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NEWSLETTER OF THE WESTERN MASSACHUSETTS CHAPTER

AIA COLLEGE OF FELLOWS 2024

We are pleased to share that two of our members were elevated to the AIA's prestigious College of Fellows, AIA's highest membership honor, for their exceptional work and contributions to architecture and society.

Congratulations to Thomas RC Hartman FAIA, Partner, C & H Architects, Amherst MA and Ludmilla Pavlova-Gillham FAIA, Senior Campus Planner & Architect, University of Massachusetts/Amherst.

Ludmilla Pavlova-Gillham was awarded the fellowship for her longstanding work at UMass, Amherst, where she has consistently and successfully championed transformative institutional and physical changes, with a deep focus on environmental responsibility.

Thomas RC Hartman was awarded fellowship for his environmental and financial leadership in AIA and governmental organizations; his environmentally intelligent building design; his dissemination of technical sustainability information; and his development of new methodologies and systems to advance carbon literacy.

The fellowship program was developed to elevate those architects who have achieved a standard of excellence in the profession and made a significant contribution to architecture and society on a national level. Architects who have been elevated to fellowship can be identified by the designation FAIA after their name.

New fellows will be honored at the AIA Awards Gala, June 7, 2024, at the National Building Museum in Washington D.C. Learn more about fellowship on AIA's website. Interested in applying for Fellowship? Contact director@wmaia.org to find about the resources available to help with your application.



CONGRATULATIONS!

NEW FEATURE COMING SOON!

CITIZEN ARCHITECT

Citizen Architect is a new periodic feature we will be adding to WMAInews. Back in the fall of 2008, in response to an AIA initiative to promote architects getting involved politically by serving in elected and appointed offices at the local level, we ran a profile on several of our citizen architects. We also found out – not a surprise – that our chapter had a very high percentage of members who have chosen to serve their cities, towns or region. Are you a Citizen Architect? Reach out to our editor, Rachael Chase, at editor@wmaia.org so we can include you in this series.

AIA24

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AIA

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OF THE AMERICAN INSTITUTE OF ARCHITECTS

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THE WESTERN MASSACHUSETTS CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS

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COVER PHOTOS: TBD

COVER STORY



The Audrain lobby project was designed in conjunction with NEC of Newport RI, and although primarily an interior scope, the renovation completely changed access and use of the building, converting a disused historic block into a landmark office and museum. This project laid the groundwork for what would become Meetinghouse Architecture Inc, (Florence MA) and is an important milestone in our history. The most exciting aspect of the lobby is the central elevator, and we feel it is a fitting introduction to our firm.

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DO YOU HAVE A COVER STORY?

EMAIL EDITOR@WMAIA.ORG

AIA LEADERSHIP SUMMIT 2024

MOHAMED IBRAHIM PhD-AIA



Mohamed Ibrahim AIA at the office of Massachusetts Senator Elizabeth Warren.



From right to left; Emily Grandstaff-Rice FAIA, 2023 AIA National President; Sean Brennan AIA, President of AIA Central Massachusetts; Mohamed Ibrahim AIA; Ellen Watts FAIA, President of AIA Massachusetts; Sam Batchelor FAIA, President of Boston Society for Architecture.



The Massachusetts team at the office of representative Katherine M. Clark on Capitol Hill.



Mohamed Ibrahim AIA, WMAIA Board Member with AIA National President Kimberly N. Dowdell AIA



Sessions from the Leadership Summit



Sessions from the Leadership Summit

AIA LEADERSHIP SUMMIT 2024

MOHAMED IBRAHIM PhD-AIA

I had the pleasure of representing WMAIA at the AIA Leadership Summit 2024 (formerly AIA Grassroots Conference) in Washington, D.C. from February 27th to March 1st. Attendees included chapter representatives from all 50 states which provided a very good opportunity to meet and network with AIA members from all over the country. The four-day summit began on Tuesday afternoon with a welcome opening by Lakisha Ann Woods CAE, EVP Chief Executive Officer of AIA, and Kimberly N. Dowdell AIA NOMAC, 2024 AIA President.

The opening was followed by a session provided by the AIA Advocacy Committee, "Know Before You Go", where the team provided information and answered participants' questions about the Congressional advocacy visits scheduled for the following day on Capitol Hill. The day continued with another session featuring a discussion between 2024 AIA President Kimberly N. Dowdell AIA and US Senator from New Mexico, Ben Ray Lujan. At this session, "Inside the Beltway, Navigating the Political Landscape of Washington D.C.", the discussion emphasized the importance of community, free expression of culture, climate, materials, and style, and how this is reflected in architecture. Senator Lujan expressed his appreciation for local building styles in New Mexico as an example of how buildings should be responsive and compatible with their region's culture and environment. Senator Lujan is a sponsor of the "Democracy in Design Act", one of three pieces of legislation AIA is advocating for this year.

