



NH forum

For those who shape the built environment

Qualifications Based Selection (QBS) for Design Professionals –

What QBS is and why owners should use it

By William Straub PE, PG and Jonathan Hallé AIA, ASLA



Design and construction projects can be complicated. Public and private owners make significant investments in projects of all types: buildings; site developments; utilities; transportation infrastructure and others. Maximizing value while maintain-

ing project goals is often an owner's prime objective.

Most projects require design professionals to evaluate and conceptualize alternatives, prepare preliminary and final designs, procure contractors for construction, and

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AIANH Chapter Meetings include educational and social components. Above, looking out over the June Chapter meeting reception at Peter T. Paul College, UNH. Learn about upcoming events this fall on page 5. Photo by John Benford

Published by
AIA New Hampshire
with contributions from
GSLA and Plan NH

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NH Forum is published monthly by AIA New Hampshire, the New Hampshire Chapter of The American Institute of Architects.

For advertising rates and sizes, contact the AIANH office.

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Articles and graphic submissions should be sent to the AIANH office by the first of the month prior to publication.

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The AIANH Editorial Board reserves the right to edit articles for available space and to review all material for appropriateness prior to inclusion.

The editors of the NH Forum seek to encourage a lively discussion of design and other topics of concern to designers. Opinions and proposals presented in the newsletter are those of the writers to whom they are attributed and are not a statement of official policy by AIANH, unless so stated.

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Perspective

Point of view from the President of AIANH
 Paul Bourbeau AIA



Perception is Reality! Just the Facts!

Summertime and vacations are traditionally a great time to read a good book. With time on our hands, a book is a great escape. I read a book recently which I think many of you may be familiar with or have read already: *The Devil in the White City, Murder, Magic and Madness at the Fair that changed America* by Erik Larson. Don't worry, this is not a book review, I will leave that up to you. The story and the way Larson was able to weave two distinctly disparate stories was in itself entertaining, but what fascinated me most was the story of the architects.

In 1893, Chicago was "a greedy, hog-slaughtering backwater." Whereas New York had developed into a city of refinement and East coast "elites," Chicago was still considered an undeveloped backwater filled

with the country bumpkins and immigrant workers.

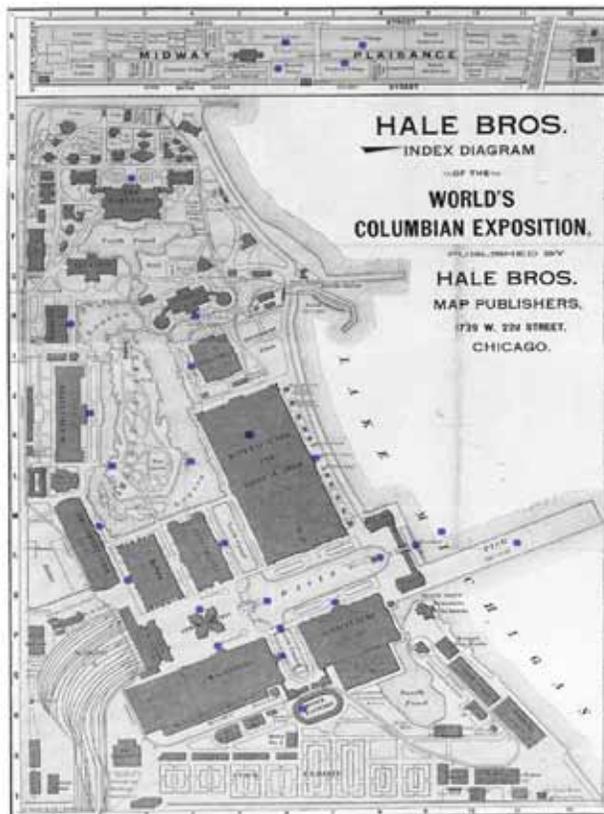
That the city won the bid for the 1893 World's Fair was a triumph, but the real triumph as it turns out was the work of the architects and designers of the World's Fair itself. Built in just 26 months, that fact alone would not seem so daunting if it weren't for the sheer size and scope of the fair. Built along the banks of the Lake Michigan on an insect infested swamp, now known as Jackson Park, the fair became known as the "White City" due in part to a mixture of plaster, cement, and jute fiber called "staff." The material was painted white, giving the buildings their gleam. "It was designed to follow Beaux Arts principles of design, namely



French neoclassical architecture based on symmetry, balance, and splendor. The exposition covered more than 600 acres, featuring nearly 200 new (but purposely temporary) buildings, canals, lagoons, and people and cultures from 46 countries. More than 27 million people attended the exposition during its six-month run."

Daniel Hudson Burnham (of Burnham & Root) was chosen to lead the construction of the fair and was given the rare opportunity to select architects from Chicago and around the country to participate in its design. He brought together many of the great architects of his time along with sculptor Augustus St. Gaudens and artist Francis Millet. He overcame tremendous physical, psychological and financial obstacles to complete the construction on time. History has shown the fair to have been a great success and a true testament

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Emerging Professionals Network

Point of view from the AIANH Associate Director & EPN Chair
Tony Nazaka Assoc. AIA



Using Competitions to Develop as an Emerging Professional

In one of my past articles, I mentioned that I have done a number of competitions during my architectural career. Personally, I love doing competitions. It brings me back to the days of studio learning, and getting fully immersed in a project I was truly excited about. I also think competitions have some other great benefits; the opportunity to get published, for acclaim, as a resume builder, to stay active in the architecture world, and (of course) prize money. And while I love doing competitions, I do find it hard to find the time/balance between them and my regular job, family/friends, housework, obligations, and life in general. I have three main tips to dive into, or get back into, the world of competitions.

