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COLDHAM & HARTMAN ARCHITECTS  
'RETIREMENT IN LEVERETT'  
LEVERETT, MASSACHUSETTS

SUMMER  
2015

## AIA NATIONAL 2015

CHRIS FARLEY AIA



### ATLANTA!

As current president of the Chapter, there are two categories of events in which I participated at the AIA National Convention in Atlanta on May 14, 15, and 16; Official duties and everything else. Since you're reading the WMAIA Newsletter it seems appropriate to begin with the official duties. I had one task on each of the three days I attended:

**THURSDAY:** Despite leaving Bradley at 6:00am, I didn't arrive in time to hear the Candidate Speeches so my first order of business was to attend the regional caucuses on Thursday afternoon. This is when the candidates running for national offices appear before the regional delegates and answer questions from the floor. Candidates were running for three offices: President-elect, Treasurer, and At-Large Director. The speed dating model is used; the nine candidates move between the three rooms where the delegates are gathered and each one has three minutes to answer as many questions as they can. It's a good opportunity to understand the candidate's views and to see how they think on their feet. I also kept an eye on whether they were able to retain their composure when subjected to this type of pressure. They all did.

Attendance was not required at the Keynote session on Thursday morning but it was the most heavily attended event of the conference; over 15,000 people crowded the hall to honor AIA award recipients and to see and hear former president Bill Clinton. For me, the remarks by the 2015 Gold Medal recipient, Moshe Safdie, FAIA was the most inspiring event at this session. Mr. Safdie's soft-spoken demeanor, his respect for context, and his beautiful buildings left me reinvigorated in my enthusiasm for architecture.

**FRIDAY:** Voting for the candidates takes place on the Expo Exhibit Hall floor and I registered and voted on Friday afternoon. Because the Central Mass Chapter didn't send a representative to the convention, I had the added responsibility of voting as a proxy for them. It also meant my Expo badge sported two green dots instead of just one. No one but me seemed to notice. The WMAIA Chapter has 9 delegates and the CMAIA Chapter has 6 (think the electoral college). To help put this in context, the BSA has 176 delegates and there are a total of 4,740 delegates for all Chapters, national and international. Not surprisingly, California has the most delegates with 542.

**SATURDAY:** The AIA Business Session begins with annual reports from the President, CEO, Treasurer, and Secretary. We were presented with reports on AIA National 2014 revenue and expenses, updates on the Repositioning, and status of the "Look Up" public awareness campaign. After these reports came time to vote on by-law amendments and resolutions. When we entered the room, each voting delegate was given an electronic keypad for use in voting. The issue receiving the most attention by far was Resolution 15-2a. This was a proposal to provide graduated member dues over a period of three years for newly licensed architects. The language of the resolution had been changed at the last minute and due to a fair amount of confusion and disagreement as to the exact intent, there was a vote to table the resolution. But wait! A motion to bring the resolution back for debate was made late in the session after many of the delegates had left. There was still a quorum and the resolution passed. I was gratified to have the resolution pass and hope it may give some small financial relief to newly licensed members.

Sprinkled around the convention center were displays of the 2014 award winning projects in many different categories; Regional and Urban Design, Religious Art and Architecture, Library Building Awards, Interior Architecture, Small Projects, Housing, Design for Aging, Justice Facilities, Healthcare, Student Work, and many Honor Awards. If you haven't had a chance to review these projects, check them out on the AIA website; <http://www.aia.org/practicing/awards/>

OK, on to the everything else category. One of the things I enjoy most about attending the AIA National Conference and visiting a new city is simply walking around, discovering buildings, neighborhoods, and the communities, and taking photographs. I spent many sessions doing this in Atlanta over the three days I was there. See a selection of the photos I took with some brief descriptions on the next page...

# OF THE AMERICAN INSTITUTE OF ARCHITECTS

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### THE WESTERN MASSACHUSETTS CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS

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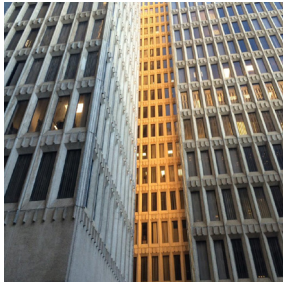
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## AIA NATIONAL 2015



Peachtree Street on Friday evening was a thing to behold as the warmth of the setting sun cast shafts of light and gave a golden glow to many of the buildings.



The Centennial Olympic Park built for the 1996 Summer Olympics was very active. The fountain was especially popular with children and families on the hot, humid days.



The Atlanta Fulton Public Library, Central Branch and Headquarters (1980) was designed by Marcel Breuer. While it's somewhat worse for wear on the inside, it still has presence and the distinctive, round skylights illuminate the main interior stair.



The Ebenezer Baptist Church, National Historic Site, and the Dr. Martin Luther King Jr. Birth Home and Tomb are just to the east of downtown. Don't miss them if you ever go to Atlanta.

