

WM | AIA



N
E
W
S
L
E
T
T
E
R

KRAUS FITCH ARCHITECTS INC.
TWO POND FARM COHOUSING
HAYDENVILLE, MASSACHUSETTS

SPRING
2014

NEWSLETTER OF THE WESTERN MASSACHUSETTS CHAPTER

IN THIS ISSUE

- TWO** IN MEMORIAM: STEPHEN D. BARRY
- THREE** WRIGHT IN THE SNOW
- FOUR** BEFORE + AFTER: RAND THEATRE AT UMASS AMHERST
- FIVE + SIX** SOLAR DESIGN INTEGRATION
- SEVEN** NESEA COMPETITION WINNER
- EIGHT** ENERGY UPDATE
- NINE + TEN** THINGS TO DO + SEE IN WESTERN MASSACHUSETTS
- ELEVEN + TWELVE** FEATURED ARTISAN: VCA INC.
- THIRTEEN** GRASSROOTS
- FOURTEEN** IDP UPDATE
- FIFTEEN** WMAIA PROGRAMS

THE WESTERN MASSACHUSETTS CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS

THE WMAIA NEWSLETTER IS PUBLISHED FOUR TIMES A YEAR.

IT IS CIRCULATED TO ALL MEMBERS, ADVERTISERS AND SUBSCRIBERS.

PLEASE DIRECT ALL NEWSLETTER CORRESPONDENCE TO

RACHAEL CHASE ASSOCIATE AIA, AT: EDITOR@WMAIA.ORG

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.

COVER PHOTO: MICABLUCE CREATIVE



HAVE YOU LIKED US ON FACEBOOK? Go to www.facebook.com/westernmassachusettsAIA

Stay up-to-date on all things architecture happening in our region.

Visit our website at wmaia.org and, as always, we invite you to share with us news, events, and updates! Email editor@WMAIA.org

Are you receiving regular emails from us? If not, please contact director@wmaia.org

WMAIA

EXECUTIVE COMMITTEE

PRESIDENT:

CHRISTOPHER FARLEY AIA

PRESIDENT ELECT:

HELEN FANTINI AIA

TREASURER:

THOMAS RC HARTMAN AIA

SECRETARY:

LUDMILLA PAVLOVA AIA

PAST PRESIDENT:

JEREMY TOAL AIA

MEMBERS:

CAREY CLOUSE AIA

ROBERT HARRISON AIA

DOUG MARSHALL AIA

MARTHA MONTGOMERY AIA

NAYEF MUDAWAR AIAS

STEPHEN SCHREIBER FAIA

JULIE WAGGONER ASSOCIATE AIA

EXECUTIVE DIRECTOR:

LORIN STARR AFFILIATE WMAIA

NEWSLETTER EDITOR:

RACHAEL CHASE ASSOCIATE AIA

EMERGING PROFESSIONALS

COORDINATOR

DORRIE BROOKS ASSOCIATE AIA

IDP COORDINATORS

JASON NEWMAN ASSOCIATE AIA

LINDSAY SCHNARR ASSOCIATE AIA

WEBSITE MANAGER

JULIE WAGGONER ASSOCIATE AIA

SOCIAL MEDIA

SAMANTHA GREENBERG AIAS

FILM SERIES

ANDY GROGAN ASSOCIATE AIA

DISASTER ASSISTANCE COORDINATOR

JOHN ROBINSON AIA

OF THE AMERICAN INSTITUTE OF ARCHITECTS

IN MEMORIAM:

STEPHEN D. BARRY, AIA 1947-2014

Stephen Barry was not a man to seek fame and fortune in the traditional sense. Wearing jeans most days, and eventually residing again in the house he grew up in, Steve was not striving to grace the cover of any magazine. However, over four decades time, this Berkshire County architect made a lasting impact through countless buildings and friendships.

Stephen Barry joined John Fischer, AIA in 1970 after graduating from Catholic University of America. Steve eventually held registration in six states, and, along with his brother John Barry, AIA, (who became President of Barry Architects, Inc. in January 2014), maintained the office at 29 Wendell Ave. in Pittsfield, MA for almost 40 years. His project notebook lists over 1,200 projects in that time period, both large and small.

Steve had a strong civic commitment to his community, and was very generous with his time and talents. He was a supporter of the Boys' and Girls' Club, Berkshire Music School, and the Jimmy Fund.

