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2018

How do you measure up?

The component scorecard:

- o We stand for equity and human rights
- o We stand for architecture that strengthens our communities
- o We stand for a sustainable future
- o We stand for protecting communities from the impact of climate change
- o We stand for investing in the future
- o We speak up, and policymakers listen

The above is taken from a provocative handout left at every table for attendees at this year's Grassroots Leadership Event.

How do you think WMAIA measures up?

Influence was the key word at this year's Grassroots convention. How can we exert influence to positively change the world around us? According to a recent Harris Poll, "Architect" was considered the 7th most "prestigious" profession in America. How can we use that prestige, or social capital, to improve the world around us?

Grassroots is one of the best events that AIA puts on.

The entire convention is geared to encourage you to think about larger issues – and step outside of the day-to-day office concerns that can often envelope us.

This year's convention brought approximately 300 people together – most of whom are involved in leadership within their local AIA chapter. One of the largest benefits of the conference was learning about what other local chapters are doing around the country, and the innovative programs that they are sponsoring and developing. Certainly a conclusion from the 3-day conference is that the AIA needs to do a better job of recording these efforts, and acting as a clearinghouse of sorts - so that chapters can gain from each other's initiatives and experiences.

A brief summary of the three days and some of the seminars:

Architect's Role in Building Communities. Panelists included David Dixon, FAIA from Boston, as well as Toni Griffin from Harvard. All of the panelists were former architects who had transitioned into City or Urban Planning as they saw a greater opportunity to truly affect change at that level.

Toni Griffin had a particularly interesting perspective as a female African-American architect at SOM, and then working as a planner in New York, Washington D.C. and Newark, and then eventually in Detroit (Architect magazine ran a cover story: "Can This Planner Save Detroit?" in 2010). Now at Harvard, she still works in cities across the country. All of the panelists encouraged the audience to find areas where we can exert the largest influence - outside of our practice - and get involved - from planning boards, to the AIA, to local government.

A Mayor's Panel included three previous architect's who are now mayors - from Anaheim, CA Campbell, CA and Cornelius, NC. The message was clear - be engaged, get involved in advisory boards, and run for office. Two of the panelists reported that getting elected was surprisingly easy!

Select Lessons and Programs from Other Chapters:

AIA Pasadena and Foothill has a Citizen Architect Committee - providing pro bono services for local non-profits through the Feasibility Study and Fundraising phase. They then encourage the non-profit to hire one of their member firms to complete the project.

AIA Chicago presented three different leadership training programs - one focused on architecture students, one focused on Emerging Professionals, and one focused on Emerging Leaders, Executives and Mid-Career professionals.

AIA Baton Rouge and AIA Triangle North Carolina presented their programs focused on reaching out to underserved K-8 populations and introducing them to architecture.

The Executive Director from Baton Rouge playfully reprimanded the audience - saying that it was much easier to get contractors and engineers to volunteer their time than architects. A critique worth considering!

Overall, it was a wonderful opportunity to hear what other AIA Chapters are doing - and to recognize that: 1) most chapters are dealing with the same struggles that we are - in terms of funding, finding volunteers and attracting participants to programs; and 2) we are doing a pretty good job with our programs - particularly for a chapter of our size. I was particularly proud of our efforts to reach out to Emerging Professionals, our partnerships with UMass, our Day of Service, and our recent Women in Architecture program.

OF THE AMERICAN INSTITUTE OF ARCHITECTS

IN THIS ISSUE

ONE + TWO GRASSROOTS 2018: KRISTIAN WHITSETT AIA

THREE TO SIX JUST BIG ENOUGH: GREEN HOUSING FOR ALL

EIGHT AELAN TEIRNEY AIA BECOMES OWNER OF KUHN RIDDLE ARCHITECTS

NINE + TEN CLINTON CHURCH RESTORATION: DIEGO GUTIERREZ AIA

ELEVEN MA STATE DESIGNER SELECTION BOARD UPDATE: HELEN FANTINI AIA

TWELVE DECORDOVA SCUPLTURE PARK + MUSEUM: LIVED SPACES

THIRTEEN + FOURTEEN FEATURED ARTISAN: CULLEN GRACE
PRECISION ARCHITECTURAL FABRICATION

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, 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.

COVER PHOTO: ARTHUR D. EVANS

How do you think WMAIA measures up?

How is our chapter doing? How is your office, or your school or department doing? Which of the scorecard items are most important to you? What is missing from the list?