### WMAIA

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JOHN ROBINSON AIA



Photos: ValleyLightworks.com

*“Bruce’s lecture as part of the 2012 lecture series ‘Solving Old Problems with New Ideas’ (sponsored by the UMass Green Building Committee), illustrated the value of sharing a project during design, before all of the questions have been answered; Bruce taught us that good architecture is a result of a great process.”* Lawson Wulsin Associate AIA

*C&H had a retreat a few years back, where we were set aside time to talk about our Mission, our Vision, our “brand”, what we stand for. We were all brainstorming, talking about our ideals. In prep for the meeting, I’d been digging around the server, looking for older branding materials, and I found a statement Bruce had written for himself about what he wanted in a firm. He wrote it in ‘99, 2000, something like that. It had been kicking around the servers, going through changes of networks and computers for years, but there it was. And we read it, and it was exactly what we had all been saying -the things he aspired to for his firm, the firm he wanted to create, was now all around him, and we were saying to each other the things that he had been saying to himself all those years ago. We were like, “WOW. He DID it! He made this thing happen.”* Andrew Webster, Assoc. AIA, c&h architects

*“Because of Bruce, I always have a Pentel Sign Pen in my pocket: the unapologetic line-weight reminds me to sketch with conviction.”* Lawson Wulsin Associate AIA

*“Bruce’s buildings are simple and elegant, and increasingly, over time, he has become the bowman for sustainable practices, an outstanding example of a collaborator and leader, and my personal mentor in all things sustainable. Bruce will continue to be a reference and focal point for me, a guide, a friend, and one without whom I could never have seen the path I am on. Admiration and gratitude sum it up!”* Jonathan A. Wright

Bruce Coldham FAIA is a bit of a legend in the Valley. The mention of his name as a potential interviewee for an architectural project strikes fear into other contenders. He’s known for waltzing in with his Australian accent, wielding his sketch pen, and wowing committees with skill and charm.

Bruce founded Coldham Architects in 1989; in 1999, the firm became Coldham & Hartman, with the addition of Tom Hartman AIA. Today the firm has a staff of eight; tomorrow, when Bruce retires, they’ll number seven.

He is passionate about his work, and about the environment. He was an early proponent of cohousing, and he has built a solid architectural practice upon design which is – in his own word -- both “green and graceful.” Recently, C&H completed the 5th “Living Building” structure in the world: Smith College’s Bechtel Environmental Classroom.

In 2010 Bruce was awarded the FAIA title, for “being an early leader in an integrated design approach to producing durable, verifiably high-performance, resource-conserving buildings, and for pioneering the establishment of co-housing as a viable housing option in the eastern U.S.”

Bruce’s resume is long, and his accomplishments many and tangible. Yet, in an interview, we wanted to know about the heart of his work and his life.

### **What do you love about architecture and design?**

It’s a creative process -- you’re making things. And you have durable, pleasurable products as a consequence. That’s lovely. As a boy, I had divided the population into people who made things, people who destroyed things. I wanted to be on the A team, with the people who make things.

### **What do you want people to know about you, that they may not know?**

It’s usually the other way around. (chuckle)

# BRUCE COLDHAM FAIA TO RETIRE

One of the things that makes me feel good about myself, and my friends, is that I think people have a pretty good understanding of who I am. And I think I often get more recognition for things than I deserve. I am the President of the Board of the NACF (North Amherst Community Farm), creating affordable farmland for committed farmers. We're very successful, and I am getting a lot of credit for that, but that's just recent. There are many individuals who have been working hard and moving NACF forward for the past 10 years.

## What will you be doing in the next few years?

I've had significant lives in other parts of the world, and projects with co-creators -- in the 70s and 80s in England and in Australia -- with whom I haven't spent any time of consequence. You make all these wonderful friends over the years, and you put them on a shelf. And I realize that of my 3,000 or more contacts and friends, at least 50 of them are no longer alive. It is chastening.

There are so many people who've had profound impacts on me -- and on others. I want to tell them that to their faces. Not at a memorial service, to a group of mourning individuals. I'll be catching up with brother and family in Australia, grandchildren on the west coast, and friends and colleagues around the world.

I've built my business up over the years. And each of these people -- Tom, Jesse, Andrew, Samantha, Lori, and now Garth and Rachel -- they are wonderfully competent and whole human beings. I can walk out the door tomorrow without the least bit of concern. They can take this business into the future and make it what they want to.

## What trends should we watch for in the next 10 years?

That's difficult. At some level I've lost faith in humankind. I am concerned that we are going to end up in the world of Mad Max. On the other hand, it doesn't stop me from thinking "Well, if we can save this farm in North Amherst, so in perpetuity it can be used for food production..." It's like cohousing: incrementally, change happens. There are so many young farmers who are as serious about it as we are about green building. So I don't stop chasing those dreams -- well, not dreams, they're practical outcomes. But there isn't enough of it. I'd like to see an institutional respect for the commons at all scales: federal, corporate, municipal, all the way down to each individual.