Finding the Time

Finding time to do competitions, I feel, is the biggest deterrent to entering them. Most of us, I'm assuming, have a typical 9-5 job, aren't independently wealthy, actually sleep, and have a bevy of other obligations whether it be family, friends, hobbies, etc. Finding the time to do them can sometimes seem impossible. My first suggestion would be to first (unsurprisingly) find out about competitions the moment they are released. There are plenty of resources to tap into. *Architectural Record* and *Architect* magazines

have notable competitions on the back of their publication each month. Also, websites like deathbyarchitecture.com and competitions.org have almost all known architecture competitions going on. My second suggestion would be to find the competition's timetable and determine if it would be feasible to enter. Some competitions are due within the month of being released, while others can be up to a year. Obviously, the timetables will often go hand in hand with how rigorous the competition will be.

Finding the Right Competition

The websites mentioned above often have 50-100 open competitions going on at any given point. When you find you have some extra time to do a competition, the next best thing to do is find a competition that you actually want to do. Not all projects we do in our daily job are created equal, and not all projects we get will get us overly excited. The same goes for competitions. While a prize package of thousands of dollars and all sorts of publications may be a big lure to enter a competition, ultimately, you should actually want to spend your free time doing the project. Pick something that interests you. In the past, I have made the mistake of entering competitions that I wasn't excited about. This led to many hours spent as if I was doing a chore rather than something fun, and ultimately either a poor design, or an unfinished project.

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Details...

DeStefano Architects (D|A) has announced that The Greengard Residence, to be located on Brewery Lane in Portsmouth, recently received unanimous approval from the Zoning Board of Adjustment. As part of the Greengard Center for Autism (GCFA) the Greengard Residence will be home to four individuals diagnosed with autism who are 21 years of age or older. Each resident will participate in the Greengard Center Day Program, which provides a community based curriculum and is individually tailored to each participant's interests and abilities. The design of the house encourages social participation while providing customized space for residents. The goal of the center is to ensure a stable, safe and secure home while providing an enriched and expansive environment over a life time.

Other members of the project team include the builder and owner's representative V. Todd and Company, MSC Civil Engineers and Land Surveyors.



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Job Opportunities, Positions Sought

Job listings and positions sought listings are on the AIANH website: www.aianh.org/careers. To submit an ad, please email ad text to office@aianh.org. Job opportunity listings are free for AIANH members and \$80 for four months for non-members. Listings for Positions Sought are free for everyone. Please include your contact information with your ad listing.

Details...

Historic Ashworth-by-the-Sea hotel has occupied a picturesque corner of Ocean Boulevard in Hampton Beach, NH, for 100-years. The hotel recently underwent a series of renovations, with the latest beginning in January 2015 and was completed in advance of the busy summer season.

PROCON was the architect and construction manager for the renovations. The property is owned by XSS Hotels of Manchester, NH and is being managed by Colwen Hotels of Portsmouth, NH.

The 80,000 sf hotel has been refreshed to blend in modern updates, while retaining its historic appeal. The 107-room Ashworth is the only full-service oceanfront hotel in Hampton Beach.

Submit Your Details...

Do you have an interesting job on the boards or one that is newly completed? How about a new hire, a promotion at your firm, or someone had a baby? Maybe you've recently received an award or had your project featured in a magazine?

Send us the information and we'll print it in our "Details..." columns. Email to office@aianh.org. Photographs can also be used (300 ppi).

Welcome to These New Members

New AIA Members

Caroline W. Corriveau, Assoc. AIA,
Warrenstreet Architects
Jennifer B. Kady, AIA,
Design Group Facility Solutions
Brad Prescott AIA, Banwell Architects
Mark Shraiberg Assoc. AIA, PROCON

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Roger Lipman AIA, PROCON
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This Fall: 2030 & Beyond Series and 3 Great Chapter Meetings



AIA New Hampshire is offering some wonderful programs this fall. Be sure to sign up today and don't miss out on these opportunities. Information and registration is available through our website event page: www.aianh.org/news/aianh-events.

On September 9 we held the first session

of the new *2030 & Beyond Series*. Registration is still available for the remaining two sessions and for all other programs listed below. We hope to see you frequently!

• **Sept. 17, Chapter Meeting:** Join us for a tour and presentation on the fascinating renovation and addition to historic Meservey Hall at New Hampton School.

Continued on page 10



September and October Chapter Meetings: Join us at Meservey Hall, The New Hampton School (left) on September 17, and for our second ARCHtoberfest at Throwback Brewery in North Hampton (right), on October 14. Photo on left by Joseph St. Pierre

Details...



Rhiannon Laurie Assoc. AIA, of New Durham, NH, recently received her Master's Degree (MArch) in Sustainable Environmental Design from the Architects' Association in London, England. She achieved a distinction for her dissertation on Library and Co-Working Design.



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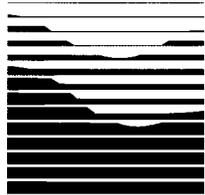


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When LEED Landscape Turns Ugly

Many landscape architects have become LEED certified and have designed landscapes that will enhance LEED points. The premise is sound; create a landscape that is sustainable using trees to shade parking lots, shrubs to help filter out contaminants in storm water runoff, plantings to buffer winds, etc. But most especially, do this without the aid of a permanent irrigation system (unless it's captured rain water on site).

But what if the owner, not really appreciating the result, were to remove the original plantings and replace them with a more traditional design? Would the building's LEED designation remain valid?

Irrigation systems have come a long way since LEED and drought conditions in the West threatened to put them out of business. They are highly evolved systems that can sense rainfall, humidity, wind speed, solar exposure

and adjust the amount of water used on any given hour and day of the year. These systems usually pass muster with LEED, at least initially. They are expensive and, in most cases, have to be abandoned after the first growing season.

