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PAMELA SANDLER AIA ARCHITECT
CRAFTSMAN COTTAGE
STOCKBRIDGE, MASSACHUSETTS

SPRING
2015

The green dot on my name badge said it all. The green dot was a constant companion during my 3 days at AIA's 2015 Grassroots Leadership and Legislative Conference and identified me as a newbie (fortunately, Lorin was also my constant companion able to de-code all AIA-speak). Attended by approximately 650 architects and chapter leaders, Grassroots is a phenomenon (think huge rooms, hundreds of people, and teleprompters). Fatigued by our weather-challenged journey to Bradley, our short flight was nothing in comparison to those of our colleagues who had travelled from the west coast and internationally. It was an opportunity for us to find commonality within a very large (85,000 members) organization through various workshops and meetings.

What is Grassroots? I am not ashamed to admit that I was figuring it out as I went along. Grassroots is for component (= chapter) leaders. Our Executive Director, Lorin Starr, and I, president-elect of the chapter, attended for Western Massachusetts. There with representatives from Central Mass, the Boston Society of Architects and AIA Massachusetts, it was an opportunity for us to press a national agenda before our state Congressional leaders.

Three issues were presented to us for advocacy:

1. Historic Tax Credit - 'Promote the Preservation of Historic Buildings and Spaces': As the tax code is reformed, the AIA supports the extension and enhancement of this valuable preservation tool, which, to date has helped rehabilitate more than 40,000 buildings.

2. Safe Building Codes Incentive Act - 'Help Communities Prepare to Withstand Natural Disasters': This legislation proposes increasing federal funds in the wake of disasters to states that adopt the most current versions of national model building codes.

3. National Design Services Act - 'Invest in the Next Generation of Leaders': Graduates from architecture programs carry much higher debt on average than graduates in other professions. This bill would enable architecture school graduates to alleviate student debt by working in underserved communities .

A highlight for me was shaking the hand of Elizabeth Warren, who happened to have a meet-and-greet session on our first day in DC. Senator Warren was warm, friendly, lively and engaging. She happily met our delegation as well as many other contingencies that appeared at her office that day. We were also able to meet with Senator Ed Markey's aide, who engaged our delegation in a discussion of the political realities associated issue #2; it was an eye-opener. While we likely all agree that strong building codes are good idea, tying the amount of FEMA aid to this requirement seems dubious at best. Wednesday was capped off by an open house at AIA headquarters. This flurry of activity was really the calm before the storm ...

On Thursday, March 5th, the predicted snow storm arrived. Thursday was the day designated for most everyone's Capitol Hill visits. The Federal government was shut down. Fortunately, we were able to meet with an aide to Congressman McGovern, but most everyone's plan for the day was scuttled. I am not sure how many snow plows Washington DC owns, but sidewalks were being cleared with street sweepers. (And by the way, should you be in Washington DC when a snow emergency is declared, be prepared to have a \$15 surcharge added to your cab tab). Thursday afternoon, we heard from the candidates for AIA national office. And Thursday ended on a high note meeting with our New England colleagues from Connecticut, Rhode Island, New Hampshire, Vermont and Maine over dinner.

Friday, March 6th was packed with sessions. We learned more about the AIA's reorganization efforts, and feel well-prepared to address these national changes within our chapter by leveraging our relationships across the state. In case you were unaware, 2015 is the year of the advocate ... something to think about whether from a political, project, community or other standpoint. To get the big picture view through an opportunity like Grassroots is to remember that we need to advocate for ourselves as architects and together, as a profession. Check out the AIA's "I Look Up" ad campaign and let us know what you think. I am very happy to be back home in New England, where we know what to do with snow!

OF THE AMERICAN INSTITUTE OF ARCHITECTS

IN THIS ISSUE

ONE + TWO GRASSROOTS 2015

THREE + FOUR ENERGY UPDATE: MULTI FAMILY BLOWER DOOR TESTING

FIVE + SIX FEATURED ARTISAN: KIM HARWOOD STONEMWORK

SEVEN + EIGHT EMERGING PROFESSIONALS: CONNECTING TO CRAFT

NINE THINGS TO DO + SEE IN WESTERN MASSACHUSETTS

TEN BEFORE + AFTER: KRAUS FITCH ARCHITECTS

ELEVEN WMAIA PROGRAMS

THE WESTERN MASSACHUSETTS CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS

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The 2012 IECC energy code requires all residential new construction projects to have a blower door and duct leakage test. This can cause some confusion with multifamily residential structures. Small multifamily buildings fall under the residential code, so they require a HERS rating, which includes a blower door test of reach rated unit.