Steve also held an NCARB Certificate, and most summers would find an intern at the office, learning the ropes. Many interns went on to become licensed after working with Steve, and are now spread throughout the country and the world.

Some of his proudest professional accomplishments include the additions and alterations to the Seven Public Schools for the City of Pittsfield, the new Berkshire Hills Country Club and pool, and the Jiminy Peak Crane Base Lodge. He was integral in reshaping Berkshire County by improving countless schools, town halls, fire stations, malls, homes, churches, libraries, hospitals and other civic buildings.

Working with Steve over the past seven years, I saw just a small piece of that impact. I could also see that while Steve worked hard (coming in on most Saturdays and some Sundays), he also played hard. Many a Saturday would start in the office, but sometimes he would later drive out to Boston to see a football game and visit his daughter (and eventually grandkids!). He also enjoyed visiting his other daughter in Ohio, going to the Masters, sailing in the Caribbean, and going to Saratoga with his uncle. He also held many strong friendships close to home.

The reason I know all of this, as a former employee, is because Steve was a kind and generous soul. He was a professional in every sense, and after being a mentor, became a friend.

Wendy E. Brown, AIA



Berkshire Hills Country Club



Photo: Paul Rochleau

Jiminy Peak Crane Base Lodge



Pittsfield High School Dome Restoration

WRIGHT IN THE SNOW: THE THEODORE BAIRD HOUSE

DELLA DONAHUE
UMASS ARCHITECTURE '15



Photos: Timothy M. Rohan

Located just over a mile south of Amherst Center, Frank Lloyd Wright created a Usonian-style home in response to the lifestyle of his client, Theodore Baird, a professor at Amherst College. A one-story home, the flat roof is a powerful feature of the overall form. The horizontality of the roof dominates the site as one approaches the main entrance. The carport extends to the left, and a trellis overhang stretches off to the right for patio shading. At the entry, the space shrinks down to a ceiling height of six foot, six inches, and the sensation swallows you into the home's interior.

On the inside, surrounded by warm, stained cypress and accompanied by a great, double-sided hearth, it is easy to get lost in the cozy tranquility of the interior. On the outside, New England's winters are unrelenting. How does the flat roof of the Baird House manage the heavy snow? The answer is quite simple: by shoveling.

Jim Phaneuf, who now owns the house with his wife Jean, reports that with regular maintenance, including shoveling the roof after a heavy snowfall, the Baird House has yet to suffer from leaks, collapse, or floods since it was completed in 1940. Wright's flat roof overhang extends beyond the structure to drain water runoff away from the foundation. Wright paid close attention to the topography and situated the home at the peak of the gradual hill. This forces the runoff out toward the outskirts of the property to prevent flooding in the home. Hidden steel beams within the flat roof of the carport ensure its strength and endurance. Given Wright's sensitivity to the site and landscape, it is not surprising that he designed the house to wick away the rain. Managing the snowfall to protect the roof all winter is a labor of love and a credit to the care the owners take with this architectural gem.



Photo: Robert Gregson



Photos: Jon Crispin

UMASS THEATER DEPARTMENT'S RAND THEATER SHEDS THE SHAG

The UMass department of theater is now approaching the conclusion of its second season in their newly renovated 600 seat Rand Theater situated in the south wing of the Fine Arts Center. The motivation behind the renovation, designed by Alan Pemstein and Ania Matteson of HMFH Architects, was to modernize and dignify the former theater, including the replacement of the astounding floor to ceiling bright orange shag carpet and velour upholstery. Now bedecked in a sophisticated purple, the theater stands as an elegant and understated gem for the theater department. The fundraising effort for the project was a long uphill battle but the department pulled it off in a fashion only a zany group of theater devotees could. Most notably, sponsors and friends of the department were invited to bring home their own little piece of the old Rand in their energetic "shed the shag" campaign. The costume designers of UMass theater department put the season's productions on hold and turned their attention to a spectacular line of costumes made of the old orange seat covers and shag carpet. Their work culminated in the "Shed the Shag Fashion Show" in which faculty members and friends of the department modeled the incredible orange creations on the runway, followed by a silent auction of the pieces. Through the success of their fundraising and some very generous donations the department was able to raise the \$750,000 necessary to give their beloved Rand a full makeover. The theater is complete but renovations are still under-way. The department soon hopes to raise enough money to revamp the Rand lobby.