The tradeoff for "sustainability" is aesthetics. There are only a handful of plantings that can survive (never mind flourish) in the harsh environment of a parking lot or a narrow strip of urban setback. Our plant palette has been reduced to either a desert-scape of junipers and succulents or a prairie-scape of grasses. Neither landscape has a "New England" feel.

Of all the LEED points available, none may be as aesthetically significant as the landscape points. Before simply grabbing what may seem to be "easy" points, Landscape Architects need to make sure their clients understand what they are getting in return. ■

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Lighting Academy at UNH Sept. 24

The University of New Hampshire, Table Top Exhibits, and John Deere Landscapes are presenting a Lighting Academy on September 24, 2015.

This event will be a gathering of students, landscapers and lighting professionals sharing information to heighten professional standards for the design, installation and selling of outdoor low voltage lighting.

The purpose is to advance the landscape lighting knowledge base of landscape architects, designers, and students.

Lighting manufacturer representatives will present relevant information pertaining to different facets of the low voltage landscape lighting industry.

Where: UNH - Thompson School of Applied Science, Cole Hall, 34 Sage Way (formerly 291 Mast Rd.), Durham, NH 03824

Cost: Professionals | \$30.00 (includes classes, exhibits, dinner and parking)

Classes: Eight choices from Track A or Track B
Track A | Low Voltage Lighting Mechanics
Track B | The Business of Landscape Lighting

Contact: Carmelita Smith at csmith4@john-deerelandscapes.com or 888-805-2269 for registration instructions

Register: www.SignUp4.net/Public/ap.aspx?EID=20154342E

Proceeds from this event will benefit the University of New Hampshire Horticulture Club Scholarship Fund. ■



PLAN NH
 Visioning *for* Sustainable Communities

Notes from Plan NH

Plan New Hampshire, The Foundation for Shaping the Built Environment (Plan NH), is a 501(c) 3 non-profit organization formed in 1989.

Our purpose is to contribute to the quality of life in New Hampshire communities by promoting excellence in sustainable planning, design and development of the built environment. We are also strong champions of Smart Growth.

Our New Hampshire-focused membership is comprised of architects, landscape architects, engineers, planners, contractors and others with an interest in promoting and implementing environmentally, economically and socially sustainable communities. This diversity of membership brings a unique variety of views and perspectives to our approach to shaping New Hampshire's built environment.

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 Portsmouth, NH 03801
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www.plannh.org

At Plan NH, we are thinking about a lot of changes going on: changing weather patterns and temperatures, changing demographics, and changing economies are the three big ones that are common to just about every community. With that, we continuously think about how planning, design and development (and their related policies and regulations) of the built environment can change to address/support/mitigate the new realities.

We are learning a lot, for example, about the whole notion of aging and its implications. How can community design play a role in the larger context of aging? How can it contribute to healthy minds and bodies of all of us who are getting older, to our self-sufficiency, to us staying connected with friends and family? What do we need to consider in that design?

At the same time, how can community design play a role in the larger context of economic development? How can it contribute to a town's attractiveness to businesses, to workers (of all ages) (and their families), to growth? How can community design attract visitors, who can also add significantly to overall economic well-being? What role do natural, historic and other assets play in all this?

We have been looking at these and other questions over the past several months, and will continue to do so as we move forward. Planning for growth and development has been standard for decades – now, we need to focus on planning for the changes that are happening all around us.

We are thinking about a lot of changes going on: changing weather patterns and temperatures, changing demographics, and changing economies are the three big ones that are common to just about every community.

Plan NH charrettes are not just about community planning and design, but are times of exploration and discovery within the community, finding out who a community really is, revealing its values and character and assets.

Plan NH conducted its 60th charrette in Laconia August 28 and 29. The challenge: What does Laconia need to consider when updating its Land Use Chapter of the Master Plan? A team of volunteers looked at the Downtown, Lakeport (and Union Ave.), and the Weirs. Building on the work Laconia has already been doing, most recently with the Orton Family Foundation's Heart and Soul Program, and in conjunction with COG, and independent economic development consultant working with the City, the team examined current and potential land uses and made recommendations that will support the Vision Laconia has developed for its future, its values, and the tremendous assets the City has to offer.

In October, Plan NH will conduct a charrette in Marlow, where a team will develop recommendations for revitalizing its historic town center.

Plan NH charrettes are not just about community planning and design, but are times of exploration and discovery within the community, finding out who a community really is, revealing its values and character and assets. What we find helps shape recommendations. At the same time, the intent of the recommendations is to support and reflect what we find. We love working with NH towns, and participants enjoy learning new ideas, having cross-professional conversations, and "giving back." Although first dibs for participation goes to Plan NH members, we welcome any other architects, LA's, planners, engineers, historic resource folks and others from the state to help enhance and enrich the work. ■

BOURBEAU Continued from page 3**Pinta Replica**

to the sheer will and determination of one man, who was able to secure the civic pride that, ran so deep in Chicago and the rest of the country at the threshold of the 20th century.

Below are some interesting facts from the fair. Enjoy!

