IN MEMORIAM:
VITO CAOLO, AIA 1927-2014

Born in Springfield, Massachusetts, Vito Caolo was a graduate of Springfield Technical High School, the U.S. Maritime Academy at Kings Point, N.Y., and Rensselaer Polytechnic Institute, where he earned degrees in Architectural and Structural Engineering.

Vito served his country honorably in both the European and Pacific theatres as a Midshipman in the U.S. Merchant Marines. After service, Vito returned to his work in the Architectural field. In 1955, Vito and good friend Victor Bieniek formed Caolo and Bieniek Associates Inc., a design firm that provides professional services throughout New England to this day.

An untold number of communities benefited from the vision, creativity, and hard work provided by Vito and his firm through the design and construction oversight of many area buildings. Some of his professional accomplishments include working on master planning and new facilities for Springfield Technical Community College, the Collins Tri-Towers for the Springfield Housing Authority, the Bellamy Middle School in Chicopee, the High School of Science & Technology and the Rebecca M Johnson School in Springfield, several buildings at Westfield State University, and Police and Fire Department facilities in East Longmeadow, Northampton, Easthampton, Chicopee, and West Springfield.

Vito was a member WMAIA, and served on the MA Board of Registration of Architects for 25 years. He also was a member and served in leadership roles for the New England Council of Architectural Registration Boards, and the National Council of Architectural Registration Boards.

When not working Vito was an avid sportsman, enjoying sport fishing, hunting, & boating, and passed on his love of the outdoors to his sons Alan & Philip. Always drawn to the sea, Vito’s retirement in 2001 allowed him more time to enjoy the beach at the Cape and at his “Island Paradise” in Florida.
**WMAIA NEWS**

**FULBRIGHT FLEX AWARDED TO CAREY CLOUSE, AIA**

Carey Clouse, AIA, assistant professor of architecture and landscape architecture at the University of Massachusetts Amherst, has received a Fulbright FLEX Award from the Council for International Exchange of Scholars to travel to the Indian Himalayas in 2014 to research and prototype designs for high-altitude agricultural use. Working in the regions of Zanskar and Ladakh, Clouse will focus her work on the development of productive design adaptations for communities responding to the impacts of climate change.

“I am thrilled to have the opportunity to work on this research in India,” Clouse said of the award. “The collaborative framework and the design-build approach necessitates on-site work in this remote location. I hope this research will offer new insights into high-altitude growing and opportunistic design strategies that might make that agriculture more productive.”

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ADVANCED ARCHITECTURE, SPRING 2014

REBECCA FLORES
Clemintine HamlIN

PROFESSOR: JAMES MIDDLEBROOK

INTRODUCTION TO ARCHITECTURE: SITE AND SPACE, FALL 2013

Clemintine HamlIN

Clemintine HamlIN
Remember those sleepless nights in the studio? The hours of lost sleep that seemed to just keep stacking up on each other? The feeling of total isolation? The frustration that arose when the computer shut itself down in the middle of a crucial design moment? These things haven’t changed in the architecture studio.

But we now have a new technology that makes our tasks as designers more efficient. This new technology allows us to manufacture physical 3D models of our projects.

The cutting and gluing together of a physical model is becoming obsolete. We can now produce and export a file; and a 3D printer can create our building.

At UMass Amherst, we have the technology to “print” a 3D model with the Makerbot. The process goes as follows: A computer aided design (CAD) file is created. It is then sent to a 3D printer. The printer then builds the object in the CAD file by starting at the base and applying sequential layers of material. The end result is a fully realized model of the design.

What seemed a fantasy -- printing our designs in three dimensions -- is now a reality. How will this type of manufacturing affect the accuracy and productivity in today’s architectural world?

As architects, we know that it is very time consuming to construct a hand-made model. With 3D printing, you may wait from six to 24 hours to see the final product. Let the machine assemble the model while you focus on the rest of your presentation.

The other compelling aspect of this technology is that your design can be sent all over the world: With the click of a button, your building model can emerge 1,000s of miles away...or be ready for a client coming to the office the next day.

While the facilities at UMass are not available to the public, there are numerous companies that provide this service. Try www.i.materialise.com or search www.makexyz for local resources.

A 2000 SF House, printed at 1/16” scale, would cost approximately $50.
MASSACHUSETTS STRETCH CODE UPDATE DELAYED

The 2012 IECC (international energy conservation code) is effective July 1. Interestingly, the Massachusetts Stretch Code has not yet been updated. The result is that communities that have been designated Green Communities and have adopted the Stretch Code (approximately half of Massachusetts towns) will continue to use the 2009 IECC based stretch code. Hopefully the BBRS (MA code authority) and the Dept of Energy Resources will rectify this situation soon.

Massachusetts is considered a national leader in building energy codes. Many states are looking to us, especially because of a new EPA ruling that could move states to reduce building energy use and corresponding carbon emissions. In 2009, Governor Patrick formed the Zero Net Energy Building Task Force to move Massachusetts toward zero net energy residential and commercial construction by 2030. Building codes are evolving to help the market transition to high performance building standards. Since we have been building with cheap energy methods for the last 60 years, the transition is not easy.