## So, these are your last two days at work?

At a moment in time, tomorrow afternoon, I suddenly decide that what I've been doing for my entire adult life...I'm not doing it any more. That's weird. It happens to people all the time -- like childbirth -- all over the world. (chuckle) But I guess I'm slightly slow witted and now I realize I'm doing it.



Daylight model testing of Stonyfield Farm office, Bruce Coldham & Skye Snuffles, 1995

*"I worked closely with Bruce for about twenty-five years. More important, perhaps, than collaborating on many rewarding projects was having a lot of fun and building a life-long friendship."* Marc Rosenbaum

*I first met Bruce at Gillen Kuhn Riddle & Gray, where I was fortunate enough to land a work-study position while in graduate school. Two things strike me about Bruce (OK, two things plus the charming Australian accent and the fantastic sketching ability): Bruce has built a career and practice that has remained firmly committed to his ideals, and Bruce is extremely generous in sharing what he knows. For the chapter that has meant learning opportunities -- for example, I recall a very early program on green roofs. In my own practice, thanks to Bruce, I now know how to furnish a composting toilet!*  
Lorin Starr

The Passive House Institute US Awards

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# CONGRATULATIONS UMASS MARCH STUDENTS!

Department of **A**rchitecture  
at the University of Massachusetts Amherst



**RACHEL  
BEESON**

## MUSIC & ARCHITECTURE AN INTERPRENENCE

COMMITTEE:  
KATHLEEN LUGOSCH  
JOSEPH KRUPINSKI

This thesis project was an opportunity to explore the intersection of two art forms that share much in common and play significant roles in my life: music and architecture.

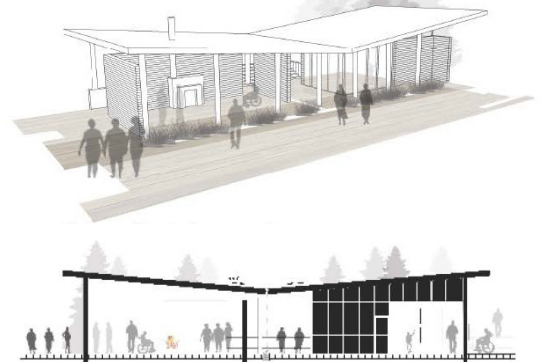


**THOMAS  
FORKER**

## THE DIALOGUE OF CRAFT & ARCHITECTURE

COMMITTEE:  
KATHLEEN LUGOSCH  
RAY MANN

Architecture is the art of building social space. Each of us enjoy unique experiences and the opportunity to enrich our lives. Pilchuck Glass School is a lively community full of people who respond to different opportunities.

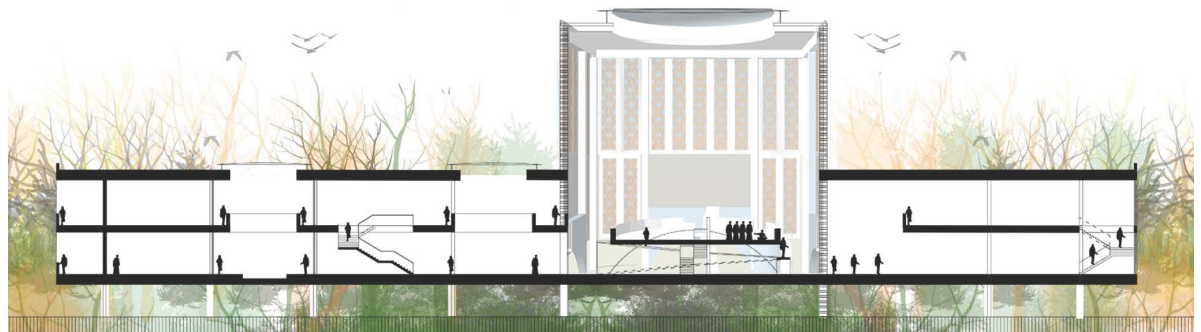


**NABILA  
IQBAL**

## A MOSQUE IN THE VALLEY

COMMITTEE:  
KATHLEEN LUGOSCH  
MAX PAGE

The Intention of this thesis is to dig into the reasoning behind some of the core aspects of the evolution of mosques, significance of its different parts and features and most importantly how those features as a whole is contributing to behold social and communal construct.