Get in touch with one of your board members and let us know! If you have any questions about Grassroots in particular, please feel free to contact me: kw@joneswhitsett.com



WMAIA DAY OF SERVICE. SATURDAY. MAY 19TH. 10AM - 2PM.

Please join us for our second annual day of service!

We have partnered with Gardening the Community (GTC) out of Springfield, MA for this second year. A fantastic, vibrant, growing non-profit that could use some helping hands. We had a fantastic experience last year - and hope to have an equally enjoyable time this year - hopefully with even more volunteers!

Bring shoes, gloves, and clothes that can get dirty. We will update you in early May if we need some volunteers to bring tools or supplies.

Please attend and please help spread the word throughout WMAIA!

Please RSVP to Kristian at: kw@joneswhitsett.com so that we can help GTC anticipate the number of volunteers.



WMAIA

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JUST BIG ENOUGH: GREEN HOUSING FOR ALL

The Just Big Enough design competition highlighted how we can create very small very green housing that is affordable to people often left out of the green housing market. The competition was based on a real city-owned site in Northampton and provided parameters for energy performance and cost containment.

Sixteen architect-led teams submitted their vision for green housing for all. Many local architecture firms participated and several of the submissions came from graduate students in the Masters of Architecture Program at U.Mass/Amherst. The entries were juried by a panel of professionals who assessed each submission on the basis of design, sustainability and affordability. The jurors were:

- Michael Davis, FAIA, President, Bergmeyer Associates, Boston
- Li Ling Young, Senior Energy Manager, Vermont Energy Investment Corporation, Burlington, VT
- Brian Mac, AIA, Principal Architect, Birdseye, Richmond, VT

A key aspect of the competition was the commitment that Pioneer Valley Habitat for Humanity will contract with one of the submission teams — not necessarily the winner — to develop this project on surplus city-owned lots in Northampton, MA.

Just Big Enough was sponsored by the City of Northampton, co-sponsored by the Western Massachusetts Chapter of the American Institute of Architects (WMAIA), and supported by the Boston Society of Architects Foundation and the Pioneer Valley Habitat for Humanity.



FIRST PRIZE: SIMPLE CITY STUDIO LLC, FLORENCE MA



SECOND PRIZE: CROSSKEY ARCHITECTS, HARTFORD CT

JUST BIG ENOUGH: GREEN HOUSING FOR ALL



PEOPLE'S CHOICE: KUHN RIDDLE ARCHITECTS, AMHERST MA



HONORABLE MENTION: THOMAS DOUGLAS ARCHITECTS, NORTHAMPTON, MA

JUST BIG ENOUGH: GREEN HOUSING FOR ALL



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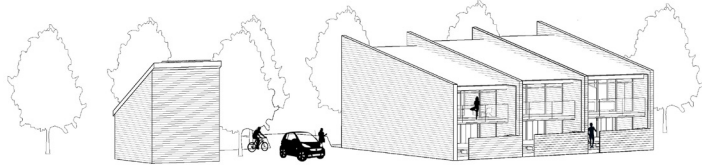
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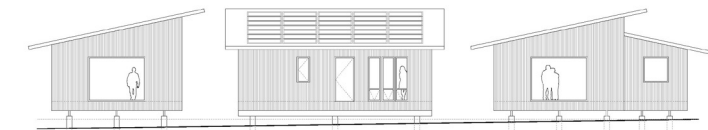
JAKE PORTER*



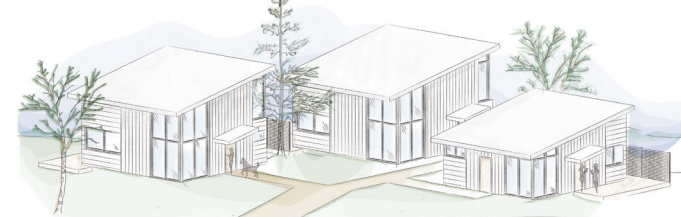
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GARRISON PIERS GAMBLE WITH KATHLEEN LUGOSCH FAIA



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*** GRADUATE STUDENT TEAM WITH KATHLEEN LUGOSCH FAIA**

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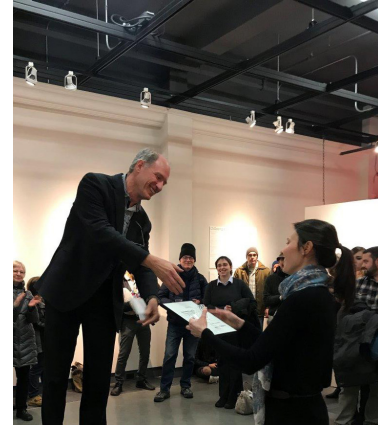