There are a few different ways to test multifamily buildings. The basic two types of testing are 'single point' and 'guarded' (also called multizone). A single point is the easiest to complete, yet it can yield a much higher leakage result than guarded testing, leading to code failures and misconceptions about the leakage rate of the tested unit.

SINGLE POINT TESTING: This is what most people are familiar with. Simply set up the blower door into an exterior door, close all windows, and run the test. For multi family buildings, every unit adjacent to the unit being tested is opened to the outside. This effectively surrounds the target unit with "exterior conditions". A fan is run and a CFM50 is achieved. The result is a leakage test of the thermal boundary, including the adiabatic thermal boundary areas: the walls, ceilings and floors that are adjacent to other conditioned spaces.

GUARDED TEST, OR MULTIZONE TESTING:

This test more precisely tests the leakage to the outside of the target unit. It excludes the leakage to adjacent conditioned spaces. This is accomplished by depressurizing the adjacent units to the same pressure level as the target unit. By doing this, the common walls and floors/ceilings are not included in the test of the target unit. The result is true leakage to outside, and not leakage to other conditioned spaces. Guarded testing requires at least two blower doors and often several. There is much more time and labor needed for setup and running the test.

WHICH IS BETTER?

It depends on what you are trying to find out. To gauge the impact of air leakage in the context of energy loss, a guarded test will have a much better result because it does not include leakage to neighboring conditioned spaces, therefore, the leakage number of the tested unit will likely be lower. Single point testing is useful in multifamily buildings to determine how isolated the units are from each other for indoor air quality reasons. The Massachusetts multifamily rebate program for buildings over four stories requires a sampling of singlepoint tests to inform envelope rebates. A better air barrier between units will improve rebates, even when energy loss isn't impacted.



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ENERGY UPDATE



For a duplex, two fans running together removes air leakage through the common wall from the blower door result.

A single point blower door test takes 20 minutes to set up and one minute to run.



Adin Maynard is a HERS rater & 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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Burr McCallum Architects

FEATURED ARTISAN

KIM HARWOOD STONEWORK

Kim Harwood has been building dry laid stone landscapes in Western Massachusetts since 1999. The mission of Kim Harwood Stonework is to create beautiful works of functional stone art that enhance the enjoyment of the landscape and endure the test of time.

KHS has a distinctive style in which carefully laid stones (usually of more than one kind) are fit tightly along crisp lines and graceful curves. Most are made with mica schist from Goshen, Cummington, and Ashfield MA; accented with flat cobble stones from Sunderland, MA; and built on a base of crushed basalt from Amherst MA. Some works have incorporated boulders, granite, blue stone, field stone, river stone, marble, beach pebbles, or other hard-scaping materials selected by clients or designers.

KHS is always open to working with new materials and trying new kinds of stone construction.

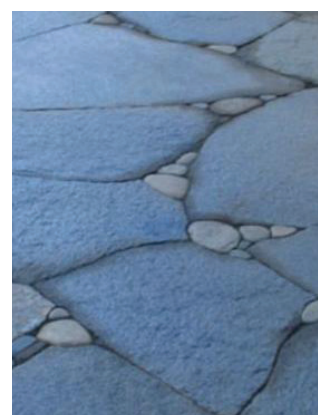
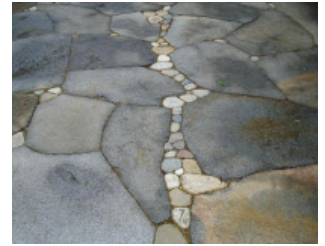
Kim Harwood Stonework works closely with their clients to develop custom designs that emphasize elegance and beauty while meeting utilitarian and architectural needs.

KHS has extensive experience building all kinds of walls, walkways, patios, and steps, as well as a few fire pits and stone benches. However, Kim says he's still looking forward to receiving his first commissions for fireplaces, building veneers, water features, arches bridges, and moongates...!

www.kimharwoodstonework.com

413.221.1246





WOULD YOU LIKE TO NOMINATE SOMEONE FOR FEATURED ARTISAN?
EMAIL EDITOR@WMAIA.ORG

EMERGING PROFESSIONALS

JASON NEWMAN, ASSOC. AIA
LINDSAY SCNARR, ASSOC. AIA

As an emerging professional in the field of architecture, there is limited opportunity to deeply engage with the things we often spend hours drafting within the office. Additionally, the communication between designers and fabricators is often regulated by the moments when a project calls for custom work, which are often scarce to begin with.

