



WMAIAnews

Newsletter of the Western Massachusetts Chapter of the American Institute of Architects



A view of the San Francisco skyline from Mission Dolores Park
photo by John Kuhn AIA

AIA09 Convention Recap

by Bill Austin AIA

As your elected WMAIA president and delegate to the AIA 2009 National Convention and Design Exposition this past May, I've been asked to share my thoughts with you. I had a great time, as I did at the National Convention a year earlier in Boston. Part of the fun is spending time in the host city and how it flavors the experience of the convention. For me, there is no city quite like San Francisco. Despite the classic cold, cloudy, rainy weather, roaming the city (whether as part of a tour, or not) was exhilarating. I found the buoyancy and color of the city seeping into the Moscone Center, but with it came a troubled sense like the inescapable homelessness that confronts you downtown.

The theme for this year's convention was diversity with an emphasis on National's good efforts to broaden the AIA and the profession through inclusiveness with respect to ethnicity, nationality, culture, and gender - a good choice, especially given the election of our new President. But, rightly or wrongly, I tend to take the need for such efforts for granted and so I focused on another area of need and personal interest, sustainability. In my mind, there is no doubt that the AIA, as well as a great many architects understand the seriousness of global warming and the need to take action. The related sessions that I attended were crowded, presentations were intelligent, and questions probing. New analytical tools are being designed and offered. There

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OUR NEWS



From the Forum on the Economy

photo by Derek Noble AIA

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was a strong sense of information sharing. The enormity of the climate change problem is daunting, but the convention showed me that there is a gradual but growing coalescence around the issues and directions to take.

The workshops indicated that technology is keeping up with need, but the exhibition hall did not. Without a doubt, there were more and better windows, insulation, lighting, ventilation, heating systems, and all that. But there weren't nearly enough. It seemed to me that the exhibitors were lagging behind the times, reflecting the headier high-end times of 2007! Not that the recession wasn't felt. There was a great deal of discussion about the economy with some business sectors and geographical areas seriously hit and others not so much. One architect told me that the unemployment rate among architects in her home town of Las Vegas topped 50%. I heard similar numbers from others from parts of the south, southwest, and west.

Saturday morning is when AIA National holds its business session. Reports are read, newly elected officers are recognized, outgoing officers give lofty speeches about their tenure and the greatness of the AIA and America, and delegates vote on a series of by-law amendments and resolutions. This was when my "troubled sense" became

focused. Much to my dismay, as well as the dismay of the entire New England delegation, save one, all proposed amendments that would have expanded inclusiveness in the AIA did not pass. I'm not really sure why this happened, but it seemed that the effects of the economy had many delegates feeling defensive or protective.

The AIA 2010 National Convention and Design Exposition will be in Miami; another wonderful and energetic city with its own unique culture. What will that convention be like? I hope to find out and urge all of you to attend, especially if you have not attended a national convention. In the meantime, you can virtually attend most of the last convention on-line at www.aia.org. CEU credits are still being offered through July 31!

Green Economy 101

by Derek Noble AIA, LEED AP

On May 19 I attended the WMAIA sponsored "Forum on the Economy" at the Monkey Bar in Amherst. About 30 of us gathered to hear Robert Pollin (husband of Sigrid Miller Pollin FAIA), give a lively and energetic presentation

on the benefits of building a Clean Energy Economy. After catching up with colleagues from around western MA while sharing some delicious hors d'oeuvres and drinks, the program started with a brief presentation by Michael Hebert Architectural Representative at A.W. Hastings, the evening's sponsor.

Robert Pollin (Bob) began by saying he was an economist and not a climate scientist. He posed two questions to the group to frame his talk:

1. If there was a reasonable chance (even 1/2%) that global warming represented ecological peril, would you take action?
2. If your answer was yes and you decided to take the threat seriously would you be willing to spend to protect yourself?

By answering "yes" to both questions, the understanding is we will have to spend money to build a clean energy economy, but in the long run, there will be more benefits than costs.

The economic argument for building a Clean Energy Economy is simple: job growth. The investment in renewable energy (solar, wind, biomass, etc.) and energy efficient technologies (building renovations, public transit, cogeneration, smart grid, etc.) provides more than just

the obvious environmental benefits to the community. According to Bob, in an over-simplification of a US Department of Commerce Input-Output Model*, the advantages are clear:

- \$1 million invested in fossil fuel technologies = 5 jobs created
- \$1 million invested in clean energy technologies = 17 jobs created

*(*For those of you who are curious, Wikipedia states that an economic input-output model uses a matrix representation of a nation's economy to predict the effect of changes in one industry on others and by consumers, government, and foreign suppliers on the economy.)*

We all know that in order to reinvigorate the economy and lead us toward the "green" light, the government has set aside billions of dollars for the Economic Stimulus Plan. Included in the plan are Federal, State and Municipal Grants as well as Private Sector Subsidies to invest in energy efficiency. Interestingly, Bob said there is \$60 billion in subsidized credit available which could lead to \$200-300 billion in private sector spending. Most of the money slated for this economic and environmental improvement is targeted at energy efficiency while the rest is for renewable energy. Architects especially should like this inevitable shift in the economy because it's about actual, physical building and funding for projects which include building envelope and systems improvements to existing structures

should become available if energy efficient and green technologies are incorporated.