The first day ended with the AIA Advocacy Committee returning for a last discussion, "Getting the Most Out of Your Hill Day Meetings", where logistics, protocols, time organization, preparation and mobilization, correspondence and following up, documentation, and other aspects were explained to the participants in order to ensure a successful experience while meeting Senators and Representatives at Congress the following day.

On Wednesday morning, the Massachusetts team gathered at breakfast before setting off to start our advocacy day on Capitol Hill. I was joined by Ellen Watts FAIA, President of AIA Massachusetts; John Nunnari, Executive Director of AIA Massachusetts; Sam Batchelor FAIA, President of Boston Society for Architecture (BSA); Jean Carron FAIA, board member and former President of the BSA and Massachusetts Strategic Council Representative; and Kimberlee Schumacher, Interim Executive Director of the BSA; Sean Brennan AIA, President of AIA Central Massachusetts; and Emily Grandstaff-Rice FAIA, 2023 AIA National President.

There were three issues we addressed:

Democracy in Design Act: This act was introduced to Congress during the previous session with bipartisan support. The Act aims to codify the GSA's (U.S. General Services Administration) 1962 Guiding Principles for Federal Architecture, which the AIA supports. This should prevent mandating a particular architectural style without regard to location or community by Presidential Executive Orders. We re-introduced the bill to our Massachusetts Senators and Representatives, asking for their co-sponsorship.

Revising Fee Limitations for Federal Contracts: The Federal Acquisition Regulation (FAR) which governs all agency acquisition of services has had a rule of capping design fees for Architectural and Engineering design services for federal contracts at 6%. This rule has been in effect since 1939 and was intended for cost-plus-fixed-fee contracts.

Later, the Brooks Act of 1972, established Qualification Based Selection (QBS) for Architectural and Engineering services for a fair and reasonable fee. However, FAR does not currently restrict the 6% cap to solely cost-plus-fixed-fee contracts which is inconsistent with the Brooks Act and is unfair to designers, slowing down firm growth, and harming the industry in general.

We asked our delegation to contact the FAR Council and urged them to clarify that rule with an amendment that restricts the fee cap to solely cost-plus-fixed-fee contracts and for the Brooks Act to apply to all other types of federal contracts for architectural and engineering services.

Tax Relief for American Families and Workers: This act of 2024 (HR 7024) includes key provisions that are set to expire in 2025 including a Research & Development Tax Credit, a Low-Income Housing Tax Credit, and a Pass-through Deduction, all of which impact architectural firms of all sizes. We thanked our Representatives for passing HR 7024, asked our Senators to pass it expeditiously, and urged both Representatives and Senators to extend these tax relief provisions before they expire.

We moved between Congressional buildings on campus all day to attend our planned appointments at the offices of Massachusetts Senators and Representatives of several districts, where we discussed these issues, explained why they were important for architects as well as communities, and answered questions from office staff. The visits included the offices of Senators Elizabeth Warren and Edward Markey, as well as the offices of Representatives Stephen Lynch, Katherine Clark, Ayanna Pressley, James McGovern, and Richard Neal.

Later in the afternoon, a reception was held for attendees, which was a nice way to end the day with a lot of meet-and-greet social interactions across the different chapters.

On Thursday morning, AIA introduced the Summit participants to the AIA candidates for national positions, including candidates for the Board of Directors, Secretary, and President Elect for 2026. Each candidate gave a presentation, demonstrating their background, qualifications, plans, and goals.

Throughout the rest of the day, concurrent sessions were held that provided continuing education on several topics with a focus on leadership and influence. The sessions addressed AIA membership, funding opportunities, community engagement and empowerment, advocacy, mentorship, inclusion, media, and new technologies.

Late that afternoon, Keynote Speaker Preeti Sriratana shared with the audience his presentation "Leadership Is by Design", telling the story of how he built his Manhattan-based firm by marrying clients with bold ideas to a culture-rich staff where employees are diverse in age, race, and gender across all levels of leadership. He shared the most important lessons learned in his career.

On Friday, the last day of the Summit, the morning started with more continuing education sessions until it was time for Keynote Speaker Dr. Simone Bhan Ahuja to take the stage for her presentation "Revolution is an Inside Job". Dr. Ahuja, The founder of a global innovation and strategy firm and bestselling author, reflected on simple ideas that have led to big successful changes. She inspired the attendees with her examples, while reminding them of the many priorities they have, and explaining that with creativity and innovation, "less" can achieve "more".