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JUST BIG ENOUGH: GREEN HOUSING FOR ALL



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AELAN TIERNEY AIA BECOMES PRESIDENT OF KUHN RIDDLE ARCHITECTS

As of January 1, 2018, Aelan B. Tierney AIA has become the third Principal and the President of Kuhn Riddle Architects. Aelan joins Jonathan Salvon and Charles Roberts who became Principals in 2010 when Chris Riddle retired. John Kuhn passes the torch of leadership and ownership to these three, and he will continue to work on selected projects at Kuhn Riddle Architects.

Kuhn Riddle Architects moves into the future as a woman-owned architecture firm as Ms. Tierney now owns the majority share of the company. She will continue to work on architectural project design, while also taking on a larger role in day-to-day management of the firm focusing on business growth and maintaining a strong connection with their clients and business partners.

Aelan, who has been an architect at Kuhn Riddle Architects since August 2005, says, "I see this transition as an opportunity to carry on the legacy of Kuhn Riddle Architects, as well as an opportunity for growth. I am honored that the partners have put their faith and trust in me to take on such an important leadership role. We will continue the company culture, and its legacy of good design, excellent service, commitment to the environment, and giving back to our community that John Kuhn and Chris Riddle have built over the last 40 years."



Aelan Tierney AIA



Current work: Rendering of the Easthampton Old Town Hall. The renovation would provide access to all levels and create a multi-purpose performance space on the second floor.

THINGS TO SEE + DO: MEAD ART MUSEUM

HOUSE: Selections from the collection of John + Sue Wieland



HOUSE features fifty-eight artworks that present complex interpretations of the house in various shapes, sizes, materials, and imaginative manifestations. A total of thirty-two major international artists are represented, including Louise Bourgeois, Olafur Eliasson, David Goldblatt, Martha Rosler, Cindy Sherman, Ed Ruscha, and Ai Weiwei. Their artworks explore the house as an aesthetic form—from prefabricated low-cost structures to luxury high design—that also serves a functional purpose in providing refuge to sleep, eat, and dream. They question the house's relationship to industrialization, politics, and capital, and they stage the house as a potent symbol of social standing, angst, hope, trauma, spirituality, childhood, and memory.

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HISTORIC CLINTON CHURCH TO BE RESTORED + REPURPOSED AS CULTURAL CENTER

A small, historic church in the Berkshires is on its way to a new life. Tucked away on a side street in downtown Great Barrington, Massachusetts, the former Clinton A.M.E Zion Church served as the spiritual, cultural and political home for local African Americans for nearly 130 years and was a place of significance to the town's most famous native son, author, intellectual and civil rights pioneer W.E.B. Du Bois. The church is listed on the National Register of Historic Places and is a key site on the Upper Housatonic Valley African American Heritage Trail. Thanks to the efforts of a group of concerned local citizens, the deconsecrated church building will be undergoing a complete restoration starting later this year.

After the Clinton A.M.E. Zion Church's congregation disbanded in 2014, the building fell into disrepair. When it was put up for sale in 2016, a group of local citizens were alarmed by the possibility that this architectural and cultural gem might no longer be accessible to the public and began organizing to save the important historic heirloom. That November, Great Barrington Selectboard member Ed Abrahams and local activist Beth Carlson, joined forces with longtime congregants Wray Gunn, Cora Portnoff and other volunteers to rally support for the project. The all-volunteer group quickly coalesced, forming a board and advisory board and incorporating as Clinton Church Restoration, Inc., a Massachusetts nonprofit. Dan Bolognani, executive director of Housatonic Heritage, stepped up to offer his organization as a fiscal sponsor. Chaired by Gunn, the Clinton Church Restoration board now includes Portnoff, Carlson and Bolognani, as well Dennis Powell, president of the Berkshire County Chapter of the NAACP, Diego Gutierrez AIA, owner of Housatonic Architecture, and Will Singleton, a retired school superintendent.