Massachusetts aspires to be one of the greenest states in the near future and could receive \$2.3 billion for clean energy from the stimulus money. Bob suggested that the government needs better PR to get the word out on the street and let people know that money is available. Locally, banks and utility companies are just now getting educated on what subsidies are available. It is important that the community (the design and construction community especially) step up, help get the word out, and assist our clients. All this information sparked a lively discussion on how to become intermediaries and help streamline and evolve the processes that are just now taking shape.

Eventually information on the clean energy agenda will become well known to bankers and investors and opportunities will become more apparent. Those with a willingness to spend now should be escorted to the front of the line to help stimulate our economy. The shift to a Clean Energy Economy may take 5, 10, or 20 years depending on the number of people that "get on the bus" with the transition away from a fossil fuel economy. Think about how many retrofit projects need to be completed before it's all done. Let's hope we're riding one of those Hydrogen Hybrid buses.

Member Outreach

A photo from AIAS' speed dating-style mentoring event in May. Students and architects met for quick questions and answers about the profession. Here Chris Riddle AIA of Kuhn Riddle talks with students.

photo by Michael Luft-Weissberg AIAS



WMAIA NEWS

The Western Mass. Chapter of the American Institute of Architects publishes WMAIA NEWS four times a year. It is circulated to all members, advertisers and subscribers.

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Articles, photos, notices of events and other information are welcome.

Opinions expressed in the newsletter are not necessarily those of the WMAIA. The Editor reserves the right to reject or revise material as space and subjective opinion permit.

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Grout Brothers Automobile Works, Orange, MA

Innovation - Orange SDAT Initial Visit

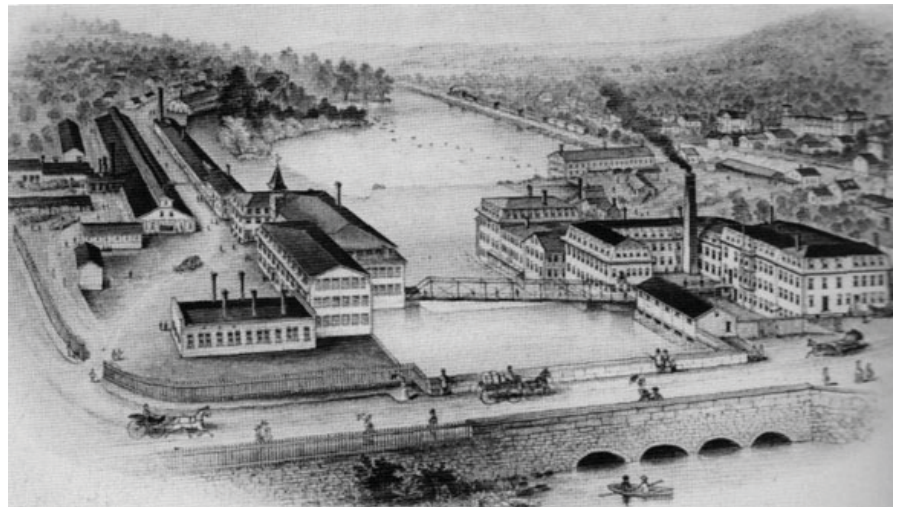
by Martha Montgomery AIA, LEED AP

On June 1st and 2nd, the town of Orange officially began its SDAT process. For those unfamiliar with SDAT, it is the "Sustainable Design Assessment Team" sent by AIA National to the towns whose rigorous applications win them this coveted grant. Orange is the fourth Western Massachusetts town to secure the grant. The Western Massachusetts Chapter of the AIA serves four counties – Berkshire, Franklin, Hampden and Hampshire. At the completion of the Orange SDAT, we will have achieved our goal, originally set by WMAIA Past President Erica Gees AIA, of supporting an SDAT grant in each county. Pittsfield, Northampton and Holyoke have each already gone through this invigorating process. We hope that Orange will find it equally helpful.

The team leader for Orange is Peter Hind AIA, LEED AP of Nebraska. He and I went through the scouting process together with several key committee members from Orange. We were treated to a one hour airplane flight over the area,

which helped us to orient this little town in the North Quabbin region.

We were interested to discover a small but stable industrial base including two foundries (the Rodney Hunt foundry makes the huge valves used in major sewer systems worldwide), a metal fabricator, a sawmill providing certified lumber, and a coffee roaster. These businesses are reminiscent of the town's industrial roots including the New Home Sewing Machine, Minute Tapioca and the Grout Steam Runabout (a very early automobile). We also saw a two hundred year old blacksmith shop in near original



New Home Sewing Maching factory complex, Orange, MA

condition, left as though preserved by a volcanic eruption and now ready for new purpose.

The town's other strong base is in agriculture which is equally well regarded for its innovation, including two "farm schools". Notably, the Seeds of Solidarity Farm has been off-grid since it's inception in the 1990's and practices commercial vegetable production without chemicals, tilling, power equipment, etc. – let the microbes do the work! The town is committed to a future of energy efficiency and low environmental impact as exemplified in their agriculture.

Other highlights we discovered include the fact that Orange has an unusually well equipped air strip, that its middle/high school has been rated among the top 100 nationwide by US News and World Report and that their YES (Young Entrepreneurs Society, Inc.) program and its affiliates is one of the most amazing social innovations we had ever seen.