Photo: Jon Crispin



Photo: Alissa Mesibov



Photo: Jon Crispin

INTEGRATING SOLAR DURING DESIGN DEVELOPMENT:

The installed capacity of solar energy in Massachusetts has been growing in leaps and bounds, thanks to ambitious goals set by the Patrick-Murray administration and the state Dept. of Energy Resources. This growth is supported by incentives at the state and federal level that allow Massachusetts businesses and homeowners to produce all their on-site energy needs from a solar project that will pay for itself while under warranty and provide free renewable energy for years to come. Even if installing a solar array is not included in the scope of a new construction or renovation project, it makes sense for architects and building professionals to make choices that will optimize the potential for a renewable energy project in the future. With the caveat that it's always worth reviewing project specifics with a solar energy specialist, here are some strategies to consider that will help to facilitate the adoption of renewable energy, either as part of the project scope or down the line.

ENERGY GOALS:

Solar project design often starts with an energy production goal, typically specified as an annual kWh production capacity. With existing structures, it's possible to review historical utility data for the site and use this as a baseline. With new structures, a HERS rater or building energy specialist can project estimated energy use.

SOLAR ECONOMICS:

Project costs will always vary based on design goals, but most residential projects look a lot like buying a new car, with up-front costs between \$20,000 and \$60,000, dependent on project size and equipment choices. Total project costs are offset by several incentives, the most significant of which are a federal tax credit for 30% of project cost, and income through a state market for Solar Renewable Energy Credits, or SRECs. Energy produced also receives utility net metering credits, which can offset a portion of billed use, or entirely erase the utility bill. Other grants and credits may apply as well. Nearly all projects will see the initial capital investment paid back within 5 to 10 years, with optimally sited projects sometimes seeing payback in less than 5 years. Over a 25 year term (the typical term for the power production warranty on solar panels), the owner can realize a return on investment that will outperform what they might expect from a socially responsible mutual fund.

SITE CONDITIONS:

The value of a solar project lies in its ability to make electrical energy, which it does when it sees the sun. I like to ask "Could you grow tomatoes there?" – The same site conditions work well for solar. Ideally, the proposed location of the solar array will have a clearing to the south that allows access to sunlight through the day, without shading impacts from trees, topography, or other buildings. Difficult conditions on site can sometimes be addressed, e.g. tree removal, but conditions off site can be harder to change. A solar energy specialist can evaluate shading conditions with tools such as a Solar Pathfinder or Solmetric SunEye, which will analyze shading impacts as the sun's angle changes over the course of the year.



PV Squared is a worker owned cooperative based in Greenfield with over 12 years of experience designing and installing renewable energy systems for home and business owners throughout Western Massachusetts and Southern Vermont. Andy Toomajian is a 2011 graduate of the UMass M.Arch program and manages communications and outreach as part of the design and sales team at PV Squared.

andy@pvsquared.coop
www.pvsquared.coop

ANDY TOOMAJIAN

PIONEER VALLEY PHOTOVOLTAICS COOPERATIVE

DESIGNING FOR SOLAR - ORIENTATION:

Roof mounted solar arrays should face generally to the south, but there is plenty of room for variance in response to other site conditions and goals. Structures with a roof pitch anywhere between 4:14 (15°) and 12:12 (45°) can be oriented as much as 25° east or west of true south (which is different than magnetic south) without seeing more than a 5% impact on performance. Lower roof pitches are more forgiving of changes in orientation.

DESIGNING FOR SOLAR – INTERNAL SHADING IMPACTS:

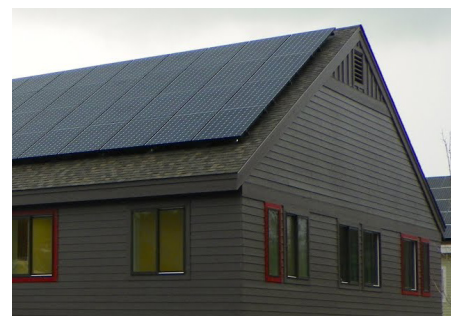
Aspects of the building form can also shade potential locations for solar production. A rectangular sloped roof plane with no vents, chimneys, or dormers is optimal for a solar array but not always compatible with other design goals. SketchUp, Revit, and other 3D modeling software can allow for analysis of the impact of any protrusions from the roof plane – even a small plumbing vent can cast a sundial-like shading arc throughout the day. Ideally, any protrusions will be sited to the north side of the building, or as far north as possible along the roof plane.

