

Dennis Buell

From: Dennis Buell
Sent: Wednesday, August 10, 2022 4:31 PM
To:
Subject: FW: SC: ARTS & CRAFTS, WACCA, etc

From: Christopher Charles
Sent: Wednesday, August 10, 2022 3:58 PM
To: Jay Hubelbank
Cc:
Subject: SC: ARTS & CRAFTS, WACCA, etc

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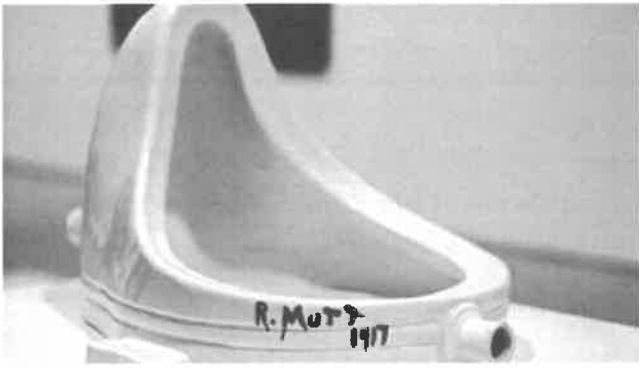
SC - ARTS - SustainableCT Vibrant and Cultural Ecosystems EDC - WACCA (EDC WORKSHOP #3) Art - Definition(s)

Jay,

For one of my assignments re Vibrant and Creative Cultural Ecosystems, the link below is a link to the EDC's **WORKSHOP #3** Powerpoint which includes a presentation of **WACCA** - In which the presenters (**Indian Institute and Pilobolus**) made a case for the Arts and Conservation being incorporated into a **PLACEMAKING** Process, some of which was a part of the PC's DEPOT STUDY intent and process, and even more so Peter Talbot's Proposal to the PC to hire a **PLACEMAKING** Consultant for the 2013 Update of the POCD. **WACCA** is seven slides beginning @ slide 11 (I think):

<https://www.linkedin.com/in/laurie-pasteryak-4841477>

Also, what is ART? I think that most people agree to disagree, as for example on Duchamp's entry in the 1917 Armory Show:



I prefer to think of **ARTS & CRAFTS** (In addition to ART, think Eric Sloane, William Morris, William Corbett, etc), but in the spirit of keeping it simple, and under the heading of "never assume" I've included a Wikipedia Definition of ART, followed by my own preferred description from a book by Jose Arguelles that I read @ 1977..... I do have some foundation in this matter as my high school allowed me to concentrate on the Arts and Crafts, and my focus in college was Painting, Figure Drawing, and Art History.

I think that we could circulate this to a number of groups and people in WashConn (Through the Arts Committee???) for additional feedback.

Hope this is helpful.

Chris

DEFINITION:

From Wikipedia, the free encyclopedia.

This article is about the general concept of art. For the group of creative disciplines, see [The arts](#). For other uses, see [Art \(disambiguation\)](#).



Clockwise from upper left: an 1887 [self-portrait](#) by [Vincent van Gogh](#); a female ancestor figure by a [Chokwe](#) artist; detail from *The Birth of Venus* (c. 1484–1486) by Sandro Botticelli; and an Okinawan [Shisa](#) lion

Art is a diverse range of human activity, and resulting product, that involves creative or imaginative talent expressive of technical proficiency, beauty, emotional power, or conceptual ideas.[1][2][3]

There is no generally agreed definition of what constitutes art,[4][5][6] and its interpretation has varied greatly throughout history and across cultures. The three classical branches of visual art are [painting](#), [sculpture](#), and architecture.[7] [Theatre](#),

dance, and other performing arts, as well as literature, music, film and other media such as interactive media, are included in a broader definition of the arts.[1][8] Until the 17th century, art referred to any skill or mastery and was not differentiated from crafts or sciences. In modern usage after the 17th century, where aesthetic considerations are paramount, the fine arts are separated and distinguished from acquired skills in general, such as the decorative or applied arts. The nature of art and related concepts, such as creativity and interpretation, are explored in a branch of philosophy known as aesthetics.[9] The resulting artworks are studied in the professional fields of art criticism and the history of art.