- The 1893 World's Columbian Exposition commemorated the 400th anniversary of Columbus's discovery of America and was known as the "White City."
- The Exposition lasted 6-months and drew over 27 million visitors, more than 40% of the United States' population at the time.
- During its best day, it drew over 700,000 visitors.
- A new snack was introduced to visitors called "Cracker Jacks."
- A new breakfast food was introduced called Shredded Wheat.
- Movies were introduced to mass audiences in a 1,500 seat theater in the "Streets of Cairo" exhibit.
- A single exhibit hall had enough interior volume to have housed the U.S. Capitol, the Great Pyramid, Winchester Cathedral, Madison Square Garden, and St. Paul's Cathedral, all at the same time!
- The machine known as the "monstrosity" (the Ferris Wheel) became the fair's emblem, a machine so huge and terrifying that it instantly eclipsed the tower of Alexandre Eiffel that had so wounded America's pride.
- Never before had so many of his-

tory's brightest lights been at one event, including Buffalo Bill, Theodore Dreiser, Susan B. Anthony, Jane Addams, Clarence Darrow, George Westinghouse, Thomas Edison, Henry Adams, Archduke Francis Ferdinand, Nikola Tesla, Ignace Paderewski, Philip Armour, and Marshall Field.

- Richard Harding Davis, the noted journalist and fiction writer, called the exposition "the greatest event in the history of the country since the Civil War."
- Fire during construction killed 15 people.
- An assassin transformed the closing ceremony from what was to have been the century's greatest celebration into a vast funeral.
- The country's most infamous serial killer, H.H. Holmes, born in New Hampshire, used the exposition as a backdrop to kill an estimated 100 victims and was later arrested in Boston and eventually hanged for his crimes in Philadelphia in 1896.
- Designers of the World's Fair were: Daniel Hudson Burnham, John Wellborn Root, George Post, M.B. Pickett, Henry Van Brunt, Francis Millet, Maitland Armstrong, Col. Edmund Rice, Augustus St. Gaudens, Henry Sargent Codman, George W. Maynard, Charles McKim, Ernest Graham, Dion GERAL-

dine, Louis Sullivan, and Frederick Law Olmstead.

- New York Editor Charles Anderson Dana nicknamed Chicago "the Windy City" after the boastful leading men of the city, not the persistent southwesterly breeze.
- Designers of the first building in the country ever to be called a skyscraper: Chicago architectural firm Burnham & Root.
- \$1,000 (\$30,000 in today's dollars): The consulting fee offered to Olmstead to participate in the design of the fair, which he turned down initially. He later accepted \$26,000 fee for design (\$670,000 in today's dollars).
- Gas jets were still the primary source of illumination in the country.
- "Make no little plans; they have no magic to stir men's blood," noted Daniel Burnham.
- During the planning and building of the Exposition, Frederick Law Olmstead was in the middle of installing the landscape around the Vanderbilt Mansion in Asheville, North Carolina.
- The Eiffel Tower and the Paris World Fair of 1893 was the impetus for the grandeur and opulence of the White City.
- The fair was built in less than 26 months. ■

**The Grand Basin**

AIANH Design Awards: Hints

Hints for your submissions.



We hope you are getting your submissions ready for the 2016 AIA New Hampshire Design Awards. The deadline for entries is October 15, so, sign up today and start preparing your submissions!

The Call for Entries is at: www.aianh.org/design-awards/2016-call-for-entries.

We have the following notes from one of last year's jurors, Ian F. Taberner AIA Director of Masters of Architecture Thesis, BAC, plus some additional hints, which we think could be helpful in preparing your submissions:

As the jury reviewed the design submissions in the 2015 program, certain themes emerged from our discussions of the work, and in turn those deliberations evolved into a criteria by which the work was often considered. In summary the following three themes materialized from the work in whole. In an established order of importance they were:

1. What is the role of the architect – the presence of the architect in the work being considered.

2. How is the work situated in place – its dialogue with context, surrounding landscape, and New Hampshire weather.

a. How is the building in dialogue with site and landscape, how does the work meet the ground.

b. Craft and details and how the materials fit together – relationship to existing.

c. Scale and fit to context, existing building(s)

d. Sustainability

e. Understanding how the work relates to Critical Regionalism.

3. The making of unexpected social spaces – especially in the academic and institutional

works. Understanding how a school works, the stairs as a social space / place, how a building can connect and bring people together.

Some suggestions for Architects for future Award submissions presentations:

1. Remember the work is reviewed and considered for recognition through a Power Point format, often what looks better on a computer screen is not always better projected.

2. The sequence of your images is important to explain the work.

3. Include drawings / diagrams / exploded axonometric drawings to display what is old and new with renovation work and their difference.

4. If one writes about something important in the design statement – do not rely only on text – also show it in a drawing.

More hints for success:

- Jurors desire to see project context – how it fits into the environment or surroundings. At least one photo should show the project's relationship to its surroundings.

- Site plans, floor plans, elevations, and sections should be used when appropriate to help describe the project.

- Photographs should be of good quality and communication the project well. Professional photography is not required.

- Presentation is important. Organize your entry into a coherent presentation. Although compositions of drawings and images are permitted, simple layouts, and single images often prove most effective.

- Information should not be too small or illegible.

- Use direct, simple language for description. Avoid marketing language. Your submission is being reviewed by peers, not clients. ■

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FALL PROGRAMS, Cont'd from page 5

• **Oct. 7, 2030 & Beyond:** Residential Building Enclosures – The Design, Spec, & Construction of High Performance Building Assemblies

• **Oct. 14, Chapter Meeting:** We are happy to be able to host our second ARCHtoberfest, this year at Throwback Brewery in North Hampton, NH. *Platinum Sponsor:* Marvin & Integrity Windows and Doors. *Gold Sponsors:* Milestone Engineering & Construction, Revision Energy, Secondwind Water Systems, Inc.

Nov. 4, 2030 & Beyond: Commercial Building Enclosures – The Design, Spec, & Construction of High Performance Building Assemblies

Nov. 12, Chapter Meeting: The November program will be at Portwalk, in Portsmouth, to tour this extensive development expansion and hear about its design and construction. *Platinum Sponsor:* Pixate Solutions. *Silver Sponsor:* PROCON.