SPRING 2024 NCARB UPDATE

KERRY BARTINI AIA

NCARB continues to find ways to remove barriers and obstacles to the licensure process, as well as the pipeline to leadership on state boards and NCARB's Board of Directors.

Several developments are underway to support that mission:

On the heels of the rolling clock retirement for the ARE comes the February retirement of the QFIB (quantitative fill in the blank) questions. Per a press release: "NCARB strives to align with evolving testing best practices, which indicate that other item types used on the ARE assess candidates' qualifications more effectively."

February also marked the ARE's reference of the 2021 ICC codes instead of the 2018 suite.

NCARB President Jon Baker recently released a mid-year update on NCARB's commitment to multiple paths to licensure. The traditional or most common path to licensure is a degree from a NAAB (National Architectural Accrediting Board) accredited school, but around 15% of architects (over 18,000) utilized other pathways.

Providing multiple pathways, according to NCARB's press release, can "improve access to the profession for traditionally underrepresented groups. Equally important is to remove unnecessary barriers and ensure the various pathways are afforded appropriate value and not categorized as merely "alternative" or somehow lesser than or secondary to the most frequently accessed path of a NAAB-accredited program."

These paths will still maintain the rigor required for practice.

Equally interesting are the revisions to the Leadership Structure for NCARB's Board of Directors:

The number of officer positions was reduced in order to create two new at-large directors, positions which don't require service on a jurisdiction's licensing board.

Two years of service on a licensing board or as an NCARB volunteer qualifies for service as an at-large director.

"At-large directors are not required to be licensed architects, creating opportunities for new perspectives from educators, licensure candidates, and related professionals."

Stay tuned for more!

Kerry Bartini AIA

Massachusetts Licensing Advisor to NCARB

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SUPPORTING ARCHITECTS OF WESTERN MASSACHUSETTS

IN CONVERSATION

DISCUSSIONS BETWEEN ARCHITECTS

The following is a discussion between Steve Schreiber, FAIA, Chair of the UMass Department of Architecture, and Aelan B. Tierney, AIA, President of Kuhn Riddle Architects, regarding the proposed changes to NCARB Model Law with respect to the educational requirement for initial licensure. The proposal is to remove the requirement for an approved architecture education program (which typically means NAAB degree).

SS: NCARB has worked tirelessly to encourage the 55 architecture licensing jurisdictions to adopt the same standards for education, experience, and exam. These standards are: NAAB degree for education, AXP for experience, ARE for examination. While all 55 jurisdictions have adopted AXP and ARE, 38 jurisdictions have adopted NAAB. The most recent one is Illinois (2016). The recent announcements from NCARB, that they are trying to undo the higher education requirement in all jurisdictions, surprised me.

AT: First, I want to say that anything I say is my own personal opinion and in no way represents the position of the Massachusetts Board of Registration of Architects, of which I am a member and current chair. That said, I too was surprised about this proposed change to the education requirement by NCARB. I don't think I would be where I am today without the education I received in my architecture program, but it is also the only pathway that I experienced.

During my 5-year engagement with NCARB, the organization has been very focused on how to make the profession of architecture more accessible, achievable, and equitable, while maintaining the rigor of competency to become an architect. However, it's hard to imagine a comparable learning structure for future architects within the context of only learning the craft within firms. Currently, my firm only hires students or graduates who are in an accredited architecture program. We rely on the architecture schools to provide our staff with a base level of understanding of both the art and science of architecture. There may be some larger firms that could be "teaching firms" but I don't see that as an option for a firm similar in size to KRA. This could present an equity issue for smaller firms (which are more likely to be women and minority owned firms) vs. the "big" firms.

SS: I am current president of the National Architectural Accrediting Board, and I am not speaking for NAAB. The NAAB requirement has been in place in Massachusetts since 1980. Before then, only Harvard and MIT had NAAB degrees. Since 1980, 5 new NAAB programs have come on line in the state, including UMass Amherst's M.Arch., which is designed to provide access to the profession. All schools are aware of various challenges to higher education, including skyrocketing costs. We can work harder to provide access to those from socio-economically challenged groups.

AT: When I was looking at schools, there were no affordable options in MA, I had to go out of state. At that time, I thought school was expensive, it was, but now it is crippling for many graduates. I am concerned that we will soon have

AT CONTINUED: a lack of interest in architecture as a profession because of the cost of education and the relatively lower salaries of architects in comparison to other professionals. Education also elevates architecture to a "profession", like law and medicine. I worry that eliminating the architecture education requirement, may diminish how the public perceives the profession of architecture, and ultimately the perception of the value of architects.