The committee took us to more than forty businesses and agencies in thirty hours ending at the spot where the Orange SDAT was first discussed – the Orange Innovation Center. It was there, in a former bedding factory, where new "green", socially responsible business are fledged, that one of the SDAT committee co-chairs first consulted Erica Gees, who

started the SDAT wheels rolling.

Peter Hind is now compiling a team of experts to visit for the main event at a date in Fall 2009 to be announced. There will be a series of open mic sessions, round table discussions and break out meetings with committees, town's-folk, students, etc., who will all help form a strategy for Orange moving forward. The town will gather for the SDAT team's findings and will be left with a book and a power point presentation outlining proposed strategies. Peter will make a follow up visit in 2010.

I will be calling upon WMAIA members to come visit and assist during this three or four day long process. Please look for dates to be announced and plan on spending some time in Orange this September. You will find the energy of this process stimulating. It's a wonderful way to earn continuing education credits while helping with drawings, maps and ideas and feeling part of this positive movement.

If you would like more information please feel free to get in touch at martha@montgomeryark.com.

Greening The Valley

The University Gallery at UMass Amherst is planning an exhibition and discussion series entitled "Greening the Valley: Sustainable Architecture in the Pioneer Valley." The show is scheduled to open in February 2010. If you have suggestions for projects that might be included in the exhibition, please contact curator Meg Vickery at thevickerys5@comcast.net. For more information visit <http://www.umass.edu/fac/calendar/universitygallery/events/GREENINGTHE.html>.

MISCELLANEOUS

How It's Made

by Erika Zekos Associate AIA



This past April I grabbed a few old newspapers and took a trip to National Fiber in Belchertown, MA to follow them through the process of being recycled into cellulose insulation. National Fiber's Director of Sales, Chris White led me on a tour of the facilities. We started at the business end of the operation. National Fiber's offices are housed in a renovated brick mill on the Swift River in Belchertown.



They are the largest producer of cellulose in the eastern US and currently employ about 30 people. They've been in the business of making insulation and hydro-spray mulch products for the last 30 years. Their Cel-Pak Cellulose is a paper-based insulation product that (according to National Fiber's own tests) outperforms fiberglass and icynene in air flow resistance, R-Value, sound transmission, fire blocking, moisture protection, outgassing, recycled content and embodied energy.

Next stop on the tour is actually the last step in the process - the Quality Control area. Each batch of cellulose undergoes three tests for safety and coverage required by the Federal government and UL. The Flux Test involves placing a pan of cellulose into a box where it is heated to 130 degrees to simulate the heat of an asphalt roof. The tester then attempts to light the insulation on fire. The Smolder Test also tests fire resistance by inserting a lit cigarette (Pall Malls are required for this!). The third test is the Settled Density Test where a cellulose filled cylinder is shaken on a machine to confirm that each batch maintains adequate loft (1.4 – 1.5 cubic pounds per square foot for attic installations).

We then stepped into the part of the facility where the paper is delivered and stored. Cellulose has three ingredients: paper, borate and mineral oil. The paper is newsprint (because its long fibers remain intact as its ground up) and National Fiber takes over-prints from newspaper and paperback book printing



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Rigor and the Sublime

by Mary C. Yun AIA

I have always admired Tadao Ando's work, but only through publication, so I was eager to join my WMAIA colleagues to visit the Stone Hill Center at the Clark Art Institute in Williamstown on June 10th. I wanted to be inspired, and I was not disappointed.

The 32,000sf, \$20 million, Stone Hill Center houses the Williamstown Art Conservation Center as well as new gallery space for the Museum. As suggested by our guide, Lisa Green, Director of Communications and Design for the Museum, we gathered at the main entrance to the Institute and took the prescribed wooded path to Ando's "Chapel in the Forest". The walk directs us to approach the two storey rear of the building, as it rises out of the grassy plane. This is where one comprehends the building's iconic concrete exterior which transforms into a free standing wall after it is interrupted by the glass and metal box. The walk continues uphill, past an exterior terrace, until one is



Approach to the building from the wooded path

photo by Anita Licis-Ribak IIDA, Assoc. AIA

confronted peripherally by another free standing concrete wall which breaks to reveal the public entry. At the entry, the single storey building seems quite modest, almost cloistered in the landscape.

Upon entry one is immediately drawn through to the main terrace and rewarded with a view back over treetops to the mountains beyond. Here is where all is revealed – from this terrace one can view into the painting conservation studios and the lower courtyard defined by the free standing wall, as well as enjoy the natural surrounds. Later we would dine on this terrace and enjoy all its offerings.

The two relatively small public galleries have window walls that expand the space into the landscape and give each a contemplative quality. The building's organization is straightforward, primarily a double loaded corridor, which efficiently serves the main function of the building, conservation studios, labs and storage. What is impressive about this building is how well it integrates into the slope of the land, and how effortlessly it takes advantage of the slope to separate the public and staff entries. It is the free standing wall that we first realized from our approach to the building that defines the staff entry terrace on the lower level on its other side.