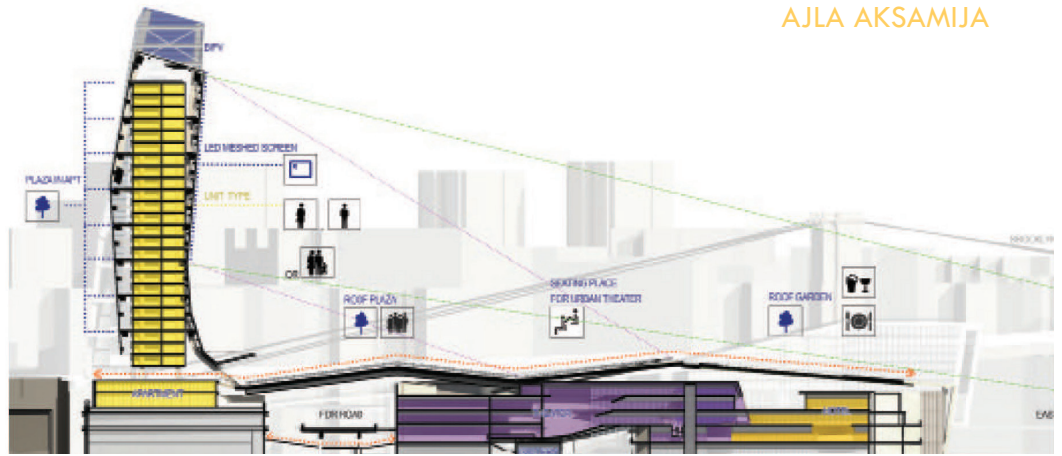


YOUNGDUK KIM

EXPLORATION OF CONNECTIVITY

COMMITTEE: KATHLEEN LUGOSCH AJLA AKSAMIIJA

Urbanization and development of cities is necessary in contemporary society. However, advancements are also causing urban problems, such as lack of open green space, density problems, traffic problems, and over population. Existing buildings often lack certain functions that are currently needed since they have been designed in the past.



FAHIM MAMUD

HOUSING SYSTEM FOR URBAN ARTISANS: LIVING WORK IN BANGLADESH

COMMITTEE: KATHLEEN LUGOSCH JOSEPH KRUPINSKI



NAYEF MUDAWAR

MEMBRANES & MATERIALS ARCHITECTURE AS AN INTERFACE

COMMITTEE: KATHLEEN LUGOSCH RAY MANN

My proposal is for a public innovation space situated in the new innovation district in downtown Springfield, and will explore issues of privacy, openness, materiality, transparency, and the integration of technology with architecture such that the space itself becomes an interface for exchange.



# CONGRATULATIONS UMASS MARCH STUDENTS!

Department of **A**rchitecture  
at the University of Massachusetts Amherst



**REBECCA  
NICOLE  
PERRY**

## **BUILDING FOR THE FUTURE REVITALIZATION THROUGH ARCHITECTURE**

COMMITTEE:  
KATHLEEN LUGOSCH  
RAY MANN

Designing to meet the strategies, methods, and processes of furniture production; merged with an architecture meant to signal both respect for the history of Gardner and a new revitalization; designing from the inside - out.



**GRANT  
ROCCO**

## **SEEDING EXISTING INFRASTRUCTURE WITH PEER PRODUCTION**

COMMITTEE:  
KATHLEEN LUGOSCH  
JOSEPH KRUPINSKI

Inoculum Commons will be a new kind of production space for Greenfield. The existing building will act as an inoculum or raw substrate for new spaces that will facilitate the transition into peer production economy.

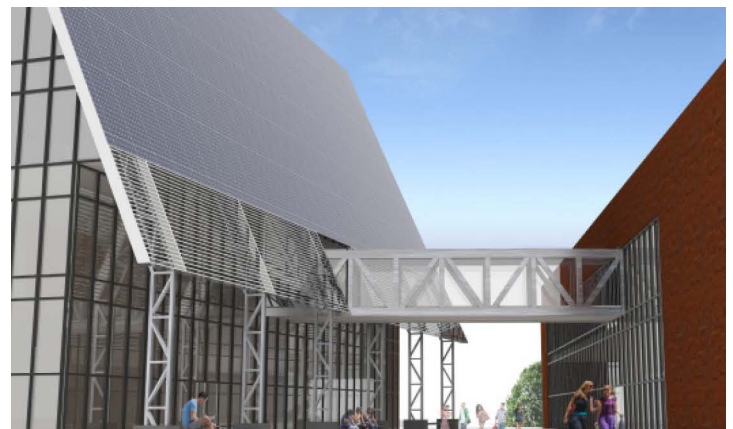


**TIANYE  
SONG**

## **SUSTAINABLE DESIGN OF STUDENT CENTERS**

COMMITTEE:  
KATHLEEN LUGOSCH  
AJLA AKSAMIJA

Based on the research of university Student centers and students' daily activities, this Thesis focuses on how to strengthen the relationship between the student and the Student Center, by developing a methodology for a successful architecture that towards making the daily life of a student better.







