters that the track and field surfacing company adheres to. You want to make sure the track surfacing company does not use heavy metals in their formulation. Some companies also have harmful solvents in their sprays that are not only harmful to the environment but also to the installers.

Environmentally-conscious manufacturers will have products and installation methods that count towards LEED credits by being actively involved with organizations such as these listed below:

- USGBC (US Green Building Council)
- ASTM (American Standard Testing Methods) International
- FSCT (Federal Society of Coatings Technology)
- ACS (American Chemical Society)
- SPE (Society of Plastic Engineers)

Let's not forget one of the most important items to consider: budget. You want to look for a company that has multiple surfacing options, experience with each of those options and one that will work with you to make sure you are getting the best possible option for what you can afford. You also want to look at the type of warranty that is offered: Is it backed by a 3rd party insured warranty, and what are the yearly aggregate and per claim limits?

Maintenance Guidelines

Now that you've selected your track and field surface and manufacturer, start to enjoy some of the benefits that come with the installation of a new or resurfaced synthetic track.

To ensure that the benefits of the new track and field surface continue to last, it is important to follow the maintenance guidelines set forth by your track surfacing company. Listed below are a few general tips on maintaining your surface:

- Limit vehicular traffic to only light-weight maintenance equipment and mowers.
 - Ensure there are no fluids leaking from the vehicles

- Keep the mower at its highest level when crossing the track
- Do not turn your wheels without the vehicle in motion
- Install protective mats over areas that have a high traffic flow
- Try to rotate the high traffic flow areas
- Clean the track once a year with a pressure washer that does not exceed 1,200psi
- Use a neutral cleaner to wipe up any spills
- Do not use a broom or brush, use a blower and/or hose

In closing, never be afraid to ask questions from the track and field manufacturer—this is a significant purchase and you want to be comfortable with your selections.



ABOUT THE AUTHOR: Shawn Taylor

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**BROWN PLEDGES
TO REDUCE CAMPUS
GREENHOUSE GAS
EMISSIONS TO
NET-ZERO BY 2040**

by Kevin Stacey

The goal to eliminate campus greenhouse gas emissions over the next two decades includes taking immediate steps to reduce emissions by 75 percent below 2017-18 levels by 2025.





To create a more sustainable campus and confront what scientists have declared an increasingly dire threat posed by global climate change, Brown University has set an aggressive goal to cut its campus greenhouse gas emissions by 75 percent by 2025, and to achieve net-zero no later than 2040.

On Saturday, February 9, 2019, the Corporation of Brown University approved the goals, based on the strength of a phased plan that reflects the technical and financial realities of global energy markets, while also ensuring the flexibility demanded to respond to changes in technology and energy prices over the next two decades.

The University has established four phases of achievable actions that include a series of immediate steps that will enable the majority of greenhouse gas reductions—75 percent below 2017-18 levels—to be realized by 2025. A central aspect of the efforts will be to embed the work into Brown's teaching and research to engage students in the intergenerational work of finding solutions.

“The best available science tells us that the world needs to cut its emissions dramatically by mid-century or sooner to avert the most catastrophic effects of climate change,” said Brown President Christina Paxson. “With our pledge to reach net-zero, and with a plan that is