Public entrance

photo by DeAnne Riddle



View from one of the Stone Hill galleries
photo by Mary C. Yun AIA



View across the courtyard into conservation studios
photo by DeAnne Riddle

The materials used throughout the project are limited, restrained and modest – poured concrete, cedar board siding, metal and glass at the exterior; oak, rubber, ceramic tile, gypsum board in the interior – all finished in a subdued warm gray palette creating a calm environment. The concrete walls, formed with horizontal boards which reference the horizontal cedar boards, are relatively successful, given the limited use of poured concrete as a finish in the US construction industry. The exterior metal expresses the structural grid of the building, but is purely ornamental. One can argue that this contradicts the honesty of the poured concrete, but both are used aesthetically.

scale grids is impressive. It is this rigor, attention to detail, and quiet resolve that reinforces the sublime nature of the project.

We all strive and struggle to make something meaningful, beautiful, interesting. Each project is a stepping stone, a lesson in architectural expression given budget constraints and client edicts. Regardless of architectural style, one appreciates Ando's unyielding rigor employed throughout the design particularly in the finishes – for example, the alignment of joints from vertical to horizontal surface, from small to large

View from the courtyard
photo by Anita Licis-Ribak IIDA, Assoc. AIA



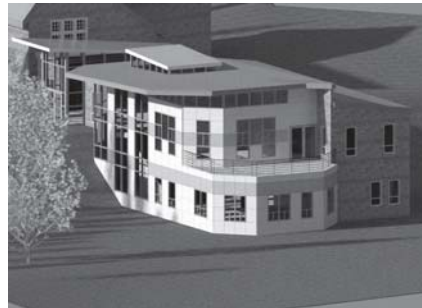
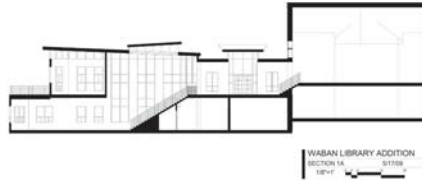
Design Studio Round-up

This is the fourth year that the architecture programs from all around the western MA region were invited to send images to show a broad range of student work. Participating this year we have some great projects from the Spring 2009 semesters at Hampshire College in Amherst; Smith College in Northampton; Springfield Technical Community College in Springfield; University of Massachusetts Amherst and Williams College in Williamstown.

Williams College

Class: Independent Study
Faculty: Ben Benedict
Project: Community Library
Student: Eric Jonash (senior)

Eric worked to design a major addition to a small community library from his hometown that had just been closed due to lack of funding. Conceived with a strong focus on sustainable design practices (notably daylighting and passive solar strategies), this community learning space will be able to meet 21st century needs in terms of flexibility and ability to incorporate new technology.



Hampshire College

Class: Design Studio
Faculty: Gretchen Schneider AIA
Project: Art of Place
Students: Julia Butterfield (Hampshire) & Alli Sheridan (UMass)

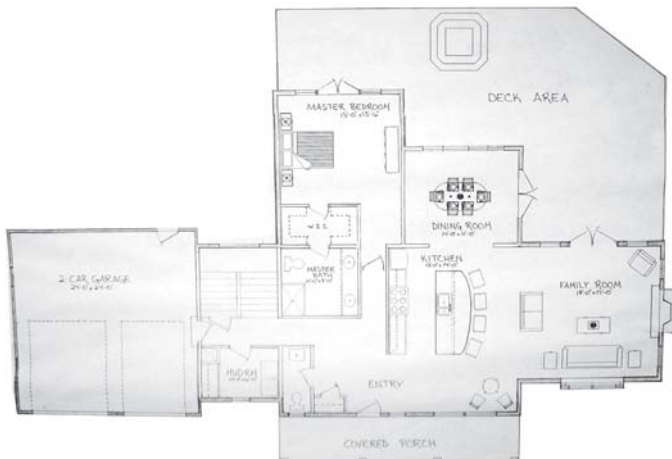
In this mixed-level Hampshire studio students explored the "Art of Place." One project of the semester was to design and construct full scale, site-specific temporary installations. Through their installations, students explored a variety of issues of their choosing – ranging from recycling and bioremediation to vertical gardens and the phenomenology of sound – as well as a variety of media and means of defining space. In one project a pair of projected images transformed the library entrance floor & roof overhang into a giant screen, prompting visitors to experience that grand threshold in a new way. Pictured here is a project using frames & sails to highlight the movement of wind across the field.



Springfield Technical Community College

Class: Architectural Studio
Faculty: Warren Hall Associate AIA
Project: Vacation Home
Student: Jennifer DeForge (senior)

In this class' final project they designed a vacation home. Jennifer has her Associates degree in Architectural Technology and has been accepted to UMass Amherst's University Without Walls program. She'll be studying Architectural Studies and Sustainable Building, and her goal is to apply to the Masters degree program in Architecture.