DEFINITION:

Art and the Transformative Vision: Jose Arguelles

“..... should our art (by that I mean writing, movies, paintings, anything creative) offer a vision of something greater than ourselves, or - under the name of creative freedom - does "anything go"?..... article from Odyssey Magazine which provides an interesting take on the subject. The author is Andrew Dilks, who writes on culture and politics at orwellwasright.co.uk and is the author of "Goliath" and "Flow." Here is Art and the Transformative Vision by Andrew Dilks:”

It's hard not to look at the contemporary art market and see it as superficial and transitory – much of it comes across as the self-indulgent product of egotism; self-conscious attempts at irony that degenerate into meaningless banalities; a smug postmodern sensibility obsessed with its own cleverness without saying anything insightful. “Art” – however debased and misapplied the word has become in today's materialistic world – is no longer interested in offering a transcendent vision of something innate and timeless. Instead, at best it serves as a loud, demanding punctuation mark, as immediate as the latest Google trends – a reflection of the short-term memory of the digital age more concerned with what is “in” than what is “within”.

Art, in this sense, can be seen as the culmination of mankind's regression away from a unified psychological attitude in which reason and emotion – left and right hemisphere thinking – are fully integrated, towards the complete domination of the cold rationality of the scientific age, with no room for unfettered creativity, only the sanctioned “art” of the marketplace where the artist themselves have become commodities, personalities every bit as disposable as TV celebrities and pop stars.

José Argüelles refers to this duality in the history of human artistic expression as “techne” and “psyche” in what is perhaps one of the most radical and significant books on the subject: *The Transformative Vision: Reflections on the Nature and History of Human Expression*. It is an ambitious work, to say the least, spanning the course of history and examining the changing role of art in the context of history, culture, psychobiology, Jungian psychology and the sciences. For Argüelles, the forces which have defined the development of the Western world are responsible for nothing less than the near-total detachment from our ability to make contact with the “transformative vision”; a world where mankind has become trapped by the ideologies of reason and science which limit consciousness and thereby the ability to express that which stirs beneath the rational mind.

An illustrative example of this process is the introduction of the single-point perspective in painting and its proliferation during the Renaissance, coinciding with the rise of the “Great Artist”. As perspective-based art stands for the growing perception of mastery and domination of the world by mankind, so too does the rise of the artist as commodity – those with the wealthy and influential patrons in the church or, more tellingly, bankers and merchants such as the Medici family – mark the beginnings of what was to become an almost complete rejection of the archaic, psychic forms which came before. As the artist began to master nature through painting and sculpture (albeit it in a subjective sense in which the position of the viewer was paramount) so too did Western society seek to dominate and exploit the environment under the guise of progressive humanism as it moved towards the industrial age.

At the same time, the subject became mired in the human experience – the “great men” of the ages – be it the grand portraits of men of influence or the neoclassicism which characterized the Age of Enlightenment. This drive towards historicism – dictated by the linearity of time and the causal nature of human history – further embedded the Western mindset in a tradition at odds with ancient modes of thinking and was consolidated by the establishment of academic artistic institutions, rendering “art” the preserve of elite intellectuals and depriving the masses of legitimate access to their own creativity. These academies, as Argüelles puts it, were “the basic conditioning factor of visual perception in the Western world” – not until the Impressionists was art reluctantly and somewhat tentatively dragged in new and bold directions.

There were notable exceptions throughout this period – men who achieved something of the transcendental in their art and could be called visionary: William Blake's mystical prophecies and cosmological visions in response to the deadening effects of the Leviathan that is the technocratic state; Goethe's alchemical works

inspiring a reunification of the feminine and the masculine (just as Blake created his Illuminated Works, so too did Goethe end his life with the words, “more light!”). But these visionaries were the exception, destined to live on the margins of a world dominated by materialism. Some, such as Vincent Van Gogh, would be perceived as so radical by the forces of artistic reaction as to be “suicided by society”, which subsequently, without a trace of irony, decides to worship them posthumously, almost apologetically for failing to appreciate their vision while they were alive.