Dec. 2, CEU Catch-Up Day: To conclude the season, we'll hold one final program, an Education Day, which will be the last opportunity to secure AIA LUs in 2015.

For all programs, please see the AIANH website for details and registration information: www.aianh.org/news/aianh-events.



Chapter Meetings include both educational and social aspects. Above, the April meeting with the KSC Architecture Department. Photo by Bart Sapeta AIA



Michael Kowalchuk, Manypenny Murphy Architecture, left, and Dennis Mires AIA, right. Sorry, we can't identify the woman lucky to be chatting with the two of them. Photo by John Benford

Sponsorship opportunities are available for all of these events. Please contact Carolyn Isaak, office@aianh.org, 603-357-2863 or see our website: www.aianh.org/content/sponsorship-advertising. ■



Renderings courtesy Warrenstreet Architects



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Structural Column

by Jeff Karam PE



Wind loads

New codes always bring new issues. Usually the changes bring more complexity and sometimes things change in a fundamental way. With the eventual adoption by New Hampshire of IBC 2012 or 2015, the referenced standard structural engineers rely upon for load calculations will also be updated. The standard is titled Minimum Design Loads for Buildings and Other Structures and is published by the American Society of Civil Engineers. It is known as ASCE 7 and when I used the printed version it almost never left my desk. This standard is referenced from IBC and informs us of the appropriate dead loads, live loads, snow loads, seismic loads, wind loads, ice loads...you name it. In New Hampshire since we are still using IBC 2009 ASCE 7-05 is the appropriate standard. When either IBC 2012 or IBC 2015 are finally adopted the appropriate ASCE 7 will become the 2010 edition (ASCE7-10).

One noteworthy change coming with ASCE 7-10 relates to wind loads. It is common to hear that the wind speeds have gone up. It's not entirely true, nor quite so simple. The speeds are presented in a different way and are intended to be used in a different way. Just comparing the maps of the 2005 and 2010 versions of the code doesn't give you an "apples to apples" comparison. Additionally, ASCE 7-05 has only one map depicting wind speeds while ASCE 7-10 has three maps. ASCE 7-10 maps are provided for Risk Category I, II and one map for Risk Category III and IV. ASCE 7-05 has only one map and an importance factor is applied later based on the Risk Category of the building. More fundamentally ASCE 7-05 presents loads to be utilized in an "Allowable Stress Design" approach while ASCE 7-10 uses a "Strength Design Approach." In many inland and non-hurricane prone locations the effect of the changes is insignificant. In some hurricane prone regions the changes actually result in a decrease in design pressures but very near the coast it is likely that the calculated pressures will go up.

As with everything, education is sometimes required with these changes. I'd engineered a house to be located in the seacoast and had the Basic Wind Speed of 100 mph on the plans based upon the code in effect. The town building department felt that 110 mph was appropriate since it was in the "new code." Luckily for that project there were ample shear walls and the revised requirement was easily met even though it wasn't necessary based solely on the code. My client opted for me not to spend the time to walk the town through the above explanation.

Thank you for reading. If you have comments or suggestions for future columns relating to the practice of structural engineering please contact me via jeff@evergreenstructural.com. ■

— Jeffrey Karam PE is the principal of Evergreen Structural Engineering, PLLC, www.evergreenstructural.com.



Photo courtesy of Christopher Simmonds Architect

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Details...

TFMoran, Inc. recently added a land surveyor and two engineers to the company's staff.

Thomas Berube LLS, PLS joins TFMoran's survey department with nearly thirty years of surveying experience. He is a licensed land surveyor in the states of New Hampshire, Massachusetts and Maine. Mr. Berube has a Bachelor of Arts degree in Geology from Boston University.

Jack McTigue, EIT has joined the MSC division of TFMoran in Portsmouth, serving as a Project Engineer. He has over twenty years experience in the civil engineering field including roadway design, site development and project management. Mr. McTigue has an Associates of Science degree in Civil Engineering from the University of Maine, and a Bachelor of Science degree from the University of New Hampshire.

Jonathan Nadeau, EIT has joined the structural engineering division serving as a Structural Engineer. Mr. Nadeau has a Bachelor of Science degree in Civil and Environmental Engineering, and a Master of Science degree in Civil and Environmental Engineering with a Structural focus from the University of Massachusetts-Lowell.

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Opening Act on Peach Street

Text & Photos by Bruce Hamilton AIA



A theatrical performance is a particular kind of interaction between performers and observers in a shared physical space. A necessary component of this interaction is that the performers pretend that the interaction is something other than what it actually is and that the observers are aware of this pretense. The theatrical stage of roles and masks has been one of the most enduring ways of speaking about life and the world we live in.

The storied tale of the Fox Theater located on Peach Street, Atlanta, Georgia bears an uncanny resemblance to the great theatrical performances, events, and movies that have gone on since it first opened its doors in 1929. Subject of awe and intrigue, mystery and suspense for many of its seven decades, the Fox Theater now enters the third millennium as the rightful queen of Atlanta's theatrical and architectural royalty. Although always known to the public as the Fox Theater, the building was intended to be the Yaarb Mosque, the official meeting hall and headquarters of the local order of the Shriners fraternal organization, a subgroup of the Masons and formally known as the Ancient Arabic Order of the Nobles of the Mystic Shrine (AAONMS). (The Shriners is a fraternal organization well known for its philanthropic Shriners Hospitals for children with disabilities.)