UMass Amherst

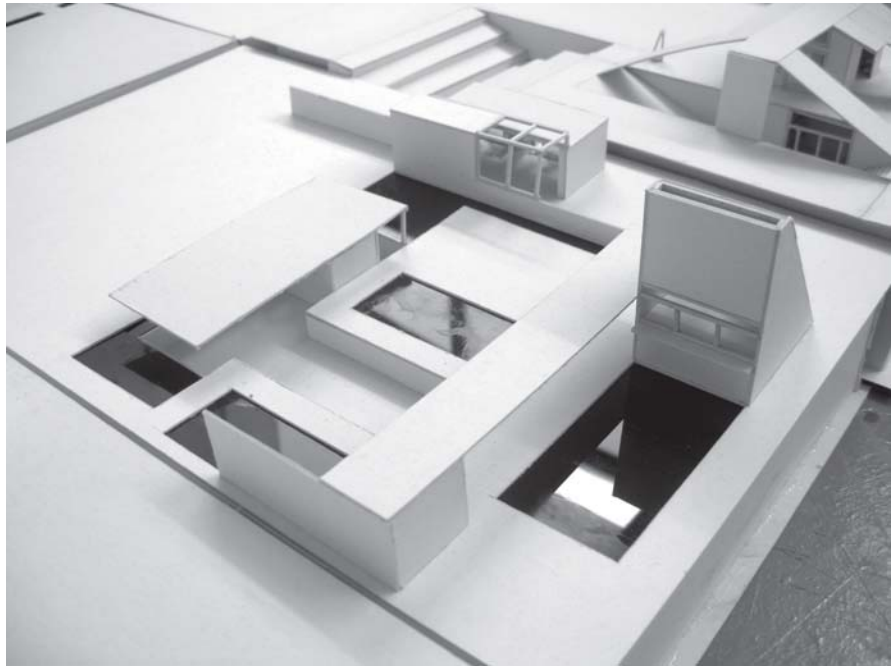
Class: Design II

Faculty: Caryn Brause NCARB, LEED AP

Project: Daydream Space & Productive Retreat

Student: Allison Buthray (sophomore)

This project investigated the essential and poetic aspects of dwelling. Three simple programs were chosen as a starting point to design a retreat for a single person set into a communal matrix. Designs were situated in a larger territory where negotiations and collaborations between parcels developed collective spatial conditions.



Class: Design IV

Faculty: Caryn Brause NCARB, LEED AP

Project: Hilltown Community Charter School

Student: Rory Tavares (junior)

This semester, we had the unique opportunity to study the Hilltown Cooperative Charter Public School through our studio. The studio greatly benefitted from studying a real client with lofty educational goals and impressive community involvement yet real-life constraints. As a semester-long project, our working method moved between the pragmatic and poetic. Input from the client provided the raw data to enable the students to propose the program and to define the architectural agenda.



UMass Amherst

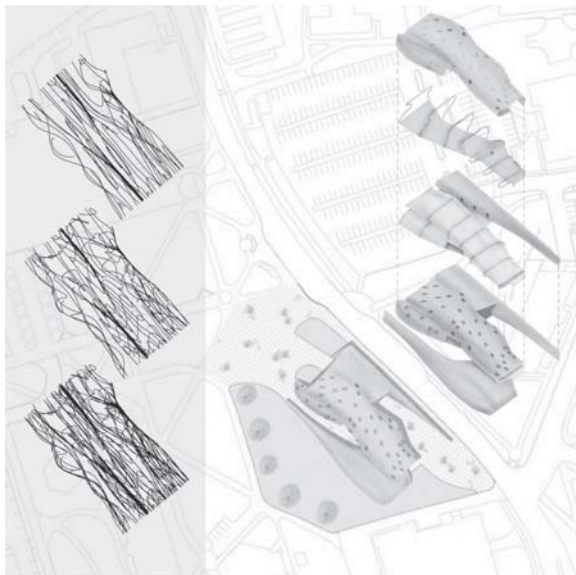
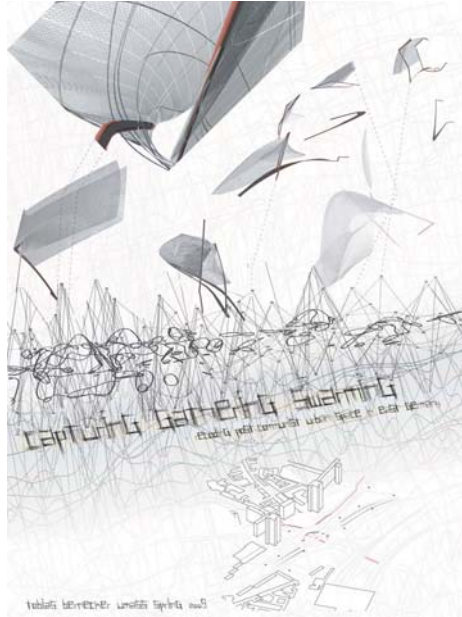
Class: Masters Thesis

Faculty: Skender Lurasi Affiliate
WMAIA

Project: Capturing Gathering
Swarming, Re-coding post-
communist space in East Germany
Grad Student: Tobias Bernecker

My thesis is an acknowledgement of the fact that the physical layout of our environments is not directly describing and shaping the way we live or our societies are shaped. Non-spatial structures are playing a bigger role in societal processes than spatial ones.

The monotony and monumentality of socialist spaces is contrasted with a design that expresses the multiplicity (of possibilities, paths, choices, desires) that exists nowadays. Orthogonal space is sliced up, perforated and at points overlaid without replacing it in its totality.