The group's urgent appeal to the community resulted in an outpouring of support and was boosted by a \$10,000 challenge grant from the W.E.B. Du Bois National Historic Site, a project of Housatonic Heritage. At the end of March, the group announced it had exceeded its goal, having raised over \$100,000 from 400-plus donors in five months. In the meantime, local volunteers and local businesses donated time, materials and equipment to put a tarp over the leaking roof and move the church pews and valuable artifacts to safe off-site storage. On May 31, 2017, Clinton Church Restoration finalized the purchase of the property.

In March, before the purchase, the group undertook an important "visioning process" for the project. Led by interpretative master planner and designer Veronica Jackson of the Jackson Design Group, the process consisted of a public meeting and two "visioning" charrettes. Known for her work on culturally significant and historically prominent projects around the country, including the African Voices exhibit for the Smithsonian Institution's National

Museum of Natural History and Discovering the Civil War at the National Archives and Records Administration, Jackson also designed the interpretative panels for the W.E.B. Du Bois Homesite in Great Barrington.

The charrettes helped clarify the overall goal for the building: to restore and repurpose the deconsecrated church for community use in a manner that celebrates and honors the local African American community, the church's history and its first female pastor, Rev. Esther Dozier, and the legacy of W.E.B. Du Bois.

The next big task was to select an architectural firm experienced in historic architecture to produce a historic structures report. This document would provide a detailed assessment of the physical condition of the building, recommendations for immediate actions needed to stabilize it, and a catalogue of specific elements of architectural or historic value. It also would include an analysis documenting the historic, cultural and architectural importance of the property. The report is crucial in helping organizations justify their grant and fundraising efforts as well as defining the project's architectural scope of work, and help in guiding construction work on the building and site.

After reviewing proposals from five well-qualified firms, Clinton Church Restoration selected Great Barrington-based Clark & Green Architects. Senior architect and project manager Steve McAlister and his team meticulously investigated every inch of the church building over the fall. The product of their labor is a 125-page Historic Structure Report that provides an assessment of the building's current condition, lays out treatment recommendations, and documents some of the fascinating architectural history of the 131-year-old structure.

Concurrently, Clinton Church Restoration organized a second multi-day planning session to follow up the work done earlier in the year. A technical assistance grant from the National Park Service allowed the organization to engage Bob Jaeger and Joshua Castaño of Partners for Sacred Places to collaborate with Veronica Jackson on facilitating two sessions for more than 50 invited stakeholders.

On the first evening, Partners led the attendees through an asset mapping process in which small groups identified assets of the historic church (e.g., the physical building, location, etc.) and the community (e.g., people, organizations, stories) and connected them to ideas generated during the earlier visioning process. An example of an outcome from the evening's workshop is the idea that the restored Clinton Church (in its new incarnation) could partner with UMass, Housatonic Heritage and local schools and serve as a hub or information resource center for visitors to the W.E.B. Du Bois Homesite and others interested in sites on the African American Heritage Trail.



DONATIONS TO CLINTON CHURCH RESTORATION MAY BE MADE BY SENDING A CHECK PAYABLE TO CLINTON CHURCH RESTORATION TO P.O. BOX 1075, GREAT BARRINGTON, MA 01230, OR ONLINE AT WWW.GBCLINTONCHURCH.ORG.

DIEGO GUTIERREZ AIA

The next day, the group reconvened for a design charrette with a team of five architects and designers who developed conceptual drawings for the layout of the property based on those ideas. Three conceptual designs were presented at the end of the day at a session attended by the press. It was an enriching and thought-provoking example of public and design professional collaboration working for the greater good of the community.

Clinton Church Restoration is now synthesizing the work from these sessions and the historic structure report from Clark & Green Architects into a preliminary master plan and architectural program. This will help to develop an overall budget for restoration and cogent materials for fundraising.

The organization recently received a \$388,508 award from the National Park Service African American Civil Rights Grants Program and a \$75,000 matching emergency grant from the Massachusetts Preservation Projects Fund. Both will go toward an initial phase of work identified in the historic structure report that includes restoration of the roof, stabilization of the structure, water management, utility work, and raising the building to make the basement a useable space.

Additional grants are being sought and the organization plans to launch a capital campaign to ensure that the full vision for restoring and repurposing this true gem can be realized. The generous support the project has already received clearly shows that this is an important and timely endeavor for our times and our future.

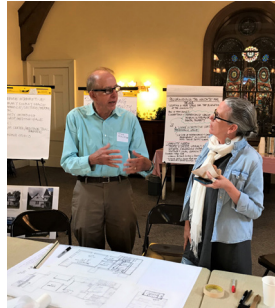
If you would like to learn more about the project, please email us at saveamechurch@gmail.com.