MATT SUTTER

DESIGN/BUILD IN ARCHITECTURAL EDUCATION

COMMITTEE: KATHLEEN LUGOSCH CAREY CLAUSE & CARYN BRAUSE



This thesis has addressed the complex web of forces that impact the success of a design/build experience. While design/build is a great deal of effort for both instructor and student, it provides a deeper level of experiential education than can be provided by most traditional studio experiences. After all, the practice of architecture is ultimately connected to the community, and to the fabrication process.



YI WANG

LANDFORM ARCHITECTURE AS RECONNECTING PRESENCE FOR CAMPUS COMPLEX DESIGN

COMMITTEE: KATHLEEN LUGOSCH AJLA AKSAMIIJA

This thesis is to investigate how land evolves into an architectural presence and representation to reconnect physical construction with social realities, human perception, and environmental considerations.



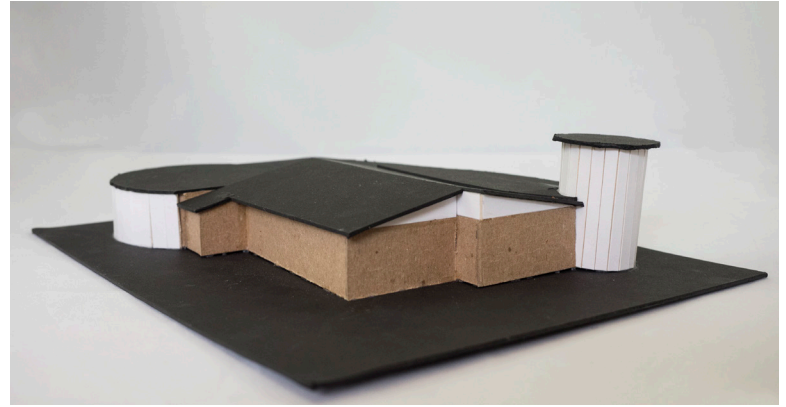
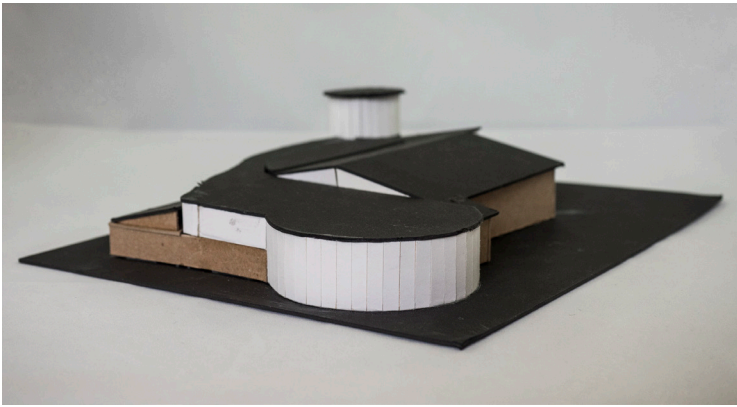
ZHAOQING ZHANG

RENOVATION OF HIGH RISE BUILDING IN CHINA

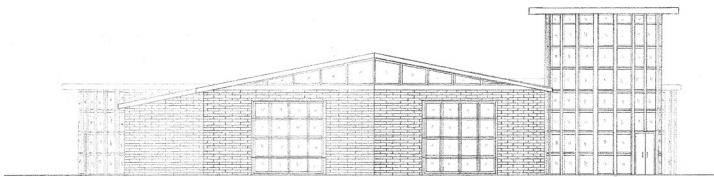
COMMITTEE: KATHLEEN LUGOSCH MAX PAGE

How to translate the Chinese traditional courtyards into new forms to improve the living conditions?





NORTHELEVATION



Work by Troy Sipprelle:

“The prompt for my final, three week project was to create a firehouse that could function both as a working fire station and as a fun gathering spot designed to entice volunteers. My scheme meshes the boxy structure of a traditional firehouse with a flowing, more free-form space in the typical contemporary Williams materials: brick, steel, and glass.”



Supporting  
the  
Architectural  
Community

Dennis O'Rourke

[dorourke@184.pellapdsn.com](mailto:dorourke@184.pellapdsn.com)

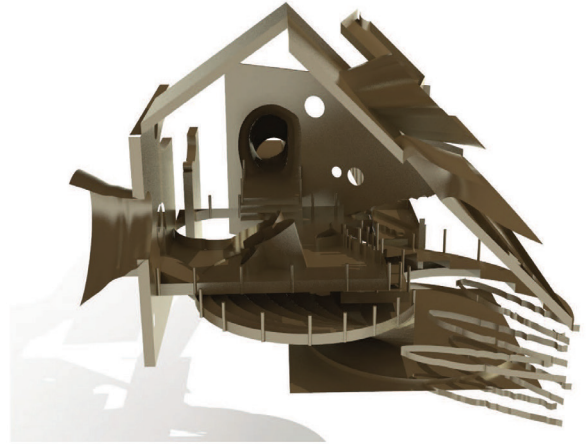
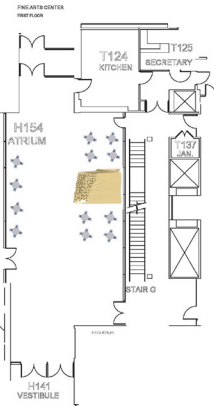