SS: I think that NAAB can also make changes that will address some of NCARB concerns, including embracing workplace learning, and allowing for shorter education paths.

AT: NCARB's current motto, as it relates to this change in the education requirement, is "multiple paths: one goal", meaning, I believe, that we all enter this profession from different paths, some of us have gone straight from high school through a 5-year professional degree program and into a firm, some of us find architecture while in college and then go on to a master's program, others may have been in construction or engineering or some other career, and discovered that their passion is architecture. The one goal is that no matter your pathway into architecture, we all become competent licensed architects.

Is it possible to learn everything on the job? Perhaps. Is it possible to gain enough experience on the job to pass all of the ARE (architect's registration exams)? Most likely. Would this allow more people an alternative path to enter the profession? Yes. It is certainly one pathway that could, and perhaps should be available. I do not think it will become the only pathway.

I continue to feel strongly that a well-rounded architecture education teaches students, and ultimately architects, how to see the built environment and understand how your design of spaces impacts people's lives in both positive and negative ways. Architects need to understand the big picture and the small details in order to tackle some of the really important challenges facing our local communities and the world as a whole. As we design spaces we need to balance aesthetic and emotional design with the science, and health, safety and welfare aspects of design. It's complicated. It's not brain surgery, but there is a lot to learn both in school and on the job. Architecture is constantly changing, and we are always learning, it's what I like about being an architect.

SS: Education (NAAB) is the most regulated of the three steps to becoming an architect—it is subject to peer review, public scrutiny, federal and state regulations. Experience (AXP) is the least regulated. As someone said recently at a NCARB regional meeting, "pretending that 'two times' AXP is the equivalent to education is a fallacy, because two times a bad experience is a really bad experience". If registration boards are going to propose alternates to the NAAB degree, then they must also propose alternates to AXP and ARE. Let's have that conversation.

Thanks to Aelan + Steve for letting us listen in!

INTERESTED IN SHARING A CONVERSATION YOU'VE BEEN HAVING?

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THINGS TO DO + SEE IN WESTERN MASSACHUSETTS



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Paper Cities

Through June 23, 2024



Hartmann Schedel
(German, 1440–1514), View of
Florence from Liber chronicarum
(Nuremberg Chronicle)
(Nuremberg: Anton Koberger,
1493). The Clark Library,
NE1255 S35

In the sixteenth century, a vast consumer market emerged (largely in Europe) for images of cities, spurred by developments in print technology and new global exploration. Inquisitive consumers and armchair travelers were able to engage with distant places through travel books and world chronicles that offered information akin to traveling the world firsthand. Artists frequently copied maps, which often circulated widely as single-sheet prints, providing viewers with highly detailed visual information about places both near and far.

As public fascination with cities continued to grow, so did the interest of artists in depicting them. Comprising prints and photographs spanning almost five centuries, this exhibition examines representations of a variety of US and Western European cities to explore differing artists' approaches. Some artists endeavored to offer objective records of a city's defining monuments and topography. Others also attempted to capture a city's character by including details such as figures or sites that represent larger socio-cultural ideas. Often, artists' own relationships with the places they depicted influenced how they presented them to viewers.

Paper Cities is organized by the Clark Art Institute and curated by Allison Marino, curatorial assistant for works on paper.

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COTE UPDATE

JILLIAN DeCOURSEY AIA

It's springtime – and that means architecture firms across Western Massachusetts have been busy compiling and filing their annual Architecture 2030 report cards. It is a great moment to pause and reflect on how we are doing individually and as a profession on hitting our targets for decarbonization.

Are we on track? What more can we do, right now, on the projects we are currently working on?

Last year's updated Stretch Energy Code went a long way towards codifying the ambitious building performance standards we need in our new major buildings projects - while also unleashing a fair amount of confusion and general dyspepsia along the way, but that is a conversation for another time! One critical piece of the puzzle that the code is silent on is the issue of embodied carbon.

By now you have heard that the built environment makes up 42% of the world's carbon emissions and of that about 36% can be attributed to embodied carbon (the emissions expended in sourcing, producing, transporting, and constructing all the elements that make up a building).

You probably know that concrete and steel are major embodied carbon offenders, and that natural products like wood and plant based insulation can serve as carbon sinks. And we've all heard that the greenest building is the one already built. But how does that translate into the work we are doing right now in Western Massachusetts? And which of the bounty of resources and tools available on this topic are actually useful?

