



# Maine News

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The Maine Chapter of The American Institute of Architects

## A Tale of Two Schools

by Stephen Blatt, AIA

Over the past 25 years, Stephen Blatt Architects has designed educational facilities in public, private, urban and rural settings. In somewhat isolated communities, the community prefers a smaller venue with a local identity as the building serves as a symbol of the community.

Two of our projects demonstrate this concept in specific ways. Their striking similarities and differences, regarding both process and product, illustrate how much more than architectural design is required of the architect in creating a successful school.



Photo courtesy of Stephen Blatt Architects.

NORTH HAVEN COMMUNITY SCHOOL

Each small school serves a Penobscot Bay island community; accommodates approximately 80 students in grades K-12; faced pressing physical plant issues with no hope of state aid for construction; and each serves as a community center.

North Haven hosts an old summer colony and a hardy year-round community of outspoken citizens. The 40-year-old North Haven Community School was a rambling one-story, residential-caliber facility outside the village.

The 7,000 sf building struggled to accommodate its students, who were bussed to a multi-purpose community building in the village for school gatherings, gym classes and basketball practices. Virtually everything on North Haven happens at the school. It serves as the heart of the island, both physically and sociologically.

We started work with a hands-on building committee, a harbinger of the local involvement that endured for the next six years. The existing building was small, inadequate, inefficient, undependable, and non-compliant with virtually all codes. Although schools with such facilities qualify for state aid, the Department of Education could not justify subsidizing a construction project for such a small student body.

With island construction costs 50% higher than those on the mainland, locals would shoulder the entire burden of project costs, which by preliminary estimates would be high. Both summer and year-round residents were asked to "step up" by approving at referendum a tax increase and giving generously to a fund raising campaign.

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## President's Report

by Scott Brown, AIA


As we turn our calendars to a new year, we can only rely on hope and optimism that some positive signs will occur regarding the national economic recovery and the economy here in Maine. So far any positive indicators have been far too few and slow in development. I hope you share the optimism that I have that 2012 will be the turning point, and that we will see visible improvement in the health of our profession.

Meanwhile AIA Maine is poised for another strong and promising year thanks to the continued strong support of membership, the AIA Maine Board of Directors, committees and staff. One thing is certain; 2012 promises to be a very special and exciting year for the Chapter as we celebrate AIA Maine's 100<sup>th</sup> anniversary. To mark this occasion the Board of Directors has established a 100<sup>th</sup> Year Planning Committee co-chaired by John Morris, AIA, and Paul Stevens, AIA. Their work is well underway. Plans for the celebratory event should be announced soon. Other noteworthy programs include a February 14<sup>th</sup> Annual Design & Construction Legislative Breakfast, AIA Maine 2012 Design Awards and the second annual AIA Maine Architects Showcase Pavilion at the *Maine Home + DESIGN* Show on June 30<sup>th</sup>. AIA Maine COTE chair Judy Johnson, AIA, will be announcing a series of 2030 challenge programs.

The beginning of a new year also signifies changes to our Board of Directors. As President, I extend a warm welcome to Kay Stevens Rosa, AIA. She is co-founder and president of A4 Architects of Bar Harbor and will be a valuable addition to our Board.

While it is exciting to welcome new Board members, it is difficult to say good bye to retiring members. Those Directors deciding not to serve this year include Noel Rollins, AIA, Jim Pelsor, AIA, and Daelynn Elizabeth, AIA. Their contributions have been numerous, and on behalf of the Board of Directors, I thank them wholeheartedly for hard work and service to AIA Maine.

2012 is an exciting year for member participation. To join a committee or obtain more information in becoming involved, contact Executive Director Susan Koch at [susan@aiamaine.org](mailto:susan@aiamaine.org).

Finally I would like to close by thanking the AIA Maine membership for its support during my first year as President. It made 2011 a truly rewarding and enjoyable time. 

## Upcoming Events

**February 6**  
NCARB's Martin Smith to Visit Maine to Explain New IDP, ARE & Your Path to Licensure  
6PM, UMA Architecture Building, Gallery,  
331 Water Street, Augusta  
For Interns, IDP Participants, and Folks Taking ARE

**February 14**  
Annual Design & Construction Legislative Breakfast  
7:30AM, Senator Inn  
Augusta

**February 29**  
An Intro to the 2010 ADA Standards for Accessible Design  
One-day Workshop by the N.E. ADA Center,  
Cost \$40  
Location: Florian Hall, Central Maine Commerce Center, Augusta  
Co-Sponsored by: State Fire Marshal's Office, Alpha One, Maine Human Rights Commission, AIA Maine and Others  
(AIA HSW Continuing Ed Credits)  
Contact: [adainfo@NewEnglandAIA.org](mailto:adainfo@NewEnglandAIA.org)

**March 1**  
AIA Maine COTE  
G•O Logic House Tour & Program, 2PM  
Belfast

**March 29, April 5, April 12, April 19, April 26**  
Architalx Lecture Series  
March Lecture at Hannaford Hall (USM Campus)  
Portland  
April Lectures at Portland Museum of Art  
[www.architalx.org](http://www.architalx.org)

# AIA Maine 2012 Slate of Officers and Board Members

The following slate was voted at December's annual meeting:


**President,** Scott Brown, AIA, Augusta  
**Vice President,** Judy Johnson, AIA, Portland  
**Secretary,** John Charette, AIA, Portland  
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Scott Simons, AIA, Portland  
Kay Stevens Rosa, AIA, Bar Harbor  
Jesse Thompson, AIA, Portland  
Robert Tillotson, AIA, Biddeford  
Kimberly Tuttle, Associate AIA, Boothbay

Carol Gillis, AIA, will continue on the Board as immediate past president, and UMA AIAS Chapter President Charissa McCarver will serve as an ex-officio member.