Burr McCallum Architects

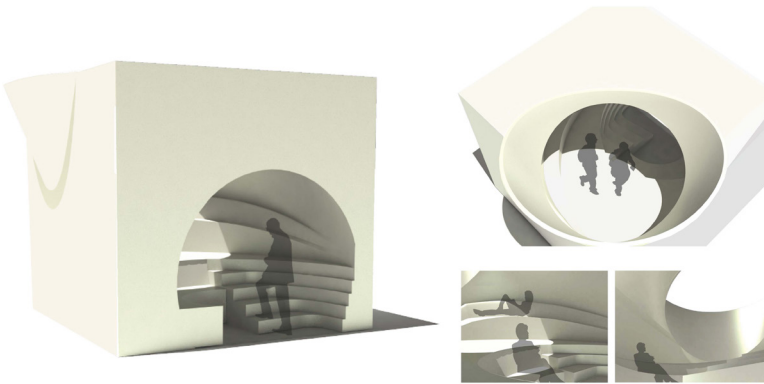
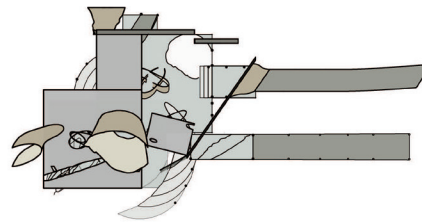
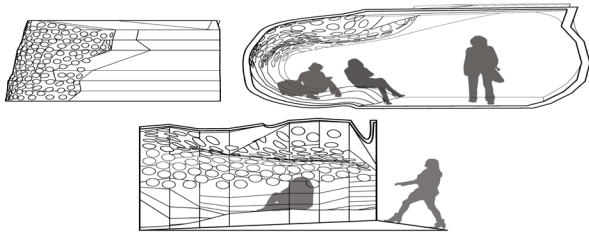




Work by Alexandra Dupey



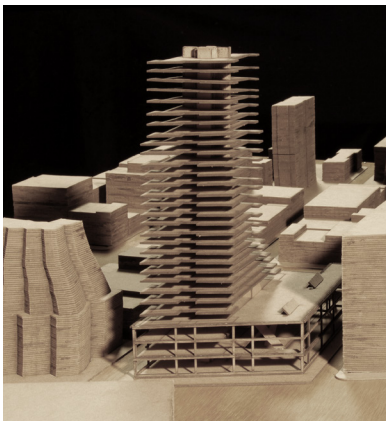
Work by  
Addie Raine



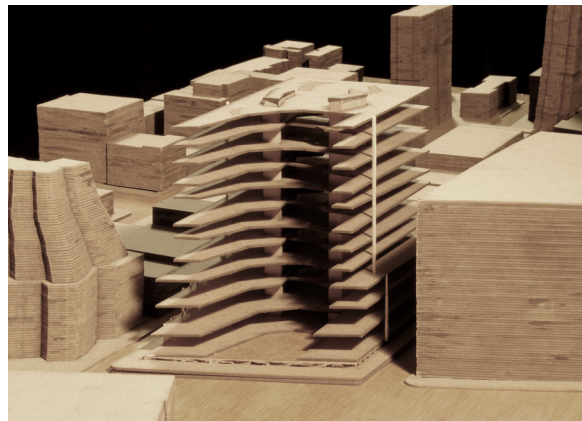
Work by Laura Krok-Horton

In the "Introduction to Architecture" course taught by Pari Riahi at Smith College, the students departed by studying an object in the Smith Museum of Art, drawing it in 2 and 3 dimensions, then translating the object to a spatial construct that fostered potentials for habitation by further investigating physical models and drawing. In the final phase, the students worked in creating a space for repose or exhibition to be placed within the museum.

Students in the Advanced Architecture design studio taught by Jim Middlebrook at Smith College were asked to analyze the High Line park in New York City for non-visual forces or processes and to identify social challenges or conflicts. Each student developed a design response by deploying program within a mixed use high rise intervention. The process was also informed by the restrictions of the zoning code and with consideration of the market pressures on the site.