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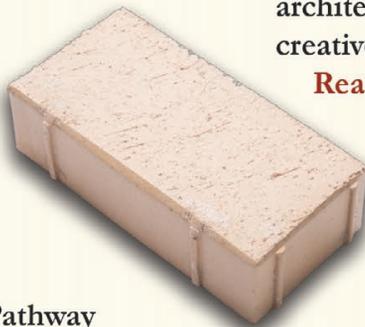
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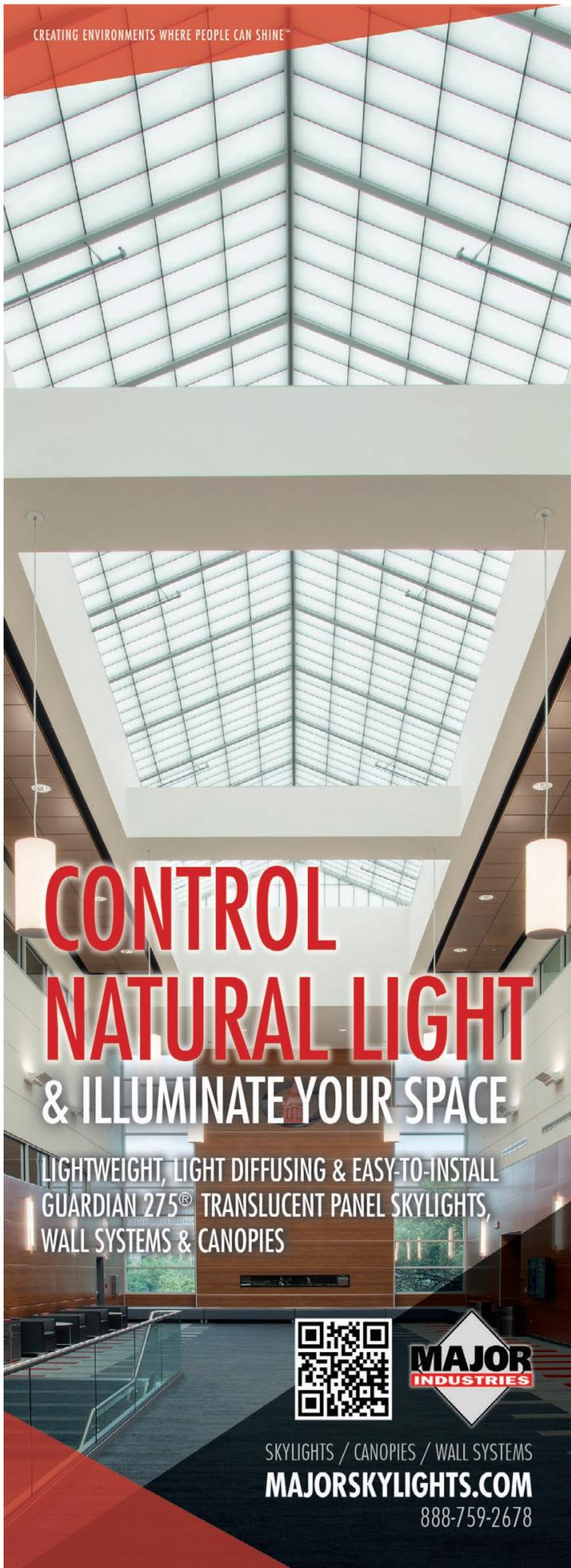


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Brown University continued

ambitious, yet technically and financially feasible, Brown will be a leader in addressing a defining challenge of the 21st century.”

The net-zero goal builds on efforts that began more than a decade ago to reduce Brown’s greenhouse gas emissions. In 2008, the University committed to cut emissions nearly in half from 2007 levels by 2020. Based on a conversion of Brown’s central heating plant from oil to natural gas, a thermal efficiency upgrade that enables the plant to circulate hot water instead of steam, and a variety of campus energy efficiency projects, Brown is approaching that goal and working to move beyond it.

In 2018, Brown began exploring a new set of even more ambitious greenhouse goals. That undertaking — led by a committee chaired by Stephen Porder, assistant provost for sustainability and an associate professor of ecology and evolutionary biology, and Leah VanWey, associate provost for academic space and a professor of sociology and environment and society — included engaging the campus community in devising action steps to reach net-zero.

“From the start, we agreed that it was essential to create a path to net-zero with meaningful changes to our infrastructure, rather than relying too heavily on buying carbon offsets and other indirect measures,” Porder said. “We’ve carefully studied our buildings, our heating infrastructure and our budget. We’ve looked at logistics on how best to maintain campus operations while infrastructure improvements are being made. And we emerged with an ambitious, tractable plan for reaching the goal of net-zero emissions.”

VanWey said the plan reflects Brown’s commitment to integrating research, education and practice to address complex challenges.

“Brown is a place where knowledge becomes action,” VanWey said. “We know that climate change is one of the primary challenges humanity faces, so it’s critical for us to lead by example in taking truly substantive action to cut our emissions to zero. This is a plan that is financially responsible, integrates with ongoing campus facilities projects, and provides the flexibility needed to take advantage of future improvements in technology.”

Head Start on a Four-phase Plan

A critical component of the University’s plan is that it will be continuously reassessed to ensure that Brown is making use of the best available technologies.

The net-zero plan’s first phase—two renewable energy agreements with providers of solar and wind power to offset 100 percent of Brown’s on-campus electricity use—is already in motion. Last month, Brown finalized a partnership to create a 50-megawatt (DC) solar facility in a former gravel pit in North Kingstown, R.I., expected to offset 70 percent of campus electricity use. The remaining 30 percent will be offset by an agreement with a Texas-based wind farm.

Those projects, along with a thermal efficiency project already underway, will cut campus greenhouse gas emissions by approximately 27,000 metric tons per year by the early 2020s. That reduction is the equivalent of taking 5,800 cars off the road and is expected to result in total emissions cuts of 67 percent relative to 2007, when Brown’s original greenhouse gas reduction goals were developed, Porder said.