**Profile: New Board Member**

Kay Stevens Rosa, AIA, has been practicing architecture and community planning for 25 years. Sparked by the intrigues of a nomadic childhood, she soon realized that architecture is the consummate synthesis of creativity, technicality and sociology. After earning her bachelor's degree in architecture from Auburn University, she went on to study architecture and urban design at Universitat Politècnica de Catalunya and work in Barcelona, diving head first into the exciting pre Olympic building frenzy, including such projects as the U.S. Consulate, the Basketball Pavilion and the Center for Traffic Control. In 1992 she returned to Maine, ultimately co-founding A4 ARCHITECTS in Bar Harbor in 1999. Since that time she has served as President of A4, working on many types of architecture, primarily residential and light commercial. For 10 years Kay has served on the Bar Harbor Planning Board, has mentored students from UMA and EMCC and is serving on the Board for the Mount Desert Preservation Society. She resides in Bar Harbor with her husband and business partner, Augusto Rosa, and their four children. She enjoys writing and traveling especially to her winter home in Brazil, or anywhere else that proves inspirational. 



Kay Stevens Rosa, AIA. Photo courtesy of Augusto Rosa.

AIA Maine's annual meeting at Thos. Moser Cabinetmakers, Auburn, where the East met the West. From left to right Stuart Crocker, AIA, Bethel, Rick Malm, AIA, Bucksport and Bob Knight, AIA, Blue Hill. Photo courtesy of Judith Harvie, Hon. AIA Maine.



Sketch by Rob Whitten, AIA.

We prepared a program document comparing spaces with those in other Maine schools and prepared concept designs for both a "renovation/addition" scheme and new construction. Although some preferred to keep and improve what they had, the advantages inherent in a new facility were obvious.

We designed a simple shingled building that echoed the boat repair and storage sheds on the island. The design was humble, cost-conscious, and set back with its driveway hidden. A general contractor with island experience was selected, and a preliminary cost estimate generated.

Although our design was well received, the associated heavy tax burden emerged, and the referendum did not support the budget. Once it became clear that a large portion of the cost must be raised privately, the project went on hold while all parties regrouped.

We quickly became aware of the summer community's influence on matters of public concern. Prominent summer architects critiqued the design, and it became clear that in order for the summer community to support the project, there would be strings attached.

We returned to the drawing board with virtually everything on the table. Over many months our hidden driveway became a more obvious approach, and the shed-like building became a series of crisp white clapboard cape-like forms surrounding an entry courtyard.

The working waterfront building became a dignified, agrarian farmhouse. Our mission was to interpret that essentially residential historic form and scale in a 20,000 sf building, replete with a full-size, regulation basketball court/gymnasium.

To break down the school into several slightly dissimilar pieces, we created three connected houses for primary, middle and high school students. The gym stands to the rear as the barn, and the entry area is symbolically ex-

pressed by a sparse, but evident front porch.

The more elegant, more expensive design passed muster; money was raised; and the subsequent referendum successful. The building is efficient, with well-placed fenestration for both daylighting and ventilation, and widespread use of local/indigenous materials. It is intensively used as a community center.

We learned some good lessons: the importance of the iconic stature of such a culturally charged building; the special role patronage plays in the island culture; and an understanding of when to step back, adapt, and move forward in the interest of the project's success.

I believe the new school complex is better because of those lessons learned.

Our second island project was on Islesboro. Similar to North Haven in size, demographics and history, Islesboro hosts a number of elaborate summer estates, one of which had become the Community School.

The island's proximity to the mainland fosters easier commuting and less isolation. It also led to several efforts to close its school and send students on a daily commute to the mainland. Expressing strong sentiment to keep the school open, the majority of islanders acknowledged that their school required substantial work, perhaps even replacement.

When we started work, there was consensus that the 1920s stone "summer cottage" and its 1980s gym/cafeteria addition should be saved if possible. It was in sad shape, uninsulated, noncompliant, wonderful, but aging and expensive to maintain. Compounding these issues, the site was constrained by its topography, size and configuration, historic vehicular circulation issues and limited play areas.

Unlike the North Haven project, there quickly emerged a logical, effective concept design, which involved the complete gutting and retrofitting of

the 17,000 sf stone cottage. We reconfigured classrooms and support spaces, provided significantly increased program space in the daylight basement, and added dormers providing light, ventilation and views.

New space includes an iconic stair/elevator tower, and several strategically located classrooms which link the cottage to the existing gymnasium/cafeteria wing while simultaneously providing a new, glazed entrance pavilion for access. We reconfigured and enlarged the gymnasium to provide regulation dimension.