Work by Irina Wight



Work by Geneva Strauss-Wise



Work by Claire Adams

# UMASS AMHERST DESIGN BUILDING



Exterior (Leers Weinzapfel)



Exterior (Leers Weinzapfel)

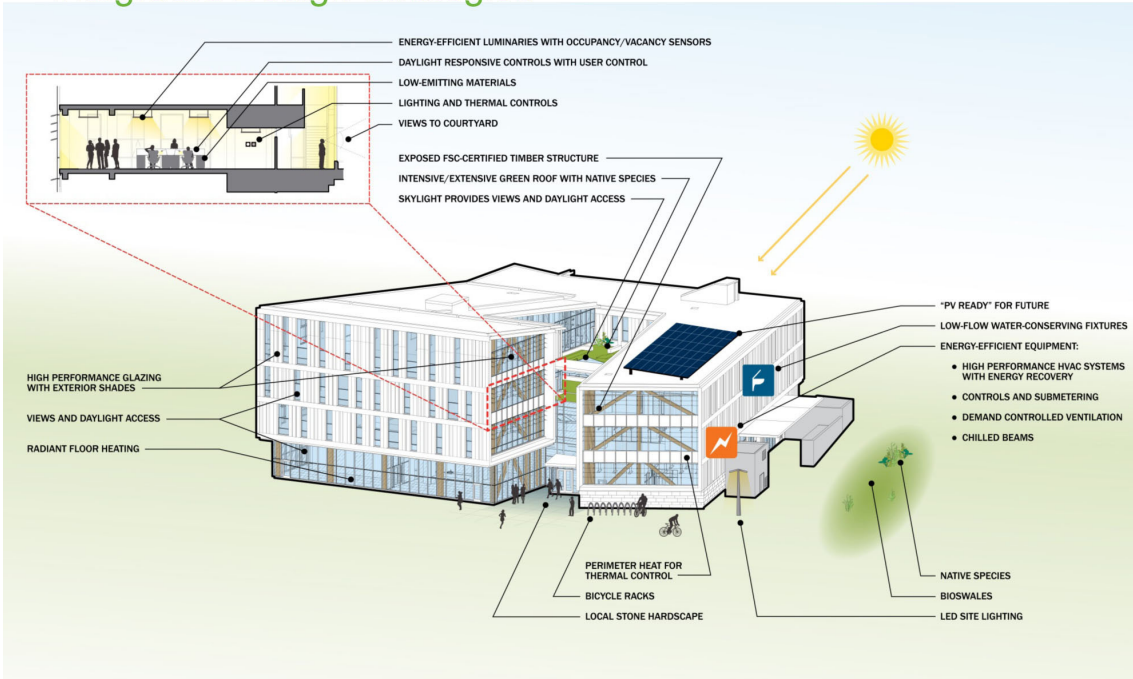


Interior Courtyard (Leers Weinzapfel)



Section (Leers Weinzapfel)

## Integrated Design Strategies



Sustainability Features (atelier ten)



Building the Mockup Bench  
 Photo: A. Schreyer

## Timber Architecture Redefined at UMass

By Alexander Schreyer (Senior Lecturer and BCT Program Director), and Peggy Clouston (Associate Professor)

With an excavator digging a hole into parking lot 62, construction on the Design Building at the University of Massachusetts Amherst finally started this month. This 87,000 sf facility, designed by Leers Weinzapfel Associates of Boston will, in early 2017, house the departments of Architecture, Landscape Architecture and Regional Planning (LARP), and the Building and Construction Technology (BCT) Program. The building will provide an extraordinary venue for integrated teaching and research in the built environment. It will also increase visibility for these three units on campus and far beyond and solidify UMass as a regional center for study in this field. Together, all three units currently have approximately 600 students.

The Design Building will be a showcase of sustainable building practices at the LEED Gold level, featuring numerous sustainable strategies such as bioswales, a green roof, ample daylighting and natural ventilation. The building targets an EUI of 40.3 kBtu/sf/yr which is a 39% savings over ASHRAE baseline design. Even the structure itself is sustainable, employing innovative and modern FSC-certified wood composites.

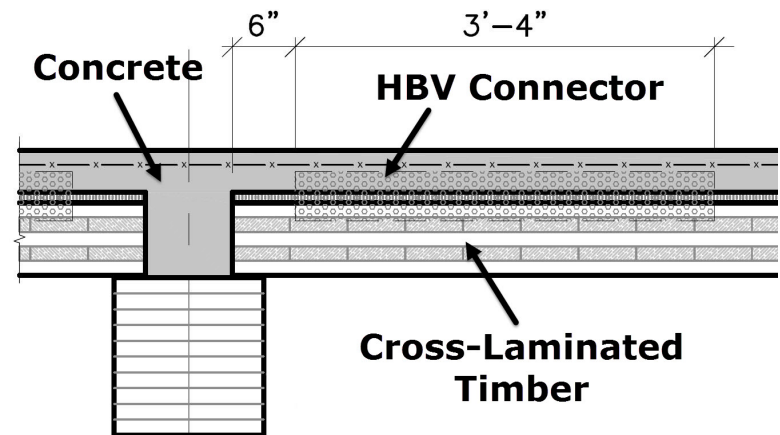
The wood structure of the Design Building is indeed something special. While heavy timber structures are not unknown to New England - just think of the many mill buildings around here - this building takes the traditional material wood and uses it in leading-edge engineered applications. It also provides effective carbon sequestration because the 2,500 cubic yards of wood that are used in this building locks-in roughly 2,000 tons of CO<sub>2</sub> during its growth phase which is like taking 250 cars off the road for a year.