DESIGNING FOR SOLAR – STRUCTURAL, ELECTRICAL, UTILITY:

A few key specifications in building design can be a big help. First, mounting a solar array represents an additional structural load on the roof, and that should be accounted for in the selection of trusses or rafters. Load can vary with different mounting equipment and system design choices, but allowing for an additional 5 lbs. per sq. ft. in distributed load can accommodate a number of options. Similarly, for a residential electrical service, specifying a breaker panel with a 200 amp main switch and a 225 amp bus bar (the “spine” inside the service panel that breakers connect to) preserves the greatest possible capacity for solar interconnection at little additional cost. Including utility space in the floor plan for a solar power board, which would include inverters and other electrical equipment, is also helpful. Code requirements for mounting this equipment are similar to those for a breaker panel, and allowing 4-6 feet of open wall space (often in a utility room or basement) makes it easier to choose solar down the line.

DON'T GUESS - CALL!

These pointers are a good place to start, but every situation is unique, and it's always a good idea to reach out to a solar designer and ask questions. Choosing to go solar makes fiscal and environmental sense, and what we hear again and again from clients is also that it just feels good! Incorporating these strategies into building design offers your clients another way to find delight in your work.



WOULD YOU LIKE TO WRITE AN ARTICLE FOR THE NEWSLETTER?

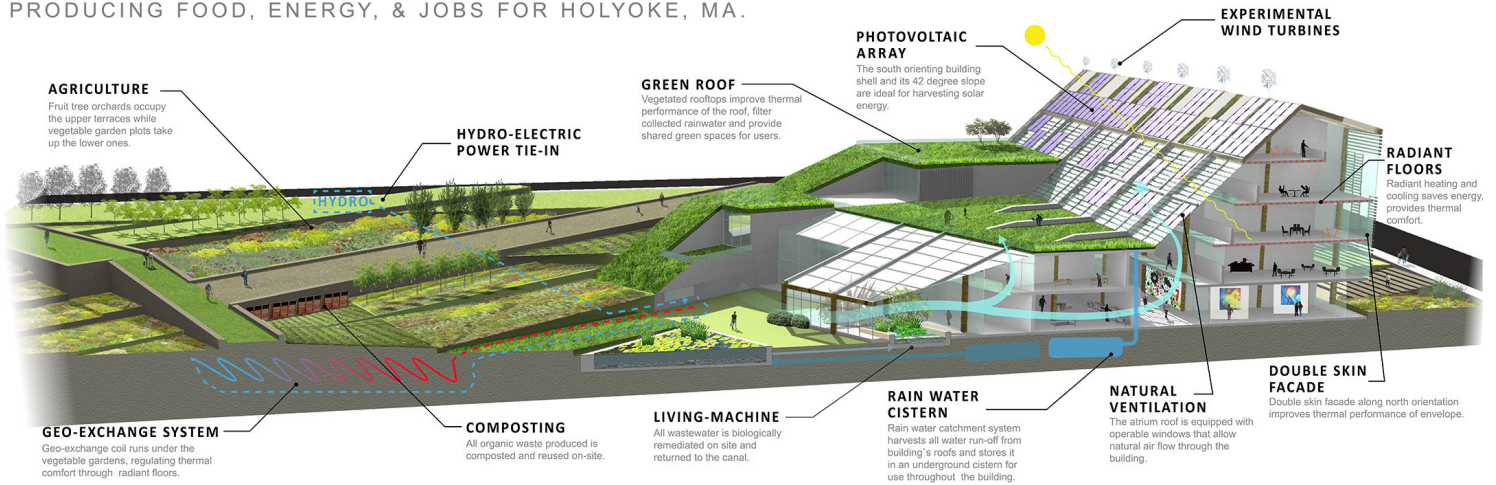
EMAIL EDITOR@WMAIA.ORG



NESEA 2013-2014 STUDENT DESIGN COMPETITION

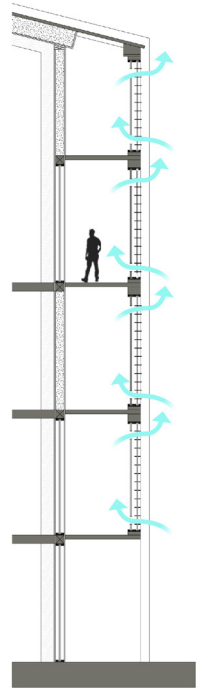
PARSON'S FARM

PRODUCING FOOD, ENERGY, & JOBS FOR HOLYOKE, MA.