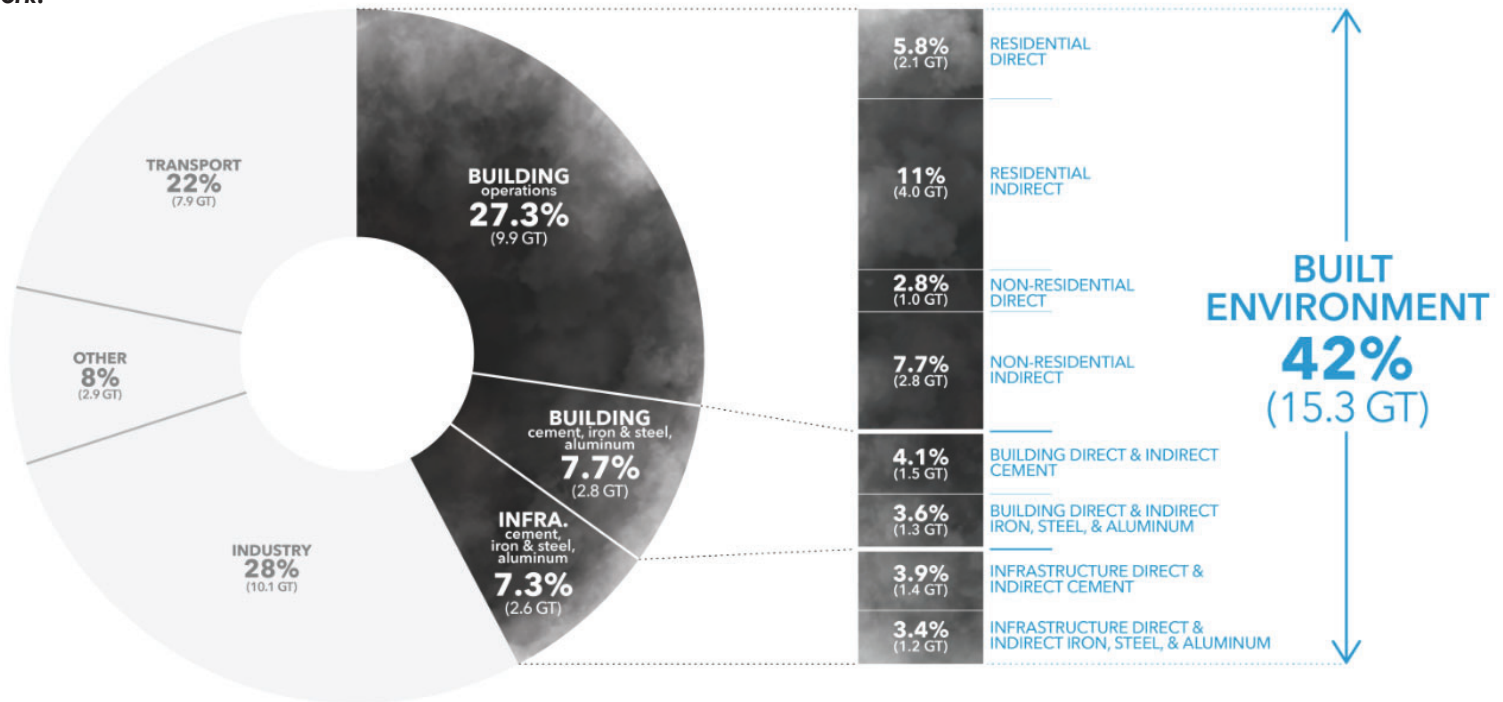
With these questions in mind the WMAIA Committee on the Environment (COTE) has organized an educational series on the topic of embodied carbon – with a focus on tools and practices useful to architects actively seeking to reduce the embodied carbon in their work.

Last month COTE kicked off the 4-part series with a fantastic presentation by Barbra BatShalom Assoc. AIA, Executive Director of the Sustainable Performance Institute and CEO of BuildingEase. BatShalom's presentation provided an in depth look at how embodied carbon can be integrated into the design process with an emphasis on existing buildings. She highlighted the CARE tool (caretool.org), a free online tool, developed by Architecture 2030, that makes it simple to compare the embodied and operational carbon emissions of a renovated building to that of a newly constructed building. On April 9th, we are excited to have Andrea Love, FAIA, LEED Fellow, Principal & Director of Building Science at Payette continue the conversation with a presentation on tools and practices for reducing embodied carbon in new construction, including a case study of the Sustainable Engineering Laboratories Building currently in design at UMass Amherst.

On May 7th we will be taking a deeper dive into one of the most popular carbon quantifying tools – with a practical demonstration of the Tally Carbon Calculator.

To close out the series, on May 21, we plan to head over to Amherst College for a tour of the recently opened Lyceum building. Christopher Neilson AIA of Bruner/Cott Architects and Tom Davies, AIA, Executive Director for Planning, Design & Construction at Amherst College will take us through the building and lead a discussion of how low carbon strategies were implemented in this exciting project.