Tucked behind the entrance courtyard, the newly-constructed areas use simple, modern, lightweight materials (glass, metal panels) in deference to the massive, yet graceful, stone cottage.

Our design was well received and the project's funding and resulting debt burden became of paramount concern. A fundraising campaign was organized, and Islesboro benefitted by lessons learned from North Haven. The project budget was established early on and became sacrosanct. A construction manager was selected who committed to that budget.

From the outset the project benefitted from the mission's clarity. The project moved forward expeditiously, its fundraising campaign well-administered, construction strategy well-planned and effectively executed. It was completed ahead of schedule and under budget.

We understood that Islesboro really liked the history and elegance of the old stone cottage and, without overdoing it, we polished it respectfully. Our conceptual design was easy to explain and defend, so we stood behind it, bending only subtly to budgetary pressures.

Having learned just how important a role the school plays in the island culture, both as a tangible image and as a social construct, no degree of questioning surprised us, and we sought to demystify the entire process whenever possible.


North Haven's school is a thoroughly modern teach/learning environment clothed in historic garb, while Islesboro's building celebrates its grand lineage. Each is doing its job well and with style. 

Photo courtesy of Blind Dog Photo.

ISLESBORO COMMUNITY SCHOOL



by Richard Eustis, PE, FCSI, CCCA  
Maine QBS Facilitator

## How Do You Measure Qualifications?


After a Qualifications Based Selection has occurred, and your firm was not successful, did you ever think that your firm was better qualified for the project than the selected firm? I remember when I was involved with the actual QBS process and receiving telephone calls from unsuccessful firms asking why they were not selected. After all, qualification is a somewhat subjective term and different people may view qualifications differently. What the design firm saw as a very important qualification may not have been seen that way by the client.

The QBS process includes recommendations that qualification statements be carefully reviewed, and that the client contact previous clients of each applicant to gain an understanding of successful projects as experienced by the clients. It also indicates the interview process must be fair to all firms. Even though comfort and compatibility are not listed in the QBS criteria, we must recognize that these two words are very important to the process.

The client must walk away from the selection process feeling comfortable that the selection committee has carefully chosen the right firm. The issue of compatibility is equally important; the client must believe that a good working relationship has been established through the selection process and will continue until project completion.

In many cases the selection committee does not have a good understanding of all the technical issues, code requirements or necessary permits. However, it probably does have a good understanding of what it wants accomplished, and why the project is important. The selection committee is looking for a way to make an extremely important decision knowing that it has made the right choice. This is not an easy task, especially if one has less than a good understanding of what must be done by the selected design team. The team must also believe that its interests and that of the client are compatible and will result in a good working relationship for the duration of the design and construction periods.

Design firms need to understand comfort and compatibility as they develop their presentation strategy. Many selection committees want to meet the people that will serve as the client contact and be involved with the design. Selection committees want to better understand the issues, and the process by which critical decisions will be made. Unrealistic promises or open-ended assurances that nothing can go wrong are not needed. The selection committee should believe that the QBS process produced better results than if the project had been executed through a low bid approach.

For more information about the Maine QBS Program, visit the QBS Website at [www.meqbs.org](http://www.meqbs.org) or contact the Maine QBS Facilitator Dick Eustis, PE, 35 Pride Street, Old Town, ME 04468 (telephone 207.827.2238 or email [eustis@infionline.net](mailto:eustis@infionline.net)). 

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## 2012 AIA National Photography Competition

AIA St. Louis has announced its annual AIA Photography Competition for actively registered architects, AIA members and AIAS members. The entry deadline is March 1, 2012.

The rules, regulations and entry form can be found at [http://aia-stlouis.org/photo\\_contest.asp](http://aia-stlouis.org/photo_contest.asp).

The top 14 entries will be exhibited at the 2012 AIA National Convention in Washington, D.C. and be included, along with 38 other entries in the 2014 Engagement Calendar published by Universe. Entry fee for AIA members (AIA & Associate AIA) is \$30; AIAS fee is \$15. Entry fee for non-member registered architects is \$60.

(AIA Maine member John Gordon, AIA, won two awards from this competition in 2011.) 

# The Green Column

by John Gordon, AIA

*The primary focus of this "Green Column" is written by a guest columnist, Leslie Benson. Upon completion of her BArch degree at the University of Southern California in 2006, she moved to Maine. Leslie has been working at Scott Simons Architects since 2007. She has served four years on the Architalx Board including two years as treasurer. She enjoys her work on an organic timber frame structure, gardening, music, cooking and eating good food, and travel. Thank you, Leslie, for your thoughtful and provocative contribution!*

## The Sustainable Spectrum

I would like to explore two similar, yet surprisingly different, current trends in sustainability—sustainable food and sustainable building. The foundations are based on similar intentions; to make choices that have the health of the planet, the environment and future generations in mind, while also making choices that have the health of the consumer or occupant in mind. Both fields also aim to create a more local economy.