Even though the Fox Theater was originally intended to be a "mosque" of sultan-esque proportion of Atlanta's socially prominent

Shriners organization, under financing and the stock markets crash of 1929 crippled the organization's ability to pay for their "Mecca." And so with a few modifications, the Yaarab Mosque became a movie palace. The conversion was not difficult as the building was, in its own right, an architectural venue into the realm of the unreal. Atlanta's theater experience begins with the Fox's exterior variously described as Islamic revival with onion domes, minarets, arches, tile and cut stone. The multi-dimensional façade gives the illusion of a village-like cluster of buildings.

At first glance, the interior of the Fox Theater appears to be an illogical conglomeration of rooms that were cobbled together. To the contrary. In keeping with the Middle Eastern concept, the facility is a series of "buildings" linked by open courtyards, ballrooms, and the splendid men's and women's lounges. The main lobby is somewhat restrained, lush, red, and velvety with beautiful tile fountains. Patrons are escorted via two sweeping staircases either to the upstairs loges and dress circles or to the orchestra level. The upper levels are also serviced by what are fondly referred to as "flying carpet elevators."

But it was the auditorium that cast a spell on our tour group. The 4,670 seat auditorium replicates an Arabian courtyard complete with a night sky of 96 embedded crystal stars (a third of which flicker) and a projection of clouds that slowly drift across the sky. Walking just beyond the loge overhang, we entered an ancient Middle Eastern courtyard, flanked by castellated walls with barred windows,

capped by parapets and turrets. In between the "walls" is the stage and a gorgeous proscenium arch topped by a bridge that reaches up to a magnificent cobalt blue sky with twinkling stars. Covering the upper most balcony is the enchanting striped tent canopy, a cantilevered structure. Like the rest of the building, form masks function. The castellated walls are made of cast plaster that has been painted and glazed to look as if they are hundreds of year's old. Giant filigreed trefoil windows seem to provide the



Main Lobby in the Fox Theater



Carpet in Egyptian Ballroom



Right: Covering Upper Balcony – Striped Tent Canopy

backdrop for exclusive box seating.

Upon leaving the auditorium, we visited the Ladies Lounge located on the mezzanine which is decorated in Egyptian and Islamic style. The matching chairs on either side of the fireplace are replicas of Tutankhamun's throne. The Egyptian scarab and sunburst design in the tile and carpet is a direct copy of the ceiling pattern of the tomb of Khasekhemre Neferhotep in Thebes. The Gentlemen's Lounge on the lower level is also Egyptian design. There are scarabs over the doorway, and the furniture is heavily carved with lotus blossoms. The lamps appear to be Art Deco, but are replicas of tomb decorations. The image over the sofa is of Ramses II.

The eye-popping detail of the other public areas is endless, from keyhole doorways to brass escutcheons supposedly cast with replica of King Tut's burial mask. The magnificent Egyptian Ballroom with Hieroglyphics abound and images such as the Scarab beetle, lotus blossoms, falcons, and other elements of the Egyptology adorn the room. The adjacent Grand Salon is a beautiful example of Arabic design, down to the tile fountain at the entrance. These two rooms' sole purpose is to provide a dramatic backdrop to social and civic functions.

The Fox Theater is a nostalgic panoply of enigmatic pomp and circumstance mixed with the utmost respect for what it

is today, Atlanta's premiere venue for live entertainment and its role in history. The re-use and preservation of this theater has had far reaching implications. Anchoring the south end of Midtown, the Fox Theaters' year round schedule has helped revitalize the surrounding area, creating a vigorous economic ripple effect on everything from commercial and residential real estate to restaurants. The theater stands today as a testament to the fortitude and ingenuity of a group of people who fervently believed that this architectural and cultural jewel belonged not to one but to everyone, as had been its original mandate. ■



Atmospheric-Style Auditorium under a Cobalt-Blue Sky



Replica of Tutankhamun's Throne

Details...

Eckman Construction Company, Inc. has purchased \$5,000 in tax credits to help LACLT continue to upgrade their permanently affordable rental housing in Laconia. LACLT's mission is to provide permanently affordable housing and support programs to low- and moderate-income families so that they become economically self-sufficient.

"LACLT is a great organization, doing great work in the Lakes Region," said Preston Hunter, Vice President "We hope more businesses will join us in supporting this important program by purchasing tax credits."

Last year, LACLT was awarded a total of \$500,000 in tax credits to sell by New Hampshire's Community Development Finance Authority (CDFA). Once the credits are sold to business donors, LACLT can use the proceeds to continue upgrading 60 units of permanently affordable rental housing in Laconia. LACLT's mission is to provide permanently affordable housing and support programs to low- and moderate-income families so that they become economically self-sufficient. LACLT's tenants are employees of many area businesses and comprise a large portion of the workforce in the Lakes Region in healthcare, manufacturing, service and hospitality industries.

The Tax Credit Program enables businesses to donate to LACLT in exchange for a state tax credit that can be applied against the New Hampshire business profits, business enterprise, or insurance premium taxes. The state tax credit is equal to 75% of that contribution. In addition, the contribution may be treated as a charitable deduction to the extent the federal laws allow. Tax credit may be carried forward during a five-year period. After both state and federal tax benefits are accounted for, a contribution of \$10,000 actually costs the company less than 11% or \$1,100. LACLT is responsible for securing donations/pledges from for-profit companies with a New Hampshire state tax liability.

QBS, Cont'd from page 1

represent the owner during construction. Among design professionals can be engineers, architects, surveyors, and landscape architects. Selection of the most effective and advantageous team of design professionals can be a critical part of a successful project. The team should have experience and background needed for the project, and have good ideas and approaches to project development and completion. They should also have the ability to establish effective working relationships with the owner and other project participants, and to work in an atmosphere of mutual trust and respect.

What is the best way to engage a design team that will best serve the owner's interests throughout a project, and assure the best value from a total project perspective? For many projects it's called Qualifications Based Selection, or QBS.