Connecting to Craft, a four-part series of programs funded by a grant from the AIA College of Fellows, provided an opportunity to engage architectural professionals with trades' experts in a way that is rarely achieved. This series established a forum for emerging and established local architects to tour a handful of manufacturing facilities right here in our backyard and hear directly from the trades experts about the ways in which we can provide the information they need most to deliver the best end product.

Connecting to Craft Series of Workshops:

1. Principles and Processes of Window + Curtain Wall Assemblies at Chandler Architectural Products With Jeremy McClain
2. Details in Steel: Salmon Studios With: Sam Ostroff, Kyle Schroder & Geoff Arthur
3. Timber Framing + Wood Behavior: Architectural Timber & Millwork With: Tom Harris
4. Getting into Interiors: Millwork, Casework & Cabinetry at VCA With: Bruce Volz + Bruton Strange

These workshops, led by skilled construction subcontractors and artisans, aimed to help emerging designer's gain greater understanding of specific building materials and assemblies by placing them in direct conversation with the people who build and install custom project components. Creating the space for the trades professionals to communicate with the designers behind the drawings also seemed to give the fabricators an opportunity to realize just how much respect we have for what they do, and how much we rely on their expertise to guide us through the portion of the building design that is truly in their corner.

Details and specifications particularly valuable to the process of fabrication are often difficult to separate from those that can mislead or confuse the ultimate goal of maintaining design intent.



Salmon Studios, Florence MA



VCA, Northampton MA



Architectural Timber & Millwork, Hadley MA



Chandler Architectural Products, West Springfield MA

CONNECTING TO CRAFT

On the designer end, we quickly became familiar with the tone of frustration that the trades' professionals had around the challenges they face interpreting and following our drawings. As we shared in conversation about what works and what doesn't when it comes to detailing, we eventually arrived at an understanding of just how complex each of our roles are in the construction process. Whether discussing curtain walls, welding, millwork, or interior furnishings, getting to the grit of making a design work really does follow the old adage... the devil is absolutely in the details!

One thing that was realized during the course of these workshops is that design and ingenuity does not end when the construction documents are completed. The trades' professionals that participated in these workshops are all masters of their material, and there is a substantial amount of design and thinking that occurs to make the things we imagine actually work.

In addition to the fine hand craftsmanship that we all associate with the term artisan, there is also an advanced level of technological capability which is utilized in the production process. At Architectural Timber and Millwork, they have designed and built production machinery to push the limits of what they can do with timber framing. VCA has the capability to produce wood spheres with precision to a 1/1000 of an inch. This level of expertise can be invaluable to the design process if the trades' professionals are engaged early on.

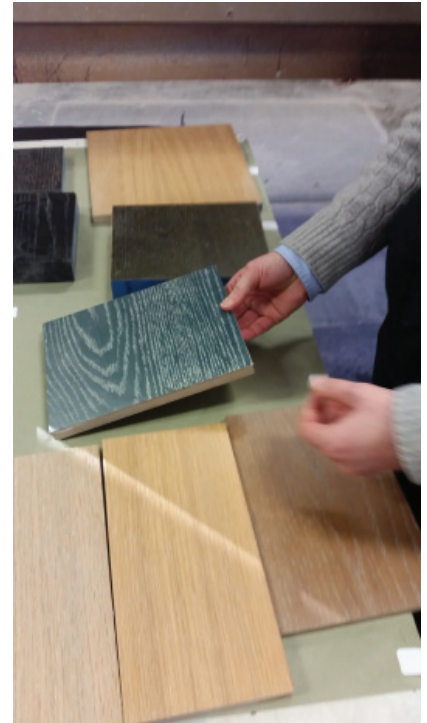
As important as each of these trades are, the reality of architectural success hinges on mastering the art of management, and understanding when it's worth picking up the phone to ask the experts what they recommend. Those who participated in these workshops walked away with a bit more understanding about how to facilitate the process of production and communication, both on paper and in person.

For more information: www.wmaia.org

EMERGING PROFESSIONALS



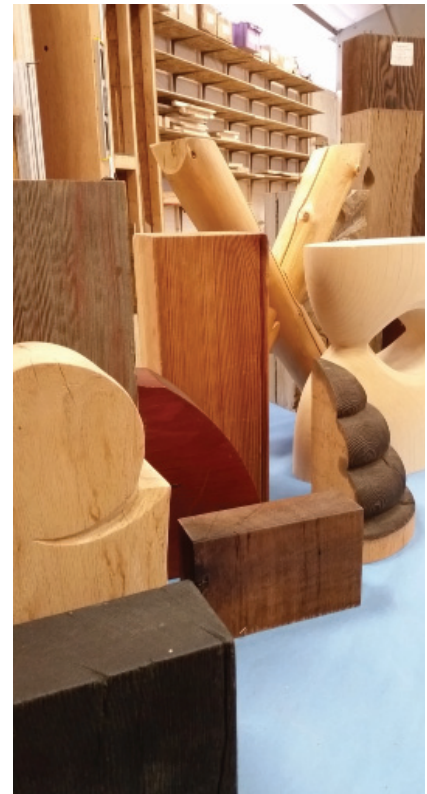
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HAVE IDEAS FOR FUTURE CONNECT TO CRAFT WORKSHOPS?