The major difference is this—where sustainable food has a basic simplicity and purity, what's commonly accepted as sustainable building is quite the opposite. To achieve a building that is certifiable by a third-party rating system, is far from simple. This often requires three consultants in addition to the architects, along with extensive paperwork, documentation and verification. Where sustainable meals are often paired down to the most basic, yet delicious ingredients, sustainable buildings are wrapped in, and filled with, layer upon layer of technologically advanced materials. Two food guidelines author Michael Pollan promotes are, "Don't eat anything with more than five ingredients, or ingredients you can't pronounce." Why shouldn't these same rules apply for "green" building?

The troubling part is that so many of the ingredients that go into making a building green are far from green themselves. Yes, the materials may not emit toxic fumes beyond an allowable level and may increase the overall insulative value and weather-tightness of a building, but they may also never decompose, or render the basic building materials worthless for reuse. Many new building technologies require many components and intensive fabrication and shipping. One pane of glass has become three. Six inches of insulation has become 12. Sure, these products may come from within a five hundred mile radius, but that still makes them far from local.

The point of these musings is not to say that buildings constructed in the fashion are not sincerely trying to do something better than what has come before. The point is to challenge what seems to be becoming the "status quo" of sustainable design and construction and to ask if there is another way. Can sustainable buildings be simple, healthy and tangible in the way that sustainable food is? Can they be built using unskilled labor? Can the materials be sourced in a way that is truly local?

One practice that tries to answer these questions is natural building. Natural building materials are to architecture

what whole foods are to cooking. Wood, water, sand, clay and straw are used to create buildings that are astonishingly beautiful and very real. These projects can be completed with little previous building knowledge along with help from friends, family and community.

Two natural building techniques, among others, that have been used in Maine are cob, and wood chip clay. Cob is similar in its make-up to adobe, as it is a mixture of sand, clay, water and straw. Whereas adobe is formed into large blocks, cob is made in batches and then broken up into smaller building units called cobs, which are worked together to form a monolithic structure. Cob can be used as a load bearing material, has great thermal mass properties and can be worked in a very sculptural manner. Cob is great for garden walls, building walls and wood-burning ovens and is often finished with an earthen plaster.

Wood chip clay utilizes water, clay and bark-free wood chips to form a natural insulative infill for wall cavities. In this process clay is mixed with water to form a thick and coating clay slip. This slip is then used to fully coat the wood chips. Wood lath and formwork is used to keep the mix contained while, still wet, it is packed and tamped into the wall cavity. Formwork is then removed, and as the mix dries, which can take many weeks depending on the thickness of the walls and the drying conditions, the wood chip clay becomes very hard and rigid. The air gaps that are naturally created between the pieces of wood chips give the material an R-value of up to R-2 per inch. Also, because a large component of both cob and wood chip clay is earth, the materials are inherently fire, insect and rodent resistant.

Whereas conventional building methods are financially intensive, natural building techniques are more time intensive. The resources ideally come directly from the building site and frequently from the waste stream or as byproduct of other industries. While these techniques are not necessarily "the" solution, it is good to be aware of how they fit into the large spectrum of what is called sustainable building.

Online resources:

[www.cobcottage.com](http://www.cobcottage.com)

[www.foxmaple.com/proclay.html](http://www.foxmaple.com/proclay.html)

[www.webmd.com/food-recipes/news/20090323/7-rules-for-eating](http://www.webmd.com/food-recipes/news/20090323/7-rules-for-eating)

## Governor LePage Issues Executive Order

If you are reading the "Green Column," then you are probably aware of the Governor's December Executive Order regarding the use of green building standards in state buildings. The basic requirement of the order is to "give certification credits equally to forest products grown, manufactured and certified under the Sustainable Forestry Institute, Forest Stewardship Council, American Tree Farm System and Programme for the Endorsement of Forest Certification Systems." As a result, LEED Certification is nullified (USGBC recognizes only FSC certification).

The issue here is SFI vs. FSC. The Sustainable Forestry Institute has been mounting an assault on USGBC to attain equal recognition for SFI certification. It is common knowledge that SFI certification is less rigorous than FSC. Due to column space to support this statement, I encourage you to follow this link to [http://heartofgreen.typepad.com/heart\\_of\\_green/2008/05/fsc-vs-sfi.html](http://heartofgreen.typepad.com/heart_of_green/2008/05/fsc-vs-sfi.html). There you will learn the basic differences of certifications and who/what is behind


(The Green Column...continued on page 7)

these organizations. For a more in-depth analysis/comparison, explore "A Comparison of the American Forest & Paper Association's Sustainable Forestry Initiative and the Forest Stewardship Council's Certification System" at <http://www.yale.edu/forest-certification/pdfs/auditprograms.pdf>. It may appear dated, but the comparison remains relevant.

More online resources:

Gunnar Hubbard's blog at the US-BGC wherein he expresses his shock in learning about the Governor's Executive Order at <http://usgbcblog.blogspot.com/2011/12/governors-action-defies-logic-and.html>.

USGBC Maine's Advocacy Alert at <http://www.maineusgbc.org/highlight/advocacy-alert-lets-answer-lepages-attack-on-leed>.

For the Governor's Executive Order, visit [http://www.maine.gov/tools/whatsnew/index.php?topic=Gov\\_Executive\\_Orders&id=323510&v=article2011](http://www.maine.gov/tools/whatsnew/index.php?topic=Gov_Executive_Orders&id=323510&v=article2011). 