UMASS ARCHITECTURE + DESIGN STUDENTS WIN FIRST PLACE IN NESEA NET ZERO ENERGY DESIGN COMPETITION

Congratulations to the UMass Architecture + Design Graduate Team for their first place win in the Northeast Sustainable Energy Association (NESEA) Net Zero Energy Design Competition. The team, comprised of Master of Architecture students Nikki Perry, Nayef Mudawar, Grant Rocco, and Matt Sutter, created a winning design that addresses environmental and social sustainability. Set on an abandoned site between the canals in Holyoke, Massachusetts, the students crafted a program that would promote urban farming, opportunities for education and job creation. Their work included rigorous environmental modeling through which they developed a viable approach to net zero energy goals for the building. The project team was advised by Professors Kathleen Lugosch FAIA and Ajla Aksamija.



What does it mean to be a HIGH PERFORMANCE BUILDING?

High performance is a flexible term that implies that the parts of the building work together for ultimate functionality. It does not evoke a specific standard such as LEED, Energy Star, or PassivHaus, and it's not energy load centric like 'Net-0'. High performance is a relative term.

High Performance is about systems working together. A building that performs at a high level because it works really well. The components are designed, installed, and constructed with the intention to serve the overall function of the building:

To provide a durable, safe, affordable, and comfortable space for the occupants.

Since fossil fuel energy is considered both dirty and costly, it's important that high performance buildings use less energy to condition and power the building. The thermal enclosure and the mechanical systems should be designed together towards this goal. Insulation and air barrier controls should be aligned. Air and water control layers should be continuous to ensure a durable structure.

With these systems and others working together, the building can perform better to improve health, comfort, and energy savings.

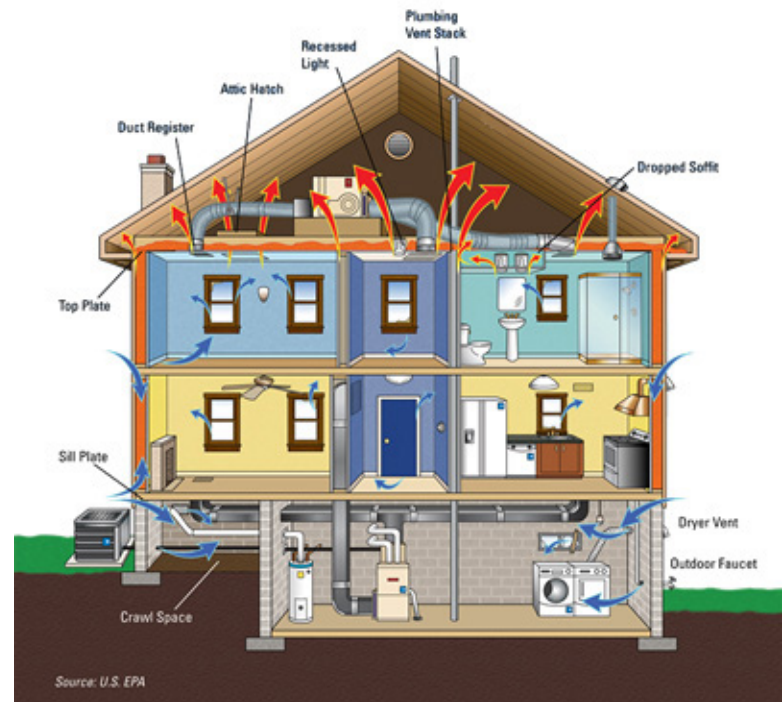
A building designed to be energy efficient and high performing is a healthy building as well. **'Build tight, ventilate right'** is the adage to follow.

To increase general awareness, we must be sure to describe the value of the buildings we are designing and building in terms our customers can process and understand.

Calling a building 'green' isn't enough.

Giving the building a label isn't enough.

Using the term high performance, followed by clear communication of how the systems are integrated, is a good way to describe how a building works.



Source: U.S. EPA

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.

adin@hhefficiency.com

www.hhefficiency.com

ENTER 2014

MARVIN
ARCHITECTS
CHALLENGE

Inspire and be inspired.

See how you measure up to your peers in the architectural community. Submit your best work that includes Marvin Windows and Doors, and our esteemed judging panel will evaluate each entry on a number of attributes. If your submission is singled out for excellence, it will be showcased in this prestigious annual event.

MARVIN
Windows and Doors

Built around you.[®]

be inspired

ENTER AT www.marvin.com/architectschallenge
NOW THRU MAY 2, 2014!