The future code, the 2015 IECC, is more stringent than the 2012 IECC, and gets us closer to the zero net energy target. Many stakeholders consider the Stretch Code an appropriate tool to bridge the gap and help the market transition. Yet there are many in the industry who do not accept the mandate to build to a higher energy performance standard. Undoubtedly, code changes can be confusing. Since the structures we build today are going to last a long time, it makes sense to build to a standard we are aiming for in the future. We all need to consider what kind of built environment we want to leave for future generations.

Adin Maynard is a HERS rater and BPI Building Analyst. His company, HIS & HERS Energy Efficiency, supports architects and builders with code compliance, building diagnostics, and rebate programs.

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STICKS AND BRICKS IS AN ARTIST COLLABORATORIUM.

Sticks and Bricks is a design and build shop located at 9 Market Street in Northampton. This unique workshop and retail space makes one-of-a-kind furniture—often from old, under-used and reclaimed materials. Liz Karney and her friend, co-designer, and principal collaborator and space-sharer Justin Brown fill the shop with dressers, sideboards, kitchen tables, lamps, chairs and an endless array of home furnishings that double as functional art.

While they sometimes have to use new materials to make a custom piece, Liz and Justin mostly work with and are inspired by materials that are relics from another time and place. Legs from an old sewing machine. Old industrial machine parts. Hinges. Knobs. Reclaimed barn board. Old dressers stashed away for decades in an attic or basement. Liz and Justin have a knack for finding, re-imagining, taking apart and repurposing into something entirely new.

Their pieces fuse the rich history and character of the past with a modern sensibility. They are original, beautiful, well-made pieces of art that are, at the same time, highly functional for every room in the home.

Visit them online at www.sticksandbricksshop.com
STICKS + BRICKS
NORTHAMPTON, MA

FEATURED ARTISAN

Have you worked with an artisan we should know about?
Nominate someone for ‘FEATURED ARTISAN’ by email at editor@wmaia.org
Tracy and Paul Opalinski inherited a home in Ware, Massachusetts. The mint condition 1961 ranch house was left to them by an uncle, Max Urban, who founded a sporting goods manufacturing business in Ware in 1959. Tracy and Paul decided to move to Ware and live in the house, but there was one problem: they didn’t want vintage ranch. They wanted pure modern. Tracy had a vision of a calm, uncluttered living environment. She and Paul visited Sigrid Miller Pollin’s studio in Amherst with this vision in mind and a collaboration began.

An architectural project is only as good as its clients and the Opalinskis were open to a wide range of design explorations. “The clients blew my mind!” said Sigrid. Tracy wanted a kitchen that didn’t look like a kitchen, open white space, a greater sense of volume in the flat ceilinged living room, a meditation/yoga space, a new spacious, uncluttered master bedroom suite and innovative bedroom-bath combinations for their grown son and daughter. The exterior would essentially remain untouched, but entering through the door would be an experience of light, tranquility and pure space. This conceptual thinking undergirded the renovation.

Miller Pollin collaborated with the Opalinskis to dream up a “kitchen as furniture.” They hatched the idea of “the form,” an oval volume skinned in a dark Ipe wood finish which would serve multiple functions between the kitchen and the living room: pantry, refrigerator, freezer, broom closet, and media center. Two carefully-located floating islands would form the rest of the kitchen for a seamless but utilitarian work space.

Tracy wanted to stay with the same “vocabulary” throughout the project. Subtractive niches were carved out of thick walls to house selected crystal pieces or allow glimpses through spaces. Pocket doors for closing off spaces and pantry doors became white Japanese shoji screens with rice paper, a design concept partly inspired by Frank Lloyd Wright’s translucent ceiling at Fallingwater. Miller Pollin integrated a soft plaster dome into the center of a design for translucent ceiling panels. Michael Humphries of Humphries Woodworking brilliantly met the challenge of refining and producing the project’s woodwork. An energy efficient mechanical system was installed by MJ Moran, which included geothermal wells.

“The project was a truly collaborative effort,” Tracy told Sigrid when the project was completed. Sigrid agreed. “Without the design vision and tenacious character of the clients we would never have seen the magic that happened in the story of this house in Ware.”

Architect: Miller Pollin Architecture
Principal: Sigrid Miller Pollin FAIA
Assistant: Andrew Bagge AIAS
Structural Engineer: Ryan Hellwig PE
General Contractor: Bob Dymon, Dymon Enterprises, Inc.
Finish Carpentry: Michael Humphries Woodworking
HVAC/Geothermal: MJ Moran Inc.
Photography: “Before Photos” Andrew Bagge
“After photos” Shelly Harrison Photography
OPALINSKI RESIDENCE
WARE, MASSACHUSETTS

BEFORE + AFTER:
MILLER POLLIN ARCHITECTURE

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