If there has been one takeaway from this program so far, it is that there are plenty of straightforward and cost effective ways for architects to reduce embodied carbon in buildings today, and that there is no shortage of resources available to support architects in this effort!



TOTAL ANNUAL GLOBAL CO2 EMISSIONS: DIRECT & INDIRECT ENERGY & PROCESS EMISSIONS (36.3 GT)



Graphic: Architecture 2030

If you are interested in attending any of the upcoming events you can register at www.wmaia.org. Note that the April 9 & May 7 programs will be held via Zoom, while the building tour will be in person.

NEW ENGLAND MODERNISM: THE FILM HICKS STONE AIA

Jake and Tracey Rennie Gorst, spouses and filmmakers, have produced and directed a dozen films since 2005. To date, their films have focused principally on architecture in the southern California desert or New York's Long Island. Their most recent effort was a two-part film on the Austrian expatriate and architect, Albert Frey. Their film showings at Modernism Week in Palm Springs, an event touted as "the epicenter for midcentury modernism," are always greeted as one of the highlights of the festival.

New England Modernism: Revolutionary Architecture in the 20th Century, the Gorsts' current release, is a film that was initially intended to be a multi-part series on the modern architecture of New England, but in the global cinematic chill of the Covid era, the effort had to be reimaged into a shorter film. The film bears the hallmarks of the Gorst's prior efforts, sweeping and beautiful drone photography, an emotionally evocative musical score, incisive editing, and poignant interviews with important observers of the work. The Gorsts are sure hands at documentary filmmaking.

New England modernism is itself a phrase laden with irony, because as regional architects can attest, New England is an area known to be gripped by neocolonialism. Every sole proprietor in our region best be familiar with the classical orders of architecture if they wish to keep a roof over their heads. Either that or they need to be hypnotic orators able to steer their clients away from baronial 19th-century fantasies.

And yet, in spite of this, there have been areas throughout New England where modernist work has gained a foothold and thrived. This was principally the result of Walter Gropius arriving in Boston and joining the faculty of Harvard's Department of Architecture in 1937 with his Bauhaus colleague, Marcel Breuer, following him a few months later. Very shortly, Gropius and Breuer would train a generation of architects in the new modern architecture. Among those students were a group of architects who much later came to be known as the Harvard Five: Philip Johnson, Edward Larrabee Barnes, John Johansen, Landis Gores, and Elliot Noyes. Notably the Gorsts give credit to Harvard dean, Joseph Hudnut, who was intent on expunging the historicizing influence of the École des Beaux-Arts from architectural education in the United States.

Also mentioned in the film is the work of William Lescaze, Frank Lloyd Wright, Le Corbusier, George Howe, Eero Saarinen, Edward Durell Stone, Paul Rudolph, Pietro Belluschi, Josep Lluís Sert, and Jake Gorst's grandfather and mentor, Andrew Geller. Any one of these architects could be the subject of a documentary, a fact which demonstrates the difficulty of presenting their work in a 90-minute film. The Gorsts traverse this substantial coterie ably. The sons of Noyes and Stone (my father), both practicing architects, lend insight and a personal poignancy to the story.

There are missing elements, notably Alvar Aalto's Baker House dormitory at MIT, and the work of Louis Kahn at the Phillips Exeter Library, arguably one of the most important buildings of the twentieth century. Oddly, while discussing Brutalism, the film skews heavily toward the work of Paul Rudolph at Yale without specifically mentioning Gerhard Kallmann and Michael McKinnell, the architects of Boston's highly influential City Hall.

As practicing architects can attest, with its populace still held in the sway of the nation's colonial and frontier mythology, there is too little value attached to modern architecture in this country. Efforts like the Gorsts' film help enlighten the public at large to the virtue of looking to the future rather than trying to recapture the past.



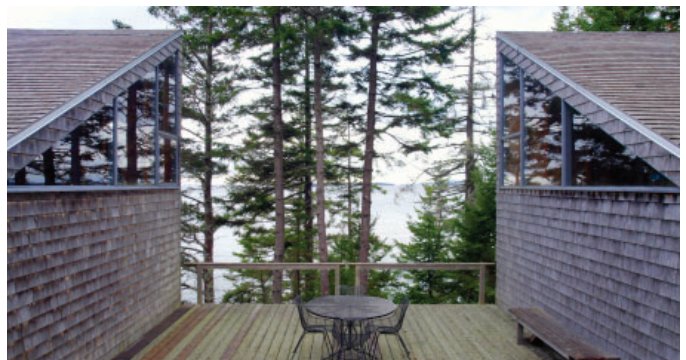
Marcel Breuer, Gagarin House, 1974



Barnes & Ford, Melville House, 1958



Marcel Breuer, Stillman House, 1951



Edward Larrabee Barnes, Haystack Mountain School of Crafts, 1960.