Ultimately, The Transformative Vision is about a final return to the archaic in which the transcendent, spiritual goal of art and its function in the process of individuation comes full circle; where techne and psyche are reintegrated in a process of complete unification. As Argüelles puts it,

“[the] modern techno-historical society abolished the right to vision as well as the ritual for gaining it with a fearful and self-righteous vengeance, thus ensuring its own fantastic rise to power but also sealing its own doom. In denying the validity of the vision and the vision-quest, modern society denied itself any rebirth short of the apocalypse – an event its own shamans and visionary prophets, exiled to the sidelines, have continually foretold and prepared for.”

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From: Dennis Buell
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Subject: FW: SC: Low Impact Sustainable Development

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Jay,

Below a link to the COG page that includes the Final Report and the LISD MANUAL which the Northwest Conservation District was largely responsible for.

The LISD MANUAL was adopted by the Town of Morris.

We're fortunate to have Cynthia Rabinowitz and Karen Nelson at there NWCD to draw upon for advise, as well as Sean Hayden (LWTF) who was instrumental in putting this Manual together when he was at the District.

There were several presentations by Tom McGowan and Sean Haden at several well attended community and Land Use meetings.

I am including Cynthia, Karen, and Sean in this email, as they really are the "go to" people on this.

Chris

<https://northwesthillscog.org/environmental-planning/>

Environmental Planning

The NHCOC conducts a variety of environmental planning efforts. While most projects involve environmental planning to some degree, this page will feature the significant projects undertaken by or via the NHCOC.

Water Planning

Western Water Utility Coordinating Committee

NHCOC participates in the state of Connecticut's Western Water Utility Coordinating Committee (WUCC). This is one of three WUCCs in the state. Meetings are held on the second Tuesday of every month in the Brookfield Town Hall. Meeting minutes and other information is available on the Western WUCC website.

From the FAQs:

“What is a WUCC?”

‘WUCC’ is an acronym for ‘Water Utility Coordinating Committee’. WUCCs were created by statute in 1985 (Public Act 85-535, “An Act Concerning a Connecticut Plan for Public Water Supply Coordination”). They are intended to “maximize efficient and effective development of the state’s public water supply systems and to promote public health, safety and welfare.” WUCC members are public water systems and Councils of Government...

What does a WUCC do?

WUCCs are initially charged with completing a planning document for public drinking water supply for their management area. The document development has several elements: a Water Supply Assessment, Exclusive Service Area Boundary delineations, an Integrated Report, and an Executive Summary. The three planning documents will also be compiled into a single, statewide water supply planning document.”

Low Impact Development Design Manual

From 2016 to 2017, the Northwest Conservation District, supported by the Northwest Hills Council of Governments staff, coordinated the creation of a Low impact Sustainable Development Design (LISD) Manual. The manual, designed for the Planning & Zoning Commission of the town of Morris and produced by Trinkaus Engineering, LLC, describes the need for the LID

approach, engineering specifications for successful systems, and sample enforcement tools. The manual would not have been possible without funding from the [UConn Connecticut Institute for Resiliency and Climate Adaptation \(CIRCA\)](#). The [Municipal Resilience Grant Program](#) provided \$18,000 for the completion of the manual.

Low-impact development (LID), alternatively Low-impact Sustainable Development (LISD), is a development mind-set that prioritizes minimally invasive design, construction, and site operation. It especially focuses on on-site precipitation management by reducing runoff quantity, quality, and velocity with a goal of reducing negative impacts to receiving waters. On-site management strategies include reduction in impervious services, installation of infiltration systems, and zone-specific standards. This philosophy departs from long-standing traditions focused on maximum parking, box-building construction, and rapid water removal from a site.

By creating a municipal-scale manual, this project targets the scale at which parcel-by-parcel land use decisions are made. It can be tailored to each municipality's unique water sources and historic development patterns. The municipal focus allows regulatory review to reduce decision-making conflicts and increase the chances of success. This project serves as a manual for municipal-wide implementation of LID.

[Final Report](#)

[Low impact Sustainable Development Design \(LISD\) Manual](#)

Climate Resiliency Planning

NHCOG was recently awarded another Municipal Resilience Program from UConn CIRCA to create a "Rural Resiliency Vision and Toolkit". More details forthcoming. Please contact Joanna Wozniak-Brown if you have any questions regarding this project.

Solid Waste Management

NHCOG coordinates two regional Household Hazardous Waste Collection Days for our towns. Learn more at our [Household Hazardous Waste page](#), updated annually.