Project: Indexing Trace
Grad Student: Zachary
Smith

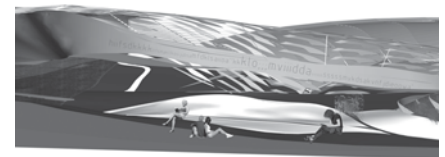
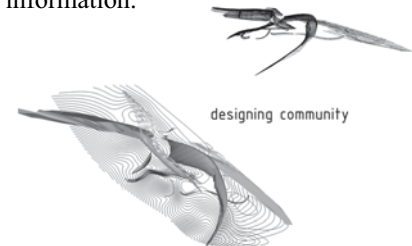
This thesis aims to critically examine the relationship of digital technology and the modern art gallery in order to find the possible role of art galleries in the future. The integration of technology and the modern art gallery can change the way people experience art in built space.

In order to examine this, certain questions needed to be asked. The most

important of these questions is authenticity and originality in a digital art gallery. What if, in order for the notion of originality to exist, it needs the notion of the copy; a kind of parasite? Using Derrida's idea of difference through "trace" and through a process of language study, a series of spatial conditions was derived from a structured analysis. This series of spatial conditions was then used to design the interior and exterior spaces along with arranging the buildings' program and circulation through the new University Gallery.

Project: Designing Community
Grad Student: Martha Bryan

This thesis explores the spatial interaction of autonomous, but interrelated systems, for example, interior/exterior, virtual/physical, human systems/informational systems. The proposed "building" becomes the frame of these relationships. The built project is the landscape of connections shaped by its passengers- the networked individual and the incessant flow of information.



Project: P.A.C.E. Performing Arts
Center of Easthampton
Grad Student: Kerry Jackson

My thesis focused on old mill buildings in Easthampton which were purchased by P.A.C.E. The intention was to fit their extensive program (black box and 350-person theaters, lobbies, restrooms, dance studio, rehearsal rooms etc.) and provide rentable space to support the survival of this arts non-profit.

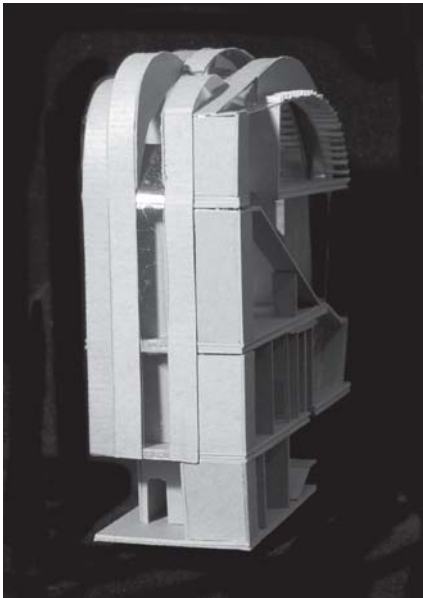


Smith College

Class: Advanced Architecture Topics
Faculty: Jim Middlebrook

Project: Dance Studio
Student: Norabelle Greenberger (senior)

Students designed a studio for a dance cooperative in downtown Northampton. Given the stringent program requirements and limited footprint of this infill building, students were encouraged to design in section.



Class: Introduction to Architecture: Language and Craft
Faculty: Jim Middlebrook

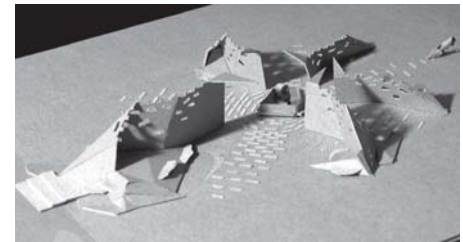
Project: Complex Language
Student: Erin Riley (sophomore)

Students were asked to reinterpret the spatial language of a flower. Each student started by choosing one flower from the Botanic Garden at Smith College during the first week of March. She photographed this flower and analyzed its spatial character in terms of certain organizational principles. The student then built a subtractive model to abstractly re-present the flower according to this visual “language”.



Project: Flower Pavilion
Student: Laura Miller (sophomore)

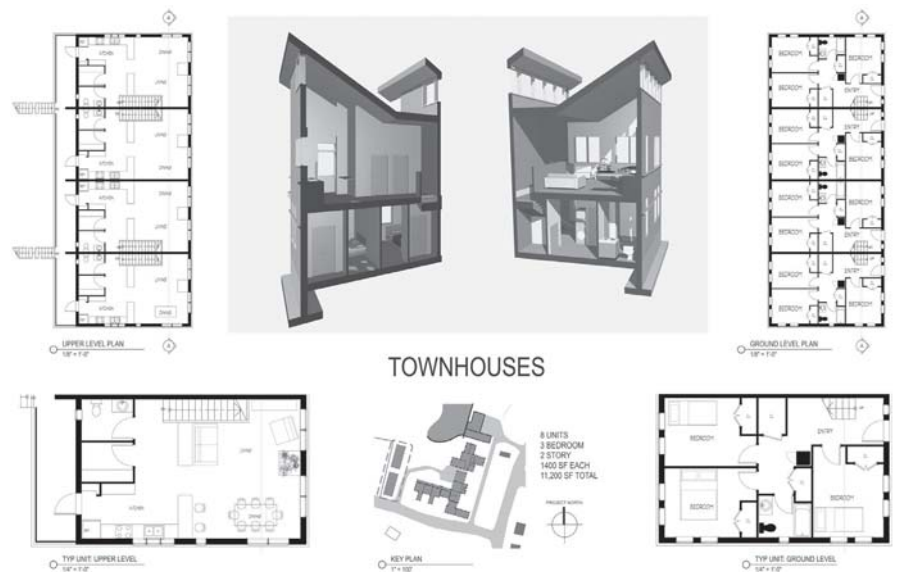
This project was a continuation of the previous project, the spatial abstraction of a flower form. The formal organization explored in the analysis was appropriated by each student in the design of a pavilion that would be used to display flowers next to Paradise Pond on the Smith College campus.