The QBS process focuses on the professional capabilities, experience, project design approach, schedule, and responsiveness to the owner's needs. Based on these attributes, the owner ranks firms and identifies the most preferred firm. With the preferred firm, the owner participates fully in the development of the alternatives to the approach for the design project's scope of work, schedules, and other aspects of the project. When there is a common understanding of the design scope and process, the design firm develops costs for these services, which are negotiated. The QBS process can best balance design costs with design objectives and scopes, recognizing that the cost of design is usually a small fraction of total project and life cycle costs. If an acceptable final contract cannot be established in the owner's interest and opinion, negotiation with the first firm ends and the

What is the best way to engage a design team that will best serve the owner's interests throughout a project, and assure the best value from a total project perspective?

owner negotiates with the next ranked firm.

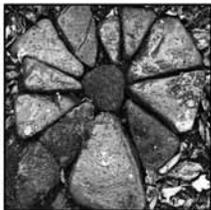
A prime advantage for owners using the QBS process is that the owner maintains maximum control over the design process of the project, and the costs for design services. The costs for services are developed jointly between the owner and designer. When QBS is not used, and selection is made primarily on initial proposed costs (bids), there is often a disconnect between an owner's expectations and the services actually received, as designers are essentially encouraged to propose the least possible design effort, and not maximizing value over the entire project life. Again, design costs are often a small fraction of total project costs.

Key steps of the QBS process typically include:

- Issuance by the owner of a Request for Qualifications (RFQ) for professional design services. The RFQ will present the project, project requirements and objectives, requirements for responses, and an outline of criteria for selection;
- Submittal of qualifications packages by design teams of experience, capabilities, personnel, project understanding and approach;
- Interviews with most favorable firms

Continued next page

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NAZAKA, *Cont'd from page 3*

Determine if You 'Should'

There are many articles and blogs that try to make a case against participating in open design competitions. While I respect these opinions, I think they are...dumb. Sure, there are going to be competitions out there that have little to no awards, no recognition, and sometimes are just looking for a free design without having to hire someone. Unfortunately, this kind of thing happens in almost all professions, and is nothing new. This idea shouldn't deter anyone from participating in competitions, but it is up to us to use our discretion when picking them. Before diving into the competition, you need to ask yourself what is important. Are you doing it for the money? The reputation? The fact that you might be hired for the commission, or maybe because it will actually be built. Maybe the competition program is an issue you take very seriously, or you would like to learn more about. I implore everyone to sort of 'check' the credentials of the competition before getting involved, what will be required

or necessary to enter, and make sure you know what you are getting yourself into. For example, many competitions are open to only registered architects. Some international competitions might require you make a presentation at their local spot, and can often be on your dime.

So, all that being said, at the end of this month we will be kicking off the annual AIANH EPN Design Competition. I am very excited to be involved in the programming of this competition, and am even more excited to hopefully get a great turnout and some great submissions. Over the next few weeks, there will be a new EPN blog on the AIANH.org website that will have all pertinent information. Anyone in the New England region is able to submit, and it will run from the end of the month, until early December. At the yearly AIANH banquet, all submissions will be on display, and winners will be recognized and receive cash prizes. Be sure to check the AIANH.org website in the coming weeks! ■

QBS, *Cont'd from page 14*

- (typically 3-4);
- Ranking of firms; and
- Negotiation of project elements, scope, costs, and contracts with the selected firm.

Central to the QBS approach are the interests of the owner. With this process, owners are best assured that they are provided with the right capabilities and project approach, responsiveness, good communication, mutual trust, management, quality control, and design excellence.

A common comparison to the selection of design professionals is how doctors or lawyers are chosen. If someone required major surgery, or had an important legal problem, would they send out for bids from doctors or lawyers, or would they seek a professional relationship based on capabilities, experience, and trust? Few would accept "low-bid surgery."

The QBS process is required for many projects by federal agencies, and for many state programs that use federal funding.

This is because these governmental agencies understand that QBS of design professionals results in the most favorable overall project outcomes.

In New Hampshire, organizations of design professionals participate in the NH QBS Coalition, whose mission it is to promote the use of qualifications based selection, and to educate owners, funding and regulatory agencies on the advantages of the QBS process. Visit the NH QBS Coalition website at www.NHQBS.org. The member organizations of the coalition include the American Council of Engineering Companies-NH (ACEC-NH), the American Institute of Architects-NH (AIANH), Granite State Landscape Architects (GSLA), the NH Section of the American Society of Civil Engineers (NH-ASCE), the NH Society of Professional Engineers (NHSPE), Structural Engineers of NH (SENH), and the NH Land Surveyors Association (NHLSA). ■

— William Straub, P.E., P.G. (wstraub@cmaengineers.com) and Jonathan Hallé AIA, ASLA (jh@warrenstreet.coop) are co-chairs of the NH QBS Coalition.

Construction Summary

Project Type: Construction Management Services (Town Hall Rehabilitation)

Cost: \$925,000

Location: Frankestown NH

Owner: Town Of Frankestown

Architect: Catin+Petrovick Architects

Owners Rep: Bruss Project Mgmt

Const. Mgr: DEW Construction Corp/Macmillin LLC

Project Type: Park Theatre

Cost: \$3,000,000

Location: Jaffrey NH

Owner: The Park Theatre

Architect: BKA Architects, Brockton MA

Engineers: TF Moran

Const. Mgr: Hutter Construction Corp

Project Type: Salmon Brook Senior Housing (31 Units)

Cost: \$3,447,000

Location: Nashua NH

Owner: Southern NH Services Inc

Architect: DM White Architects

Engineers: Hayner/Swanson In, Zade Co., JSN Associates

Gen. Cont: North Branch Const.