Veronica Jackson of the Jackson Design Group, reviewing the Visioning Statements gathered from the Community.



Diego Gutierrez AIA presents his group's design concepts at the October 2017 Charette.



Steve McAlister AIA with Eugenie Sills



Joshua Castaño of Partners for Sacred Places, center.



Community Design Workshop, October 2017, First Congregational Church, Great Barrington.



The Clinton Church: Main Facade + Sanctuary



PHOTOS: CCR INC.

MASSACHUSETTS STATE DESIGNER SELECTION BOARD MAKING CHANGES

HELEN FANTINI AIA

On Tuesday, February 13th the AIA MA Government Affairs Committee hosted an overflow crowd at the BSA with over 50 attendees plus additional professionals joining via conference call. Representatives Chuck Redmond, FAIA, Chair, Beth McDougal, AIA, Vice-Chair, and Willard (Bill) Perkins, Executive Director, of the Massachusetts State Designer Selection Board (DSB) attracted the crowd. By statute, the Designer Selection Board has jurisdiction over the selection of designers for public agencies with exceptions such as the MSBA, DHCD, Massport, MADOT and the MSCBA. This group representing the DSB was eager to engage with professionals given some changes that are in the works at the DSB.

Driving most of the changes at the DSB is a desire for streamlined operations to make the application process more hospitable for small and emerging firms. In particular, DSB aims to greatly decrease the amount of paper associated with the application process. The DSB is moving towards an electronic submission process that will save paper and mailing costs, but more importantly, prohibit an application from being submitted if incomplete. Beth McDougal noted that 15% of applications to the DSB end up in the not reviewed pile based on, in most cases, very small errors. The DSB will also be moving to an online system for updates firm master file brochures.

The DSB is promulgating a move away from a fixed percentage fee schedule to negotiated fees results from the recognition that one size does not fit all in terms of project scope and type. DCAMM has already communicated its move away from a fixed percentage fee for final design to a negotiated fee which applies to new contracts advertised through the Designer Selection Board. DCAMM has also recently revised its contracts and removed the hourly rate cap of \$150 effective as of December 2017.

John Nunnari, Executive Director of AIA Massachusetts and the DSB representatives also wanted to make attendees aware of proposed changes to the Chapter 7C designer selection law thresholds which involve raising the minimum construction cost at which a designer is required from \$100,000 to \$300,000 or the design fee from \$10,000 to \$30,000. This change is working its way through the legislative process and is expected in the coming year.

The issue of house doctor contracts, suggested by the DSB reps as a good entrée to the DSB process, was discussed by the group. Some designers expressed frustration with the process wherein multiple house doctor contracts are awarded, but in some cases, no project materializes or the agencies ask for fee proposals from the awarded designers on individual projects. The DSB reps indicated that this would be an issue for the agencies, not the DSB.

Chuck and Beth discussed some of the elements that the DSB specifically look for from designer applications. Chief among them is an alignment between the proposed team member's experience and the firm's specific experience for a given project type. Specifically, Section 7 resumes should list relevant projects and not simply be a general statement about "how great you are." Resumes and projects listed in Section 8b should align. The DSB also reminded the group composed predominantly of architects that the designer is responsible for its consultants' work, and careful review of the consultant materials should be undertaken. Past experience with a particular consultant should also be highlighted. And finally, the importance of Section 10, where a designer can really address the specific project approach and qualifications that they can bring to a project was emphasized. Beth noted that many board members go to this section first as they begin review of an application.

The DSB is very interested in encouraging more firms, particularly small ones, to apply for projects through the DSB process. They feel as if the same firms are appearing before them again and again. The group noted that there are many opportunities for firms of all sizes to be successful, such as charter schools and house doctor contracts. Beth, Chuck and Bill stated that they recognize that the process can be daunting for firms that are small and without dedicated marketing staff. They hope that the changes to the application process coming in the next months will help to bring more designers to the table and they are always open to firm presentations simply as a way to introduce or reintroduce your firm to the DSB.