UMass Amherst

Faculty: Stephen Schreiber FAIA
Studio: Graduate Design IV
Project: Sustainable Community Design
Student: Jesse Selman

Students designed a sustainable town center for the area in and around the Larrabee School in Southampton, MA. Program included 30 units of senior housing, community space, retail area, and various public spaces.



continued from Page 5

companies from a 300 mile radius around the plant. Amazingly, they recycle approximately two and a half million pounds of paper every month. Borate, a mineral mined from California (the closest source available) is added for mold, mildew and insect and fire resistance. And a tiny amount of mineral oil is also added for dust control. Chris proudly showed me how borate is non toxic (although it will make you very thirsty) by taking a taste himself.



The processing part of the facility was a quick, right turn away. Chris noted that while National Fiber uses very clean paper sources, occasionally some of the paper arrives with plastic strapping, glossy inserts or discarded coffee cups, among other things, and these are all removed by hand before it goes up a



chute to be sent through a series of grinders. Not only does the glossy paper tend to reduce the performance of the insulation, but it also clogs up the hoses used to install the insulation, resulting in both lost time and quality.

The grinding is a three step process. The first set of blades, the hammermill, cuts the paper into business card sized pieces. The second shreds the pieces and the

third is the fiberizer where spinning blades grind 1000ths of an inch apart to turn the shreds into cellulose and bind the borate to the product.



The cellulose then travels up through large ducts and out of the building to another warehouse about 200 yards away. Here is the packing facility where the cellulose is collected in a hopper and formed into bales by a state of the art machine that weighs each bale before it is wrapped in plastic. The packaging is



heat sealed which eliminates waste and sent down the rollers to be lifted onto pallets where it is ready to be delivered to the site. National Fiber is even working on a biodegradable plastic.

Chris then showed me their training area. National Fiber not only makes the cellulose, but trains contractors on its proper installation. They are building a 350 square foot "mini house" to demonstrate both quality and productivity in multiple stud wall types, sidings and attic conditions.

After the tour I had a chance to speak with Chris Hoch, the president and owner (since 1997) of National Fiber. He recognizes how green his cellulose product is (with 83% recycled content and 750btu/lb embodied energy), but

would rather focus on its high performance saying, "It's just a better product." While it does cost more than fiberglass, the savings are found in heating and cooling costs down the road. He's proud that they are the industry's quality standard and of their excellent service and support. As a local western MA company they regularly assist area architects and installers and educate code officials as well. Check them out at www.nationalfiber.com.



WMAIA News Wants Your Pictures!

For the next issue **WMAIA news** is looking for images from your **summer travels**. So if you're heading out don't forget to bring your cameras and sketchbooks!

Please contact the editor at studiozed@comcast.net by **September 16th, 2009** if you have something to contribute.

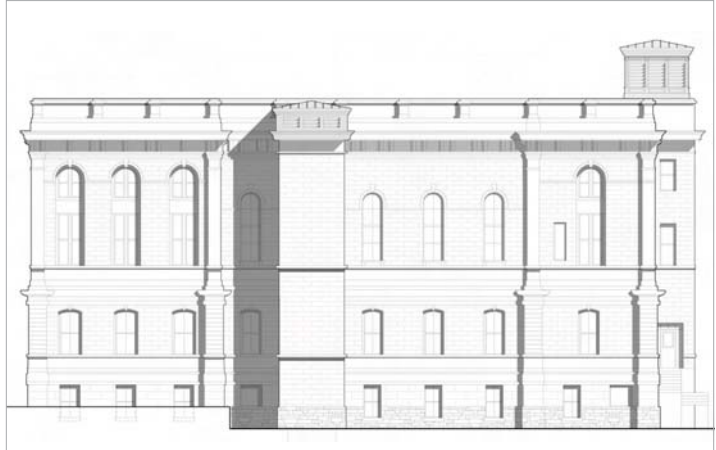
Thanks!

IN THE WORKS

"In The Works" is a regular feature of the WMAIA News. If your firm has new or recently completed work that you'd like to share with the readers then please send 300 dpi jpg images and a short project description to Erika Zekos, WMAIA news editor (studiozed@comcast.net). The deadline for the next issue is **September 16th, 2009**.

**Superior and District Courthouses
Pittsfield, MA**

Bill Gillen and Emily Andersson of Ford Gillen Architects in Amherst, are working with DCAM in preparing access improvements and reroofing of the historic Pittsfield Superior and District Courthouses, built in 1871. The project includes a new elevator tower addition and a new accessible entry. Greg Farmer is the historical consultant. Construction is scheduled for spring of 2010.



**Bement School Dormitories
Deerfield, MA**

Margo Jones Architects of Greenfield has designed a pair of dormitories for The Bement School. One of the buildings is currently under construction. Each new dormitory will house 20 boarding students, with apartments for dormitory staff at each end of the two-story buildings. A central common room at each level provides gathering spaces for the students, while the open courtyard provides an outdoor recreation area. The dorms are super-insulated, with triple glazed windows and the southern facing roof holds solar hot water panels as well as a photovoltaic system. Marc Rosenbaum is energy consultant. George Dole is project manager. 3D rendering by Henry Albin.