- Recently John P. Gordon, AIA, received the 2011 "Equal Access For All Award" from the Disability Rights Center of Maine for his innovative work in designing accessible space for people with disabilities. The award was presented by John's daughter, Jessica (a C6/C7 quadriplegic). During his acceptance speech, John shared how his family's experiences taught him to be strident in his quest for equal access and encouraged all in attendance to "be advocates for the rights for people with disabilities" in spite of the prejudices and discrimination still prevalent in our society.
- Last month Gunnar Hubbard, AIA, Principal and Founder of Fore Solutions, was selected by *Mainebiz* magazine to be among its exclusive Next List, as one of 10 people in 2011 "shaping the future of Maine's economy." This honor highlights the diversity of building projects that Fore Solutions has worked on in Maine including Hannaford's LEED Platinum grocery store; PowerPay's rehabilitation of the former Portland Public Market; and the Coastal Maine Botanical Gardens' new LEED Platinum and net zero energy education building.
- Also from Fore Solutions comes the announcement that it has joined Thornton Tomasetti, the international engineering design, investigation and analysis firm. The union forms a new Thornton Tomasetti Building Sustainability practice and enables the firm to better assist project teams in optimizing the environmental performance of their buildings and communities. Gunnar Hubbard will serve as practice leader.
- *New England Home* magazine has announced its 2011 inductees into the New England Design Hall of Fame, which honors the region's finest architects, interior designers and landscape designers, whose work is of the highest caliber and who have made a significant contribution to the design field in New England. Award winners in the Architecture category included Matthew Elliott, AIA, and Elizabeth Elliott of Elliott + Elliott Architecture of Blue Hill, Maine.

Congratulations All! 

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by Judith Harvie, Hon. AIA Maine

As of the first week in January, the second session of the 125<sup>th</sup> Maine Legislature was off and running as a three-month "emergency session." Legislators will take action on carry-over bills, bills proposed by the Governor and state agencies, and bills of an emergency nature.

AIA Maine's Legislative Affairs committee and representatives to the Architects/Engineers Legislative Task Force include chairman Steve Rich, AIA, Steve Blatt, AIA, Scott Brown, AIA, Judy Johnson, AIA, and Lyndon Keck, AIA. Serving as alternates are Alan Kuniholm, AIA, and John Morris, AIA.

At this time there are four Maine Uniform Building and Energy Code bills proposing modifications, a bonding authority bill and a Maine Human Rights Act amendment all of which AIA Maine members are considering. To view LD1619 Resolving Conflicts in the Implementation of the MUBEC, visit <http://www.mainelegislature.org/legis/bills/getPDF.asp?paper=SP0529&item=1&sum=125>. A 2011 bill which AIA Maine had been monitoring "to improve the energy efficiency of public buildings and create jobs" was carried over and has since been vetoed by the Governor; the Senate sustained his veto.


To review the weekly A/E Legislative Task Force Status Chart, visit [www.aiamaine.org](http://www.aiamaine.org), and click on the NEWS tab. 

**Plan to attend AIA Maine's  
Annual Design & Construction Legislative Breakfast  
Tuesday, February 14, 2012, 7:30AM  
The Senator Inn, Western Avenue, Augusta**

by Scott Simons, AIA, Program Chair

The Design Awards Committee 2012 is pleased to announce that more than 70 entries have been received as of the first of January. This represents a record number of submittals for the Design Awards program, and we are very encouraged. Entries have been received from several members who have never participated and many members have submitted multiple entries.

If you visit the AIA Maine Website at [www.aiamaine.org](http://www.aiamaine.org), you will notice that submissions are electronic instead of the traditional 20" x 20" printed format. We decided to do this to encourage more participation by making it easier and less costly for members to submit their work. Jesse Thompson, AIA, has been working closely with web designer John Rooks to finalize the electronic submission process. Please note that electronic submissions must be sent no later than February 24, 2012.

The May 7<sup>th</sup> Awards celebration will be held in the Great Hall of the Portland Museum of Art. As mentioned last summer, Julie Snow, FAIA, has agreed to chair the awards jury. She will be joined by David Salmela, FAIA, David Dimond, AIA, with Perkins and Will and Geoffrey Warner, AIA, of Wee House. The jury will meet on March 7<sup>th</sup> in Minneapolis to review the entries. The jury will be briefed on the specific nature of architectural practices in the state of Maine including climate, geography, demographics, economy, personality and character. This information will assist jurors to place the entries in the context with which we are working. 



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## ACE Mentoring


by Jill Simpson Johanning, AIA

ACE Mentor of Maine is now in its fourth year as an Affiliate program. Although the program has migrated to new schools since it originally started, there continues to be interest from students as the program evolves.


This year the Bangor area program moved its base to United Technology Center (UTC) opening up the agenda to seven schools. Returning students from Bangor are actively involved as well as new students from Orono High School. ACE extends its appreciation to UTC director Fred Woodman and sponsor John Milligan for their continued help in bringing the ACE program to central Maine.

The Portland program has found great success, and, in fact, Portland High School (PHS) has offered ½ credit to those students successfully completing the program. 2011 activities started with a review of the 1914 hand drawings of PHS followed by a tour of school spaces to compare with the old drawings. Students also visited the Haystack's Vision and Legacy exhibit at the storefront for architecture maine with an introduction of the concept and projects by Christine Cantwell.