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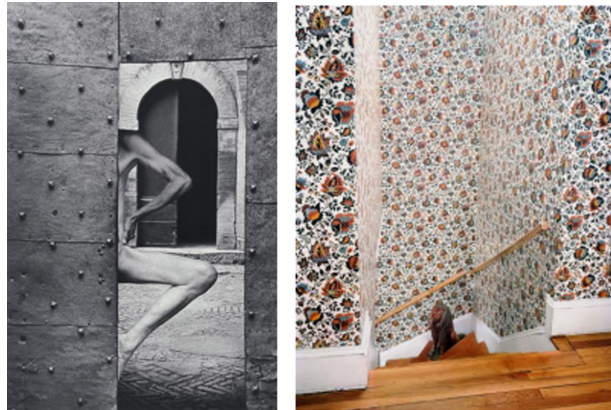
Starting April 4, 2018, deCordova Sculpture Park and Museum in Lincoln, Massachusetts presents Lived Space: Humans and Architecture, which features photographs, paintings, and drawings that explore our psychological and physical attachments to the spaces we build and inhabit. The exhibition will be on view through September 30, 2018.

The artists featured in Lived Space examine the link between architectural elements and our inner world. In their work, interior rooms function as receptacles of memory, emotion, and identity. Some artworks show the human body merging with the built environment, while others present imaginary structures that exist solely in the artist's mind. Drawn from deCordova's permanent collection, the exhibition addresses our impulse to adapt and relate to our architectural surroundings, as well as the ways in which these spaces shape and inspire us.

Shown in the Dewey Family Gallery, Lived Space also considers deCordova's architectural history, which has undergone several transformations since its original construction. Inspired by their travels abroad, museum founders Julian and Lizzie de Cordova remodeled their summer home in 1910 to resemble a European castle. When the building became a contemporary art museum in 1950, the gallery transitioned from a private to public space.

These architectural shifts, prompted by Julian and Lizzie's personal history, dreams, and passions, suggest an intimate exchange between humans and their spaces that extends far beyond one of basic needs.

"From its humblest manifestation as a source of shelter to an art form that activates the imagination, architecture permeates our daily lives," says Scout Hutchinson, Curatorial Assistant at deCordova. "The work in Lived Space encourages us to consider how the built environment affects, shapes, and in some cases reflects us. We hope visitors to the exhibition are inspired to think about their relationship to their own 'lived spaces'—whether at home, at work, or in a dream."



deCordova
Sculpture Park and Museum



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Is there a way in which you would like to work with local architects and designers that hasn't happened yet?

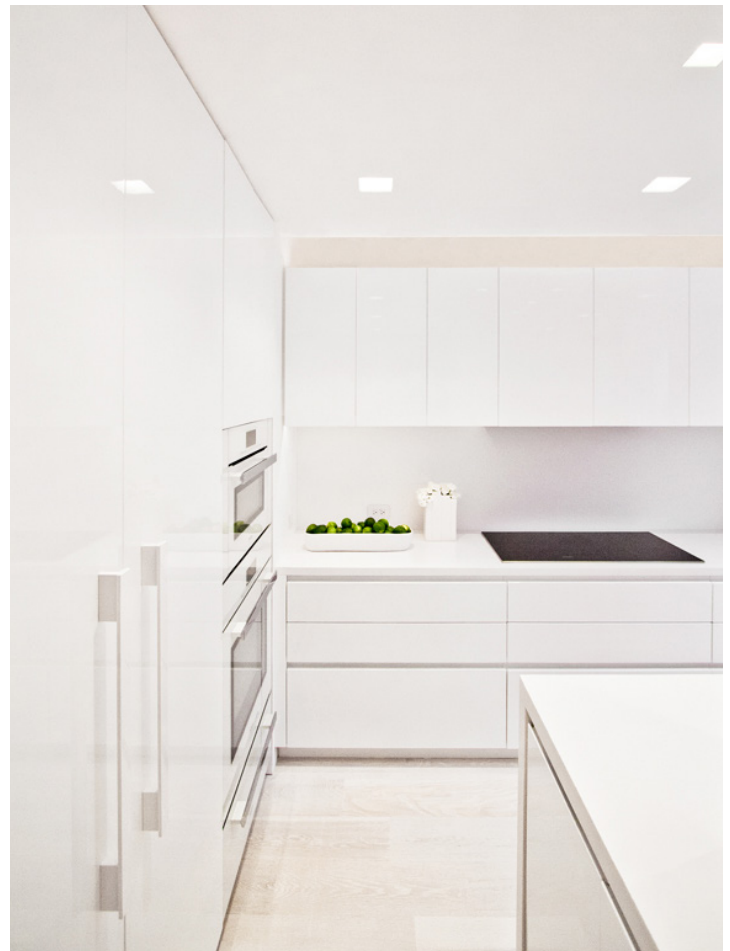
We recently undertook measures to supplement our traditional offerings of in-house fabrication to include sourcing product from a specialty out-of-state shop that allows us to provide our design vetting and cabinetry expertise, along with installation services, while at the same time bringing our price point to a level that makes us competitive with almost any other source of cabinetry available to local professionals. We are not aiming to compete with the big box stores, but we certainly are now able to provide fully custom cabinets with similar pricing to what factory representatives can offer for only limited or partial custom packages.