2013 ARCHITECT CHALLENGE WINNER
Vermont Mountain House 9000 sq. ft.
Designed by: Marcus Gleysteen, Robyn Gentile
MGA | Marcus Gleysteen, Architects, Boston, MA

Contact your local Marvin retailer to find out more: www.rkmiles.com
r.k. Miles, Inc.
24 West Street • Route 5 North • West Hatfield, MA
866.446.5820

DO YOU HAVE ANY ENERGY RELATED QUESTIONS?

EMAIL EDITOR@WMAIA.ORG



THINGS TO DO + SEE IN WESTERN MASSACHUSETTS

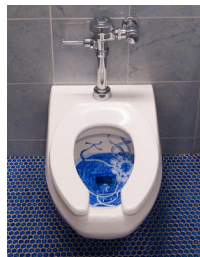
SMITH COLLEGE MUSEUM OF ART

ARTIST-DESIGNED RESTROOMS

The renovation and expansion of the Smith College Art Museum allowed them to incorporate functional—and permanent—works of art into the building. Inspired by the artist-designed restrooms at the John Michael Kohler Arts Center in Sheboygan, Wisconsin, the Museum invited Ellen Driscoll and Sandy Skoglund (Smith College class of 1968) to design the women's and men's rooms, respectively, on the lower level. The artists made the fixtures during residencies in the Arts/Industry Program, which allowed the artists to use the resources at the Kohler Co. factory.



WOMEN'S RESTROOM: *CATCHING THE DRIFT*, BY ELLEN DRISCOLL



MEN'S RESTROOM: *LIQUID ORIGINS, FLUID DREAMS*, BY SANDY SKOGLUND



DO YOU KNOW OF SOMETHING INTERESTING GOING ON IN WESTERN MASSACHUSETTS?

EMAIL EDITOR@WMAIA.ORG

THINGS TO DO + SEE IN WESTERN MASSACHUSETTS

MASS MoCA

Demonstrating the artist's remarkable ability to transform materials and their surrounding architecture into an enveloping perceptual experience, Teresita Fernández: *As Above So Below* combines graphite and gold to create a series of immersive, interconnected installations whose scale shifts from intimate to vast, from miniature to panoramic. Fernández's largest solo exhibition to date, *As Above So Below* is made up entirely of new works.

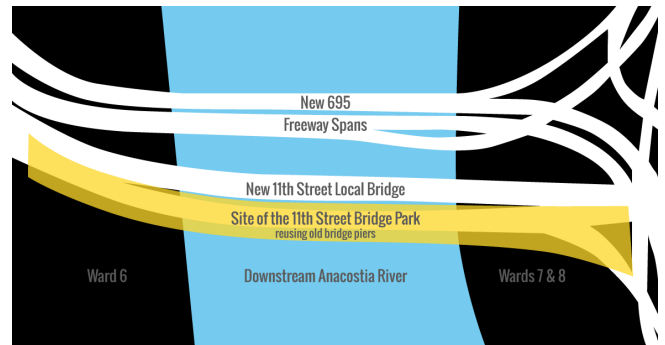


NATION-WIDE DESIGN COMPETITION LAUNCHED! GO TO: www.bridgepark.org



THE 11TH STREET BRIDGE PARK DESIGN COMPETITION

The 11th Street Bridge Park will be the city's first elevated public park located on the piers of the old bridge spanning the Anacostia River. This unique park will provide visitors of all ages the ability to interact with the river, nature, art, entertainment and each other.



RICHARD MORRIS HUNT: AMERICA'S ARCHITECT 2014 NEWPORT RHODE ISLAND HOUSE TOURS



The 2014 symposium will be held on Saturday May 3. The program is accredited through AIA for 6 Continuing Education Units (CEU)

FOR MORE INFORMATION: www.tennisfame.com

effective
award-winning
elegant
colorful

mica
blue
CREATIVE

websites / logos / brochures
architectural photography
text / copy writing
qualifications / proposal packages
awards program packages
marketing plans

clients include:

Head Start
Margo Jones, Architects
C.J. Lawler Associates, Architects
Lukas Design Interiors
Paintbox Theatre
Berkshire Hematology Oncology
J.P. Engineering

Julie Waggoner
(413) 665-2280
jwaggoner@micablue.com

BE SURE TO CHECK MUSEUM / GALLERY WEBSITES TO CONFIRM ALL DATES!