We were pleased to screen *New England Modernism: Revolutionary Architecture in the 20th Century* on April 3rd 2024 as part of the WMAIA Film Series. For more information about the film, visit www.mainspringnarrative.org

Top + bottom images:
Courtesy of Mainspring Narrative Films.
Middle three images:
Courtesy of Robert Gregson.

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MAKE SPACE FOR MENTORING HOSTS WIA CARYN BRAUSE FAIA



Meeting of the Minds: WMAIA Women in Architecture visioning and planning session at the “Make Space for Mentoring” exhibit space on March 5, 2024 (clockwise from left) Ludmilla Pavlova-Gillham FAIA, Ann Marshall AIA, Lorin Starr, Pari Riahi AIA, Helen Fantini AIA, Sigrid Miller Pollin FAIA, Kathleen Lugosch FAIA, Molly Clark, Margo Jones FAIA, Linsdsay Schnarr AIA, Leahna Augustine and behind the camera, Caryn Brause FAIA. WiA is sponsored by MARVIN.



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ARE YOU AN ARCHITECT WHO CREATES OTHER TYPES OF ART?
WE WOULD LOVE TO SHOW YOUR WORK!

EMAIL EDITOR@WMAIA.ORG

MAKE SPACE FOR MENTORING HOSTS WIA CARYN BRAUSE FAIA

The “Make Space for Mentoring” Salon comprised an inspiring Exhibit, a series of Events, and an Environment to support mentoring.

Held in the John W. Olver Design Building Gallery at UMass Amherst over a two week period in which curators Carey Clouse AIA and Caryn Brause FAIA invited students, faculty, practitioners, and friends to join around a common table. The Salon leveraged a Campus Climate grant sponsored by the UMass Amherst Office of Equity and Inclusion to support a series of events for different affinity groups, with the aim of serving as a catalyst for both personal and professional growth.

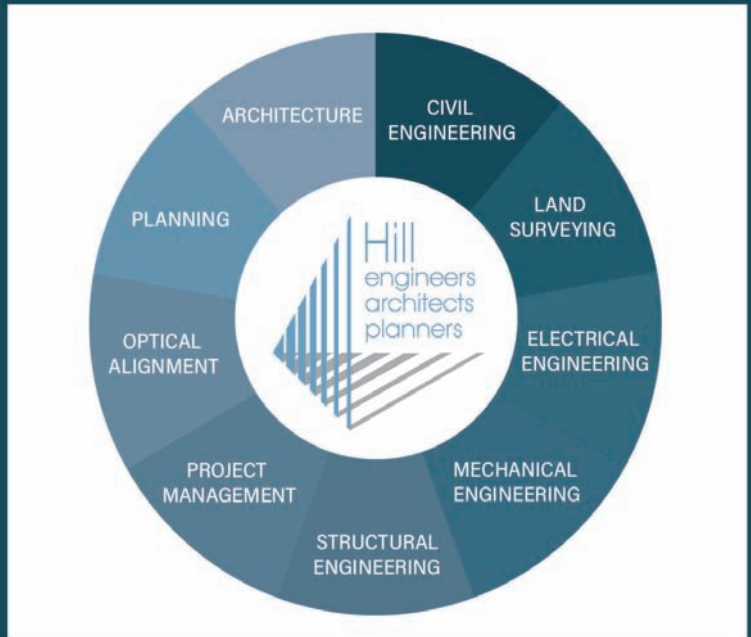
The exhibit shared an array of work produced by post-tenure women design faculty and offered a glimpse of the heterogeneity of their efforts. Additionally, the exhibit highlighted a career period in which our colleagues took on new directions in their work, including new research, new design projects, new leadership, new advocacy, and so much more.

While just a snapshot of what is happening in design schools across North America, the exhibit made visible the array of endeavors that our colleagues are most passionate about.

More than 300 people from across the campus and region participated in panels, lectures, discussions, as well as formal and informal mentoring events including a WMAIA Women in Architecture meet-up and planning session.



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The advertisement for Western Builders Business Services features a central image of a construction worker in a high-visibility yellow vest with the "WB WESTERN BUILDERS" logo. To the left, the company logo "WB WESTERN BUILDERS GRANBY, MA est. 1975" is displayed above the text "BUSINESS SERVICES". Below this, three service categories are listed: "Preconstruction", "General Contracting", and "Construction Management", each with a corresponding icon. A QR code is located in the bottom left corner. Contact information is provided at the bottom: "413-467-9171 x3071", "73 Pleasant St. Granby MA", and "www.westernbuilders.com".