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THINGS TO SEE + DO IN WESTERN MASSACHUSETTS

MASS MoCA



UNIVERSITY MUSEUM
OF CONTEMPORARY ART
at the Fine Arts Center

CLIFFORD ROSS:

LANDSCAPE SEEN & IMAGINED

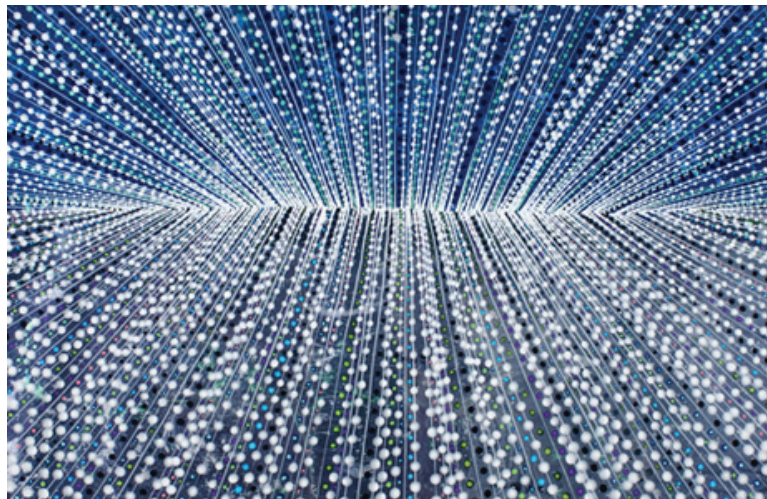
Beginning May 23, 2015

In this major mid-career museum survey, *Landscape Seen & Imagined* documents Clifford Ross's longstanding project to reconcile realism and abstraction. The exhibition takes place throughout two buildings, six galleries, and an exterior performing arts courtyard.



THE ORIGIN OF LINE Paintings by Max Armen

April 23 - May 7, 2015
Opening Reception:
Thursday, April 23, 5-7pm



BARBARA TAKENAGA

Beginning July 12, 2015

Painter Barbara Takenaga creates a new work of an unprecedented scale for a 100' wall in the Hunter Center lobby at MASS MoCA. Known for her labor-intensive, exuberant abstractions composed of matrix-like, swirling patterns of dots, Takenaga translates her meticulous, handcrafted, easel-sized work to wallpaper in this large-scale commission.

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BEFORE



CLOSE UP OF DAMAGE TO HISTORIC WINDOW



AFTER

Kraus Fitch Architects worked with Smith College to replace over 400 windows in five buildings (two within the Northampton Elm Street Historic District). The goals were to see significant improvements in energy efficiency and usability, as many of the windows are over-sized and difficult to operate. The project also encompassed windows that were in very bad repair after many years of deferred maintenance.

Blower door tests were conducted before and after installations in several rooms to ensure that pockets for window weights were adequately insulated and the window units were properly air sealed. The main entrance of Scott Gymnasium had a particularly complex facade, featuring a large arched window and door transom. Both windows were at risk from wind loads and had to be separated into multiple panels and structurally reinforced in a manner that maintained their historic character.

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WMAIA programs

SPRING PROGRAMS 2015



HOLYOKE PUBLIC LIBRARY: May 2015
Holyoke, MA – Finegold Alexander Architects

BUILDING TOURS



JOHN W. OLVER TRANSIT CENTER: June 2015
Greenfield MA, the first Zero Net Energy transit center in the country – Charles Rose Architects

WMAIA FILM SERIES

Our film series concludes with a special event at the Amherst Cinema
April 13th @ 7 PM

ANTONIO GAUDI

Part of the City as a Work of Art Film series presented by the Amherst Cinema in collaboration with the School of Humanities, Arts, and Cultural Studies at Hampshire College. Discussion will be led by Prof. Karen Koehler, Hon. WMAIA and Prof. Norm Holland. You must purchase a ticket from the Cinema. 1.5 LUs

Watch your email for more information on these building tours coming this spring!

All program information is sent to you by email - if you are not receiving our emails, please contact us at director@wmaia.org.

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