ACE mentors teamed with Harriman for a construction® entry and received the Structural Ingenuity Award thanks to the cantilevered olive cans in the light house, the illuminated oil light and the tomato can red roof of the Portland Head Light entry.

Additional architecture/engineering/construction volunteer mentors are always welcome. Please contact a mentor for more information at [www.acementor.org](http://www.acementor.org). 

Portland High ACE students and mentors explore the Haystack exhibit. Photo courtesy of Shane Dunn, Associate AIA.

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## Continuing Education Changes Approved by AIA Board

The AIA National Board of Directors, in December, revised the AIA Bylaws regarding Continuing Education and the HSW (Health, Safety and Welfare) requirement. Beginning in 2012, twelve (12) of the eighteen (18) required educational learning units will need to be in HSW. AIA members will also no longer be able to self-report HSW credits beginning in 2012.

Visit [www.aia.org/education/AIAB092121](http://www.aia.org/education/AIAB092121) for a review of Member FAQ explaining these recent CES changes. 

by Ann Lundquist, Architalx Board Member

Architalx is pleased to announce five thought-provoking lectures for its 2012 season. The line-up showcases exciting developments in our field, including innovative structural concepts and new technologies while providing inspiration and the opportunity for dialogue. We hope you will join us!

## March 29 Lecture

Begins at 6PM/Doors open at 5:30PM  
Hannaford Hall (USM campus, Portland, Maine)  
More information at [www.architalx.org](http://www.architalx.org)

## April Lectures

Begin at 6PM/Doors open at 5:30PM  
Portland Museum of Art, 7 Congress Square, Portland  
Tickets available at [www.architalx.org](http://www.architalx.org)

### Thursday, March 29, at Hannaford Hall

*Tim Ventimiglia, Senior Associate & Project Director, Ralph Appelbaum Associates (RAA), NY, NY*

A native of Portland Tim Ventimiglia leads projects for RAA, an award-winning international exhibition design firm. His work includes institutional planning and development, interpretive planning, architectural and interior design and exhibition design for major institutions, including the new visitor center for Grand Teton National Park and the Smithsonian's Arctic Studies Center. Tim also directs the Museum Design Lab at the Parsons School of Design in collaboration with the Cooper-Hewitt National Design Museum.

### Thursday, April 5

*Paul Endres, Principal, Endres Ware, Emeryville, CA*

With projects including private residences, pedestrian bridges, science museums and schools, Paul Endres has pioneered structural concepts such as a torquing spiral helix, ziggurat bar stair designs, floating roofs of cable and wood, and glass bridges. In addition to being a licensed architect, civil engineer and structural engineer in multiple states, he holds the Morgenstern Chair at the Illinois Institute of Technology in Chicago.

### Thursday, April 12

*Speaker TBA, Heatherwick Studio, London, England*

Heatherwick Studio exploded onto the architectural world scene with its RIBA award-winning design for the Seed Cathedral, the UK Pavilion at the Shanghai Expo in 2010. Established by Thomas Heatherwick 1994, Heatherwick Studio is recognized for its work in architecture, urban infrastructure, sculpture, furniture design and strategic thinking.

### Thursday, April 19

*Mikyoung Kim, Principal and Design Director, Mikyoung Kim Design, Boston, MA*

Mikyoung Kim is an award-winning international landscape architect and artist whose work focuses on merging sculptural vision with the urban landscape. Projects are comprised of designs that meld site, sculpture and sustainable initiatives. Recent work includes the Abu Dhabi Media Center, the University of Chicago Laboratory School Campus, the Dunkin' Donuts Stadium Horizon Garden in Providence and the Downtown Chapel Hill Streetscape Master Plan. She has won multiple national awards from the American Society of Landscape Architects and the AIA.

### Thursday, April 26

*Bradley Samuels, Founding partner, Situ Studio, Brooklyn, NY*

Situ Studio is a self-described "research, design and fabrication firm," which was founded in 2005 in Brooklyn, NY, while its four partners were studying architecture at Cooper Union. Situ Studio's projects include a granite memorial in Far Rockaway, NY, for Flight 587, which crashed there in 2001, and an ongoing commission to produce eco friendly pavilions for New York's Solar One summer festival, CitySol. ■

*While Scott Brown, AIA, cited concern in AIA Maine News "President's Report" (11/2011, volume 165) about the aging of Maine's architect population, I am not worried. According to the Bureau of Labor Statistics, between 2008 and 2018, the number of architects projected to be employed in Maine will increase by 10 people, just 10 people. Each year, according to the Association of Collegiate Schools of Architecture, 6,000+ students graduate from the 154 accredited programs at 127 colleges in the U.S. (seven of which are in Massachusetts). These kids are hungry to gain experience through the IDP program, but will they get a chance? The AIA's new "Income and Compensation Report" said that between 2007 and 2010 there was a 25% decline in payrolls at firms. It seems as though even experienced professionals are struggling to find employment in our field, let alone new graduates.*