The second phase, scheduled for 2022, will convert the central heating plant to post-consumer bio-oil as a primary fuel, with natural gas remaining as a backup. While not a permanent solution, recycled bio-oil, which is derived from waste cooking oil discarded after food preparation, enables a large decrease in emissions in the near term, as steps are taken to prepare for a more permanent fuel solution that relies on renewable electricity. The bio-oil conversion is expected to eliminate an additional 10,000 metric tons of greenhouse emissions per year, according to Porder and VanWey.

“With recycled bio-oil, we’re utilizing carbon that recently came out of the atmosphere and would be going back to the atmosphere anyway,” Porder said. “And since the oil was purchased for cooking, rather than fuel, we are not diverting food or cropland for energy production. With Brown’s current infrastructure, the conversion can be done inexpensively, which makes it a great bridge solution while we implement the infrastructure modifications necessary for a more permanent, scalable solution.”

The project’s third phase involves further upgrades to the University’s central heating loop and buildings connected to it, enabling lower-temperature water to meet the heating needs of the campus. That work is projected to take place between 2021 and 2038.

“This will be the most time-intensive phase of the project,” VanWey said. “We want to do this with minimal disruption to our academic operations, which requires us to do most of the work in summers when heating isn’t needed. Extending it over time also will allow us to strategically schedule these upgrades when renovation or renewal work would have happened anyway.”

The final phase, scheduled for 2038, calls for the conversion of Brown’s heating plant to renewable electricity, with bio-oil as a secondary fuel. Currently, the plan envisions air-source heat pumps as the heat-generation technology—the best available technology to serve Brown’s heating needs. But it’s possible, VanWey and Porder say, that better technology may emerge in the intervening years. This is part of the University’s planned continual assessment of the most effective and efficient approaches to reach the net-zero goal.

The plan currently provides future solutions for buildings not served by the central heating loop. These will include upgrades to heating systems that rely on renewable electricity, some of which will occur in conjunction with regular renovation cycles for those buildings. For facilities where retrofitting isn’t possible or for buildings that Brown does not plan to own in the long term, offsets can be purchased to mitigate emissions. Yet because the vast majority of emissions will be eliminated through infrastructure enhancements, the need for offsets is expected to be relatively small, Porder said.

Taking into account money saved through the purchase of lower-cost electricity and efficiency improvements in the central heating plant, the net-zero plan is expected to cost less than \$1.43 million per year in additional expenditures from 2020 to 2038. Those expenditures can be embedded into the University’s operating budget without redirecting funds from key academic priorities, and the University expects that fundraising in support of campus sustainability can help offset costs.

The costs of the final stage of actions to be taken between 2038 to 2040 are less certain at this point, given the difficulty in predicting what technologies might be available to aid in the final electricity conversion of the central heating plant, VanWey said. But even with current technologies, she expects final electricity conversion to be economically feasible and an important investment.

VanWey said she hopes that Brown students will take lessons from what has been accomplished in setting Brown’s new emissions goals, and that they will contribute to the important work ahead. The University expects to develop new coursework and opportunities for research to engage students and faculty in achieving net-zero, and finding global solutions.

“It’s not an easy thing for a large, complex organization like a university to dramatically change the way it operates,” she said. “Our students are going to be leading the large, complex organizations of tomorrow, and our next step is to integrate this plan with course and co-curricular activities so they can take our lessons here and make change elsewhere.”



ABOUT THE AUTHOR: Kevin Stacey is Senior Writer for Physical Sciences at Brown University.

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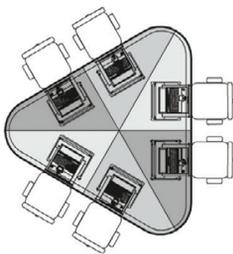
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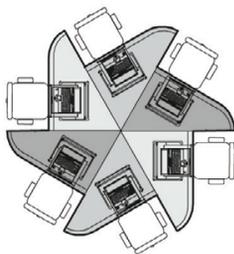
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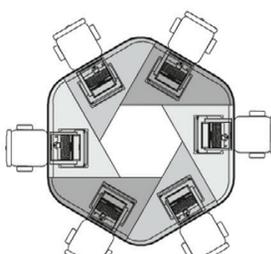
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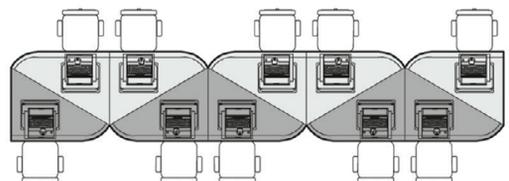
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