**Firehouse
Great Barrington, MA**

Clark & Green Architecture and Design of Great Barrington have designed Great Barrington's new state-of-the-art firehouse. Now under construction, it is scheduled for completion in the fall 2009. The form of the building is intended to both facilitate and symbolize the speed of the firefighter's emergency response. The energy efficient enclosure is composed of precast concrete panels, insulated metal walls and a translucent skylit roof system. A 10 kilowatt photovoltaic array will power a portion of the building's electrical system.

COMPETITIONS

AIANE Design Awards Program

It's not too late to register for the "2009 AIANE Design Awards" program! Submissions are due July 31.

The 2009 AIANE Design Awards program recognizes design excellence in projects anywhere in the world designed by architects who are registered in any of the six New England states and whose practice is domiciled in New England. In addition, architects anywhere in the world may submit their projects built in New England.

The sole judging criterion is design excellence. The jury is empowered to determine the extent to which design excellence is informed by building performance and sustainable design elements and aesthetic, functional, contextual, social or other characteristics. The jury may elect to honor projects by building type or other category or may choose to make no such distinctions. See www.aianewengland.org/news.html for more info.

Exhibit At Build Boston

New England architects, interior designers and landscape architects are invited to exhibit their work at Build Boston. Boards for the 2009/2010 Juried Photo Exhibits must be submitted by July 31. They will be displayed at Build Boston 2009 and Residential Design and Construction 2010. For more information visit www.architects.org/photoexhibit.

Infrastructure Design Competition

cityLAB, an urban think tank at UCLA's Department of Architecture and Urban Design, is accepting entries by August 7 for its WPA 2.0: Working Public Architecture design competition. The competition, which is open to all, seeks innovative, implementable proposals to place infrastructure at the heart of rebuilding our cities during this next era of metropolitan recovery. Projects that explore the value of infrastructure as both an engineering endeavor and a robust design opportunity to strengthen communities and revitalize cities are especially encouraged. Registration is due July 24. For details, visit <http://wpa2.aud.ucla.edu/info>.

BSA Grants For Research

The BSA's research grants in architecture program is the first and only one to encourage practice-based and practice-oriented research. Now in its seventh year, the BSA program will award \$70,000 in 2009 to support original research projects next year. Practicing architects, academics, designers, product developers, students and others are encouraged to submit applications. The submission deadline is September 18. To apply or learn more, visit www.architects.org/grants.

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jwaggoner@micablue.com

IN THE GALLERIES

P.S. 1 / MoMA

Young Architects Program 2009: Afterparty by MOS through September 28

The Museum of Modern Art and P.S.1 Contemporary Art Center announce the winner of the 2009 MoMA/P.S.1 Young Architects Program: the architectural firm MOS. Five finalists were asked to present an urban landscape for the large courtyard entrance of P.S.1, with a project budget of \$70,000. The architects were required to incorporate elements of shade, water, seating and bar areas into a proposed project.

Envisioned as an “urban shelter,” MOS’s winning landscape, *Afterparty* serves as a cooling escape. A series of tall hut-like “chimneys” with dark thatched skin will be visible from the street. The interior of the conical shelter will provide shade, similar to a Bedouin tent in which the dark textile creates its own microclimate shielding from the summer heat. Cool air from the thermal mass of the courtyard’s

shaded concrete walls and concrete water troughs located in the center of the structure will be drawn up through a series of cooling chimneys by induction.

In addition, an exhibition of the five finalists’ proposed projects will be on view at MoMA over the summer.

Félix Candela

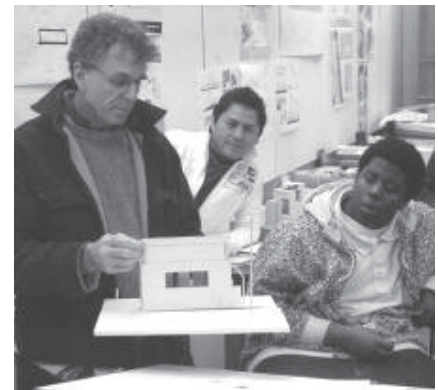
MIT Museum, Cambridge through September 27.

See the work of this Spanish icon. Félix Candela: Engineer, Builder, Structural Artist, is an exhibition devoted to the work of Spanish-born master builder and structural artist Félix Candela (1910-1997). Recognized as one of the great structural artists of the twentieth century, Candela designed and built innovative thin shell concrete roof structures, mostly in Mexico, using the hyperbolic paraboloid geometric form

Member Outreach



Kevin Chrobak AIA of Juster Pope Frazier shows a model of the Eric Carle Museum of Picture Book Art to students in Springfield High School's design exploration program.



UMass graduate architecture students working with participants in the Springfield High School design exploration program on “project for a parking space”.

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WMAIA PROGRAMS

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WMAIA Upcoming Programs

WMAIA programs will resume in the fall.

If you have a suggestion for a WMAIA program – a building you'd like us to tour or a professional development topic you'd like us to cover – please email Lorin Starr, WMAIA Executive Director at director@wmaia.org or call 413-665-2424.

And don't forget to check the website for program information: www.wmaia.org.



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