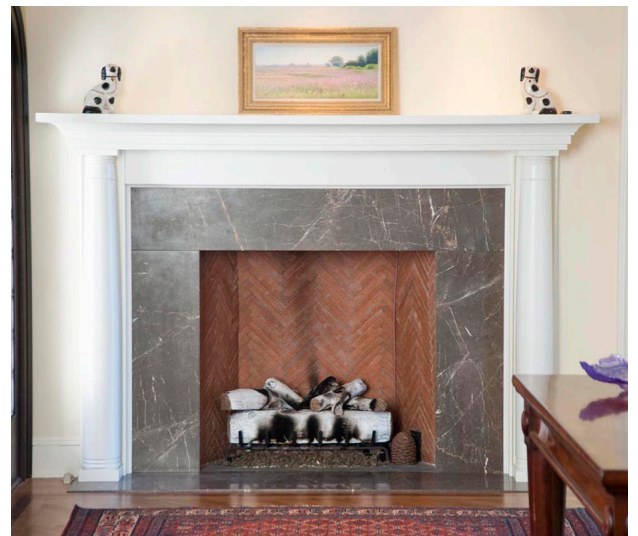
Can you describe your creative process?

Whether working from a fully detailed drawing set or merely a "napkin sketch", we pride ourselves on helping our clients flush out the design details to achieve the design intent while ensuring that there won't be any conflicts with appliances, opposing elevations or other constraints. We enjoy putting our combined decades of experience to use helping our clients achieve their designs as effectively, efficiently and completely as possible.

We start with a site evaluation, or layout evaluation in the case of new construction. From there, we generate a 3D working model of the space and millwork. This is the basis for design vetting and development. Once the concept is approved by all parties, we generate, from that model, a Shop Drawing set that becomes the project document that the client and subcontractors can use for reference.

For more information about Cullen Grace, go to:
www.cullengrace.com



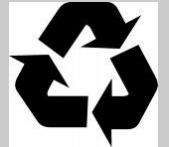




AIA Western Massachusetts newsletter

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WMAIA PROGRAMS

WMAIA WOMEN IN ARCHITECTURE PRESENTS: In Conversation with Frances Halsband

Thursday, April 26, 2018, 4:00 – 6:30 PM South College, UMass./Amherst

The talk will be preceded by a self-guided tour of South College (renovation/addition by Kliment Halsband) & followed by a reception (with cash bar) in the South College atrium.

This program is generously supported by the Women for UMass Fund with additional support from the Five College Architectural Studies Program and sponsored by Marvin Windows and Doors.

WMAIA COTE COMMITTEE PRESENTS:

The 2030 Challenge

Tuesday, May 8, 2018 at 4 PM

Smith College's Bechtel Environmental Classroom
(a Living Building Challenge building), Whately, MA

Sponsored by c&h architects

In 2006, Architecture 2030 issued the 2030 Challenge, a breakthrough vision that calls for all new buildings, developments, and major renovations to be carbon neutral by 2030. To support this call to action, AIA created the AIA 2030 Commitment – a national framework with simple metrics and a standardized reporting format – to provide a structure for tracking progress and help firms meet the challenge. Learn more about the 2030 Challenge and Commitment and how your firm might participate.

In addition, enjoy a tour of the Bechtel Environmental Classroom followed by fireside refreshments in this bucolic setting.

HOTEL ON NORTH: BUILDING TOUR AND RECEPTION

Tuesday, June 5, 2018 at 5 PM

297 North Street, Pittsfield MA

Tour Hotel on North, a boutique hotel located in two renovated 19th-century historic register buildings in downtown Pittsfield. (photo below)

Hotel on North has been called a game-changer because of the potential it has to be a catalyst for further economic development in the area.

With an influx of leisure and business travelers from out of the area, the Hotel is at the epicenter of the rebirth of Downtown Pittsfield and its emerging contemporary arts scene.