Construction Summary

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Calendar of Events

Sept 9 2030 & Beyond: Setting Goals and the Process for Implementing Net Zero / 2030. The first of three sessions AIANH is presenting as followup to the AIA+2030 Series. Held at Manchester Community College. **6.5 AIA LU/HSW.** Info: www.aianh.org/news/aianh-events.

Sept 17 AIANH Chapter Meeting at the New Hampton School. **AIA 1.25 AIA LU/SHSW.** Info: www.aianh.org/news/aianh-events.

Sept 17 BIM Execution Planning... BIM from Design to Facilities Management, Lavallee Brensinger Architects, 5:00pm to 8:30pm. NHCSI September Meeting. This presentation will discuss what goes into a BIM execution plan and how to manage it from design to Facilities management. \$25 per person. Presenter: Troy Mifsud, my CADD. **1.5 AIA LU.** Info: <http://hstrial-nhcsi.homestead.com/sept-2015Mtg.html>

Oct 4 NHFMA Gala & Live Auction, Sheraton Portsmouth Harborside Hotel, 250 Market Street, Portsmouth, NH. Exhibit Hours: Reception and Silent Auction, 12:00–5:00 PM; Dinner with the Masters and Live Auction, 5:30 PM. Admission: Reception & Silent Auction, FREE.; Dinner with the Masters & Live Auction: \$50 per person. Website: www.furnituremasters.org. View book: <http://www.furnituremasters.org/wp-content/uploads/2015Catalog-Web.pdf>. Contact: lorilferguson@comcast.net; (603) 566-6368

Oct 7 2030 & Beyond: Residential Building Enclosures – The Design, Spec, and Construction of High Performance Building Assemblies. Second of three sessions. **6.5 AIA LU/HSW.** Info: www.aianh.org/news/aianh-events.

Oct 14 AIANH's 2nd ARCHtoberfest, Throwback Brewery, North Hampton, NH, 5:30-8:45 pm. **1 AIA LU/HSW.** Info: www.aianh.org/news/aianh-events. **Platinum Sponsor: Marvin & Integrity Windows and Doors; Gold Sponsors: Milestone Construction and Engineering, ReVision Energy, Secondwind Water Systems, Inc.**

Nov 4 2030 & Beyond: Commercial Building Enclosures – The Design, Spec, and Construction of High Performance Building Assemblies. The third of three sessions. **6.5 AIA LU/HSW.** Info: www.aianh.org/news/aianh-events.

Nov 12 AIANH Chapter Meeting, Portwalk. Portsmouth, NH. **AIA LUs will be available.** Details available soon at www.aianh.org/news/aianh-events. **Platinum Sponsor: Pixate Solutions; Silver Sponsor: PROCON**

Dec 2 Catch-Up CEU Day: AIANH Education Day, a full day of educational sessions to help you *complete your CEU requirements for 2015!*



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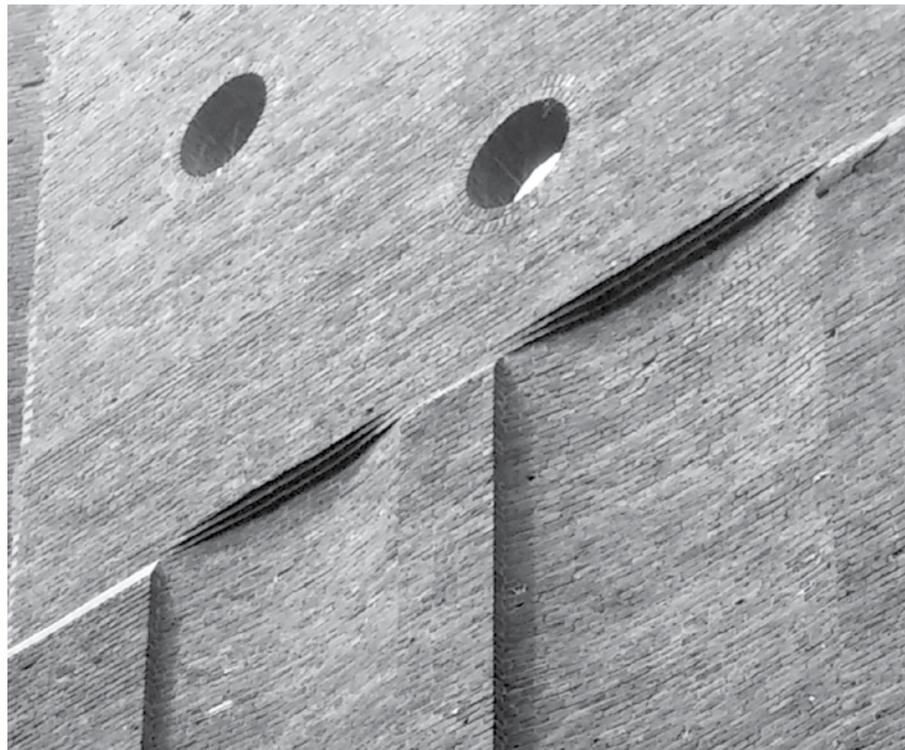
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Photo of the Month



Lowell, MA: former coal storage building showing convex walls and buttresses to resist internal force of the coal pile. Louis Kahn must have toured Lowell when designing the Phillips Exeter library ...

by Nick Isaak AIA, PROCON, Inc.

Do you have an interesting photo? Why not send us one to print? 300 ppi jpegs, approximately 4 x 6 inches, BW or color. (photos are also posted on the website at www.aianh.org/news/photo-of-the-month.) Send along a title, caption, and your name, to office@aianh.org.