10

FEATURED ARTISAN



Photo: Scott Tulay



Photo: David Stansbury



Photo: David Stansbury

VCA Inc., custom builders of hand-crafted furniture and distinctive architectural elements for commercial and high-end residential interiors, has been serving the architectural and design community for over two decades. With a philosophy rooted in creative collaboration of people with a commitment to their craft and to the quality of their product, VCA combines technical expertise, sensitivity to design and a collaborative spirit to meet the specific needs of each client.

The company's proficiencies range broadly from traditional wood and metalworking techniques to innovative new materials and finishes.

Working in the eighteenth century tradition of the ensemblier, VCA will orchestrate the teams of artisans required to create the unique designs of the architect or designer. This can include a variety of crafts including veneering, marquetry, carving, turning, parchment and leatherwork, as well as specialty finishes such as cerusing, lacquering, gilding and metal leafing.

VCA can also provide extensive project management from design inception to working drawings, prototypes, custom finish samples, fabrication and final finish, and onsite delivery and installation as requested. In 2008, to better serve their expanding client base, VCA moved their production facility from an old New England mill building, to a 20,000 square foot space, designed to allow for maximum flexibility. About half of their work is custom furniture pieces, and the balance is architectural millwork. "We take a long-range view of what we do," says Bruce Volz, who founded VCA Inc. with Tony Clarke.

Client relationships are fostered as VCA goes to great lengths to see a project through to completion. Their passion and commitment to solve the unique challenges inherent to any custom project has helped them develop a client list of great architects, designers and builders with work installed throughout the country.

For more information, go to: www.vca-inc.com



Photo: Pieter Estersohn



Photo: Maude Adams

It was another whirlwind trip to Washington. I'm just back from the 2014 Grassroots Leadership and Legislative Conference, the AIA's annual gathering of chapter leadership. The conference provides an opportunity for advocacy on the federal level and leadership development for AIA component staff and board members.

The conference kicked off with a somewhat sobering commentary on the national political climate from Judy Woodruff, anchor of the PBC NewsHour. It was very interesting to hear directly from someone with a finger on the pulse of current events. That, and some updates on the AIA's legislative priorities, prepared us up for our visits to Capitol Hill.

Every year the AIA targets key issues for us to address with our state congressional delegation. This year's issues were fairly uncontroversial (see box), focusing on tax deductions for energy savings, federal student debt relief for architecture graduates, and reform of federal procurement laws. And so off we went - more than 700 of us!

I was joined by Thomas RC Hartman AIA (who attended as president of AIA Massachusetts) and Martha Montgomery AIA (who attended as president of AIA New England) to lobby our Western Massachusetts Congressmen and Senator Ed Markey.

If you've watched as much 'House of Cards' as I have recently you too may have found the halls of Congress a little ominous.

The reality is that everyone— the staffers and your congressman or senator, if you're fortunate enough to meet with them-- seems genuinely pleased to hear from you and willing to listen to your issues. It's democracy in action and it's really quite exciting. In addition to the AIA "asks" we like to emphasize that we are available to serve as a resource "back at home" for matters related to the built environment.

The rest of the conference focused on leadership issues. On the national level we learned more about the Institute's Repositioning initiatives, which may include a major restructuring of the national board. The AIA Foundation has also been revamped with a focus on Preserve-Prepare>Create (preservation efforts, disaster preparedness and community design & resilience). The AIA has forged some interesting partnerships with the Clinton Global Initiative and the Rockefeller Foundation (on resilient cities). My hope is that these relationships will eventually result in opportunities at the chapter level.

There was a lot of focus on what the future will hold for associations in general and the AIA in particular but I always find it most interesting to hear about what other chapters are doing right now. From Mentorship Networks to Sand Castle Contests chapters like ours around the country are engaged in a variety of exciting programs designed to support their members, promote the architecture profession and to serve the public good. Grassroots is an excellent forum to share these ideas, learn from each other and get inspired.

Thanks for sending me!

2014 AIA LEGISLATIVE ISSUES

PROMOTING FINANCING OF ENERGY EFFICIENT BUILDINGS: The AIA supports efforts to extend and make modest improvements to the Energy-Efficient Commercial Building Tax Deduction (179D)

NOTE: This is a program that allows a government agency to assign an energy-related tax deduction back to the architect. Although the program was allowed to expire you can still submit projects from previous years. If you think you might have a project that qualifies contact me at director@wmaia.org for more information.