WOULD YOU LIKE TO NOMINATE SOMEONE AS A FEATURED ARTISAN?

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ART BY ARCHITECTS

SCULPTURE FURNITURE DRAWINGS



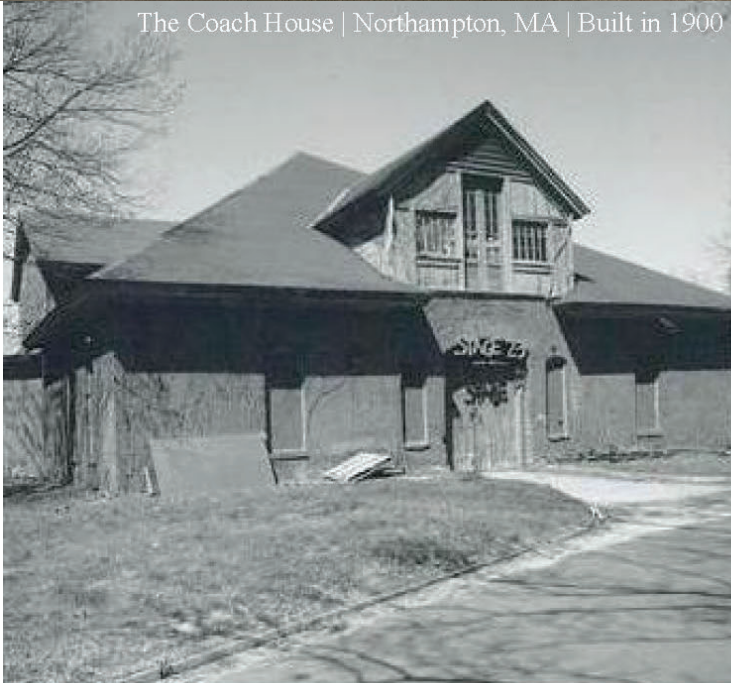
Concept: to fit 3 small coffee tables into a single circle like puzzle pieces in order to maximize flexibility in a space. Each table top shape and its lyrical legs are meant to be expressive pieces somewhere between functional furniture and sculpture. The legs are slotted together and the whole assembly is designed to be flat packed for shipping.

The colors were selected to be relatively soft but upbeat. Rubio transparent color stains were rubbed into 2" thick ash wood.

Designer: Sigrid Miller Pollin FAIA

Craftsman: Larry Rideout Rideout Builders

The Coach House | Northampton, MA | Built in 1900



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Design by Juster Pope Frazier Architects
Photo by CHODOS, Inc.

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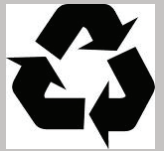
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WMAIA COMMUNITY PROGRAMS SPRING 2024

COTE PROGRAMS

Tuesday April 9 | 4:00-5:15PM | Zoom | 1 HSW

Designing for Low Carbon New Buildings

Andrea Love, FAIA, LEED Fellow, Principal & Director of Building Science at Payette will address tools and practices around designing low carbon new construction.

Tuesday May 7 | 4:00-5:15PM | Zoom | 1 HSW

Tally Carbon Calculator - Demonstration

See a demonstration of the Tally Carbon Calculator and learn the basics for implementing this carbon calculating tool in your practice.

Tuesday May 21 | 4:00-5:15PM | In Person | 1 HSW

Low Carbon Building Tour - Amherst College Lyceum

Join us for a tour of the Amherst College Lyceum, with Bruner/Cott architects, and a discussion of the low carbon strategies that we implemented in this project.

WMAIA COTE Committee is sponsored by: Wright Builders

FILM SERIES

Wednesday April 17 | 6:30 PM | Zoom | 1 LU

THE BEST PLANNED CITY IN THE WORLD:

Olmsted, Vaux, and the Buffalo Park System

COMMUNITY BY DESIGN:

The Olmsted Firm and the Development of Brookline, Massachusetts

BCT PROGRAMS

Monday April 8 | 4:00-5:15PM | Hybrid-UMass | 1 HSW

Evolution of Carbon Accounting Tools Over a Decade

Monday May 6 | 4:00-5:15PM | Hybrid-UMass | 1 HSW

Don't Do Stupid Things

***For more information on programs,
please visit wmaia.org***

A note about WMAIA's enews:

Are you receiving our regular enews?

The enews is sent several times a month and is used to communicate information about programs and other opportunities.

If you are not receiving this information, please contact director@wmaia.org