The frame of this building uses glulam, making it a Type IV-HT (Heavy Timber) structure, permitted at this size (and even larger) under the current building code. The innovation here, lies in the building's floors, which employ a new wood product called Cross Laminated Timber (CLT). CLT is made by gluing lumber cross-wise (akin to plywood) in 3, 5 or 7 layers. This creates large panels that are used as floors, walls and roofs. Supplied by Nordic Engineered Wood of Quebec, the CLT panels in the Design Building are further unique in that they will be constructed as wood-concrete composite floors: rigidly connected to a concrete topping by glued-in steel (HBV) fasteners (see images for details). This floor system offers a significant improvement in both stiffness and strength in comparison to a non-composite system.

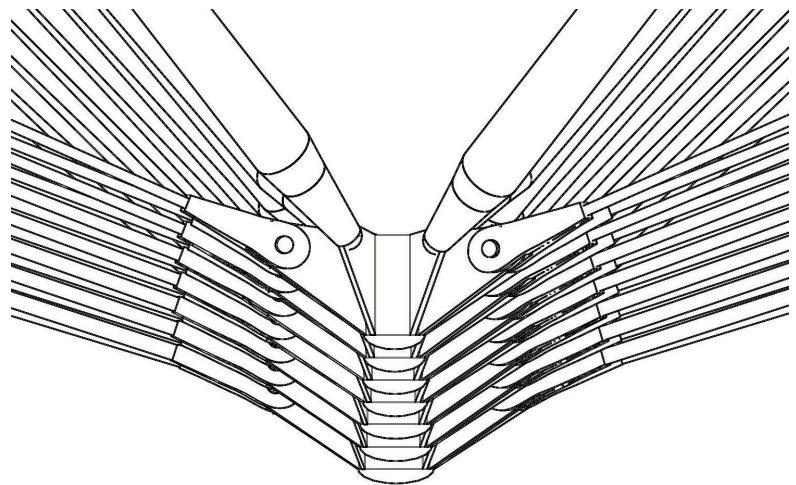
Finally, an added insulation layer between the wood and the concrete provides an effective means to reduce sound transmission. Because CLT is only included in the 2015 edition of the IBC, a variance was needed for the Design Building's floors.

To create a small-scale mockup that explains this new type of floor construction, students in the Building and Construction Technology program built what can easily be called the most overdesigned bench on campus. This end-of-semester student project, which can be viewed on the first floor of Holdsworth Hall, allowed some of the construction managers and the material suppliers to see how the system will go together and the students to learn how to work with this new material.

Overall, this building has been an exciting project for all of its future occupants and UMass at large and we all can't wait to move in.



Wood-Concrete Composite System Detail  
(Equilibrium Consulting)



Zipper Truss Detail (Equilibrium Consulting)

# USGBC GREEN GIANT AWARDS - CALL FOR NOMINATIONS

USGBC



**MASSACHUSETTS**  
WEST BRANCH

**2015 GREEN GIANTS**



USGBC MA-WEST BRANCH

The **GREEN GIANTS** award program honors the work of trades people, educators, and owners/program directors who help build, teach about, envision and fund the green buildings in Hampshire, Hampden, Franklin, and Berkshire counties. This program is intentionally distinct from other building design awards in its attempt to honor a wider range of participants behind the sustainable building movement in our region. We choose in this program to call them "Green Giants".

We invite you to nominate the "Green Giants" you know from any of these three categories:

- 1. Trades people:** any individual or firm from any building trade, or a building maintenance professional who has gone the extra mile to ensure that a building (or campus) meets its sustainability goals.
- 2. Educational Programs:** any teacher, administrator, institution, or organization behind an innovative green building program that inspires and actively teaches the design students, engineers, trades people and citizens who will in their turn advance our green building revolution.

- 3. Owners:** any owner or institution that has envisioned and funded an exemplary green project initiated after January 2010, or currently underway. The selected project should showcase innovative solutions to energy use reduction, as well as sustainable design ingenuity to the community.

#### Award Evaluation Criteria:

The criteria for evaluation and award selection will be based on answers to the questions in nomination forms and the overarching goals of the program as described above, and at the discretion of the Jury.

Due Date: Friday,  
October 16th,  
2pm via mail or email  
More Information:  
<http://www.usgbcma.org/west-branch>



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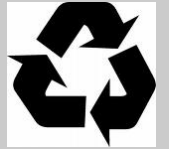
WOULD YOU LIKE TO NOMINATE SOMEONE FOR FEATURED ARTISAN?

[EMAIL\\_EDITOR@WMAIA.ORG](mailto:EMAIL_EDITOR@WMAIA.ORG)

# WM AIA newsletter

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