*Maine firms are also upgrading to new BIM-capable software improving their drafting efficiency. In fact, according to an associate of mine at HOK in London, when HOK switched to Revit, it increased its productivity by 30%. Great, huh? To me this either means you need 30% more billable hours or 30% less staff. And remember, we were hand drafting until the mid-1990s.*

*It seems that there are plenty of future architects in New England. In fact I worry that our profession is doing a disservice to young people by accrediting new programs despite reduced staffing needs in the industry. It is a discussion I feel our profession must have at both the national and state levels especially with recent news that the University of Maine at Augusta is seeking accreditation of its program. Can we possibly absorb an increase in interns seeking work in Maine? It should be easy to recruit people to our beautiful state if we find ourselves with more job openings than we can fill. I cannot imagine that happening any time in the next few decades.*

Tracie Reed, Associate AIA

(Ms. Reed is an architect intern and former NAAB accreditation team member from Portland, Maine) ■

by Judy L. Johnson, AIA, COTE Chair

## **AIA + 2030 Professional Series is coming to Maine!**

For the past six months, the AIA Maine COTE committee has been working with AIA Seattle to bring the AIA + 2030 program to Maine. This is an ambitious endeavor. One that will provide educational opportunities giving our members the knowledge to be sustainable design leaders and create buildings that meet the energy efficient goals of the 2030 Challenge. The full program consists of 10 four-hour sessions for a total of 40 sustainable design learning units and will be providing information that is cumulative and aims to provide an overall understanding of specific design strategies, and how they can be integrated to provide optimal results.

AIA Seattle has developed the following AIA + 2030 series sessions, which AIA Maine will be presenting throughout 2012:

- Session 1. The 2030 Challenge: Setting + Achieving Energy Goals with Integrated Design
- Session 2. Getting to 60: The Power of Targets + Load Reduction
- Session 3. Accentuate the Positive: Climate Responsive Design
- Session 4. Skins: The Importance of The Thermal Envelope
- Session 5. Aggressively Passive: Employing Passive Systems for Load Reduction
- Session 6. Illuminating Savings: Daylighting and Integrated Lighting Strategies
- Session 7. Right-sized: Equipment and Controls for Super-efficient Building Systems
- Session 8. Site Power: Renewable Energy Opportunities
- Session 9. The Hand-off + Staying in Shape: Operations, Maintenance + Education
- Session 10. Putting It All Together: Achieving 2030 Goals on the Project and at the Office

The COTE committee is asking AIA Maine participating firms to lead and actively engage in the program delivery. AIA Seattle will be offering support and marketing materials, and will be leading WebEx and in person training for the organizing committee as required. This group is still forming and will be deciding dates and location of the series. If you are interested in participating in program planning and delivery, please contact me at [jjohnson@harriman.com](mailto:jjohnson@harriman.com) or 207.775.0053.

This is very exciting program for AIA Maine as we join 12 other AIA chapters throughout the country. For additional information on the AIA + 2030 Professional Series Program visit <http://aiaplus2030.org>.

## **Join the GO Home Tour March 1, 2012, 2PM, Belfast**

Matthew O'Malia, AIA, of G•O Logic will give a personal tour of the Go Home in Belfast, Maine's first Certified Passive House and only the 12<sup>th</sup> in the United States.



Sketch by Rob Whitten, AIA.


The GO Home is a 1500 sf single-family residence built in a rural state with a low population density and a cold climate. The project goal was to demonstrate a development model based on a zero energy building built at costs comparable to standard residential construction with minimal disturbance to the healthy ecosystem of the existing site. The design approach was to create a super-insulated building shell that makes use of passive solar gain to lower space heating demands. This allows the cost and complexity of the mechanical systems to be minimized. For more information visit [www.aiamaine.org](http://www.aiamaine.org) under events.

The GO Home has received several national awards including:

- USBGC 2011 Project of the Year Award; and
- Grand Award winner of the 20112 Eco-Home Design Awards.

Matthew O'Malia, AIA, is an architect and partner of G•O LOGIC LLC, an architecture and construction firm in Belfast, Maine. He received a Bachelor in Environmental Design from Miami University of Ohio and worked for architects in Frankfurt, Germany, and New York City before completing his post-graduate studies in architecture in Frankfurt. Matthew has worked for more than 15 years designing and building a range of residential and commercial projects in the US and Germany.

We will gather at The GO Home located at 83 Crocker Road, Belfast, at 2PM. After the tour, we will meet back at G•O LOGIC's office for a presentation. Later we plan to convene at the Lost Kitchen, a restaurant that Matt recommends, for additional conversation. Although the program is free, space is limited. Please contact Susan Koch at [susan@aiamaine.org](mailto:susan@aiamaine.org), or call her at 207.885.8888 to confirm your attendance.

AIA/CES approved for 2.5 Health, Safety and Welfare/Sustainable Design Learning Units. 