STUDENT DEBT RELIEF: The AIA supports legislation to allow architecture students to contribute their design abilities to help communities in exchange for student loan assistance.

REFORMING PROCUREMENT LAWS: The AIA supports common-sense reforms to Design-Build procurement that will help small firms enter the marketplace.

As most of you know, becoming an architect can be a laborious process. There are three main components: receiving a degree from an accredited academic program, passing seven tests, and accruing experience working under an architect. The latter is known as the **Intern Development Program (IDP)** where candidates are required to record 5,600 hours of experience working under the supervision of an architect. This component sounds daunting to most, however the firm Dietz & Company Architects in Springfield, Massachusetts, has implemented a mentor program to help employees along the way.

If an individual worked 8-hour days consecutively, it would take 700 days, or just shy of 2 years, to complete the IDP requirement. In reality, most candidates take three to four years to complete their 5,600 Intern hours. What makes it tricky is that there are a required number of hours allotted to various sub-categories within the four main categories: **Pre-Design, Design, Project Management, and Practice Management**. When working in a firm, it can be a challenge to meet the requirements of all the categories.

To aid employees who are enrolled in IDP, Dietz & Co. asks individuals to list areas within the four categories where she or he may need more hours of work experience. This list is reviewed by all Project Managers while delegating hours for projects each week. This mindfulness of the architects provides a balanced experience for employees as they work towards certification.

Dietz & Co. also appointed a supervisor, Debbi Gottlieb, to meet with all employees enrolled in the Intern Development Program. Debbi meets with the group of six individuals every two months to check in and discuss how everyone is faring. At these half hour meetings employees discuss sub-categories where they would like more work experience, and whether anyone is approaching the six month reporting period. **This meeting also provides an opportunity to talk about preparation for any of the seven tests, methods in which to study and materials individuals find useful.**

This casual meeting model has proven to be a valuable tool in tracking one's path towards completion of the Intern Development Program. Delineating a time and place to share experiences and communicate with management within the firm helps to keep individuals on track towards reaching their professional goals.



Photo: Dietz & Co. Architects

ARE STUDY MATERIALS – LENDING LIBRARY

Did you know WMAIA has ARE Study materials that are available to those preparing for the exam. We hope this will be a service to the emerging professionals in our region. If you (or someone in your firm) is interested in borrowing materials, please contact director@wmaia.org.

QUESTIONS ABOUT IDP?

Contact our IDP Coordinators Jason Newman Associate AIA and Lindsay Schnarr Associate AIA at idp@wmaia.org.

DO YOU HAVE ANY IDP RELATED QUESTIONS?

EMAIL_EDITOR@WMAIA.ORG

April 9, 2014

WMAIA/Five College Architecture's

Architecture through Film Series
concludes with NON-WESTERN DESIGN:

The Alhambra, Granada Phaeno Science Center in
Wolfsburg by Zaha Hadid & The Yoyogi Olympic
Gymnasiums by Kenzo Tange

Where: 117 Fayerweather Hall, Amherst College,
6:30 p.m. 1.5 LUs

April 24, 2014

Emerging Professionals Program: Mentor Night +
Drawing Exercise with Bruce Coldham FAIA

For more information please contact Dorrie Brooks
db@joneswhitsett.com

Where: Design Collective, 126 Main St., Northampton
6:30 – 8:30 PM

May 14, 2014

Managing Risk During Renovation and Demolition:
Emerging Trends in Managing PCBs in Building Materials

Sponsored by: Tighe & Bond

Registration info coming soon!

Where: Tighe & Bond, 53 Southampton Road,
Westfield at 8:30 am

June 5, 2014

Green Building Tour at UMASS

Tour and dinner – registration info coming soon!

BUILDING ARCHAEOLOGY FIELD SCHOOL – OFFERED BY
UMASS/HANCOCK SHAKER VILLAGE HISTORIC PRESERVATION
Select summer programs provide AIA Learning Units.

DENDROCHRONOLOGY ~ June 17 ~ at Historic Deerfield

Instructor: William Flynt, Architectural Conservator, Historic

Deerfield: A one-day workshop on the theory, methods, and uses
of dendrochronology to date historic buildings and furniture.

7 HSW

PAINT ANALYSIS ~ June 18

Instructor: John Vaughan, Architectural Conservation Services

This 1 day workshop will include a lecture and demonstration of
the uses and mechanics of paint sampling and analysis. 7 LUs

For more information visit <http://umasssv.wordpress.com/field-school/>