# AIA Maine Welcomes...

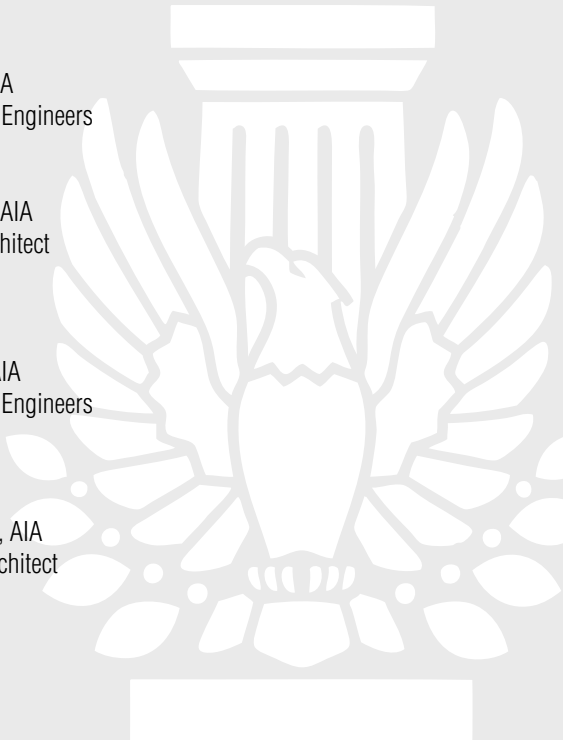
**Tyler Barter, AIA**  
Oak Point Associates  
Biddeford

**James Brown, AIA**  
WBRC Architects • Engineers  
Bangor

**Stephen Fraser, AIA**  
Stephen Fraser Architect  
Portland  
(Reinstated)

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# UMA Bachelor of Architecture — Maine's first and only professional architecture degree

by Eric Stark, Associate Professor of Architecture and Architecture Program  
Coordinator, University of Maine at Augusta

The architecture program at the University of Maine at Augusta (UMA) is proud to share its continued growth as the center for architectural education in Maine. Last fall the University of Maine System Board of Trustees approved UMA's proposal to establish a Bachelor of Architecture (BArch) program. This achievement is a major step in bringing professional architectural education to Maine. UMA's BArch will be the only professional architectural degree in Maine, and the only public undergraduate degree north of New York City.

UMA's Bachelor of Architecture program, slated for a fall 2013 opening, is a five-year professional degree program designed for qualified students from Maine, northern New England and beyond. Growing out of the successful four-year Bachelor of Arts in Architecture degree, the new BArch will allow high school seniors, existing UMA architecture students and regional transfer students the opportunity to successfully apply for and complete a professional degree in central Maine.

Having received system approval, the focus now turns to gaining accreditation from the National Architecture Accrediting Board (NAAB). This is a multi-stage process with the goal of achieving Initial Candidacy in July of 2012 and full accreditation with the first graduating class in the fall of 2018.

## **Program Character**

The creation of the new degree allows for a review and re-focus of method of teaching, both its content and delivery. There are three meaningful unique parts that form the foundation of UMA's BArch: Community, Collaboration and Fundamental Design Elements.

## *Community Engagement*

UMA Architecture's mission statement is "We Engage Community." At UMA Architecture we have put our collaboration with municipalities and community-based non-profits at the center of our pedagogy, developing 18 "real project" collaborations over the past four years. The BArch degree strengthens this mission and helps to educate a new wave of architectural professionals who see giving back as central to their architectural practice.

## *Collaborative Cluster Courses*

We are actively pursuing the greater integration of Cluster Courses into our required course work. These are multiple-credit courses combining different disciplines in order to bring about cross-discipline collaboration within the institution. UMA's Department of Architecture was at the forefront in development of the first cluster course taught at UMA and will be at the forefront in making these courses integral to a degree program.

Additionally, the creation of this degree demands we create stronger ties to Maine's professional design community. We are doing this through the creation of a UMA BArch Advisory Board that will pull from a wide variety of architecturally related professionals to help guide the program.

## *Space, Scale, Light and Design with Intention*

The architecture curriculum at UMA stresses three major design areas: the awareness and facility of designing spatially, the knowledge for integration of scale into the design, and the power of light as the element that gives space its vitality and sensory content. When these elements are combined with an intention—the basic theme behind the design—a work of architecture may emerge. Through this method we help to educate designers to skillfully utilize these tools, clearly understand how they are intrinsically intertwined and use them to support thoughtful and socially meaningful design intentions.

These three emphases of Community, Collaborative Course work and Essential Design Elements form the core of our BArch degree, and align us with 21<sup>st</sup> century architectural practice while maintaining true to what we believe are core architectural fundamentals.

## **Architectural Education and Maine**

Many ask if the state of Maine can support the graduates that will come from this new program. This seems fundamentally the wrong way to look at the power an educated force of designers can have on a region and an economy. To limit our educational resources based on "what the state can support," limits Maine to its current status rather than looking forward to our collective future; we believe architectural education can be a catalyst for economic growth and positive change across Maine. To this end the curriculum of the UMA BArch recognizes our statewide need for innovation and includes courses in Innovation Engineering. This coursework currently being rolled-out across all seven of the UMaine campuses, focuses on creating fresh constructs within a controlled, rapid-fire system.

By teaching our students through community interaction and giving them the tools to creatively innovate their own practice, the UMA BArch creates a 21<sup>st</sup> century degree recognizing our regional benefits and needs while allowing for a wider draw from across New England and beyond.

(For more information on UMA's BArch, please contact Program Coordinator Eric Stark at [Eric.Stark@maine.edu](mailto:Eric.Stark@maine.edu).) 